



#47

SEPT/OCT 2012

€ 9.50

£ 8 / CHF 14.50 / DKK 75.00 / KRW 25,000

www.a10.eu

Start

- Masterplan for an original river route, Kiev
- Combining religion and community, Antwerp
- Cultural archive takes root, London
- Strategic vision for the city centre, Madrid

Ready

- Layered headquarters, Osnabrück
- Public space and leisure centre, Teruel
- Anchored in Irish housing tradition, Bog West
- University building or Gothic mirage, Leipzig
- Low-tech day-care centre, Zsámbék
- Platform for arts and creativity, Guimarães

&

- Bearings: New inspiration for an old monastery
- Section: Art of glass

— Eurovision:

Italy

— Tour Guide:

Ten must-see pavilions in Venice

New city dialogue in Guimarães

→ page 34





presS/Tmagazine n.13-2012 SPECIALE VENEZIA_Eurovision on Italy in
A10 new European Architecture, #47

<http://www.prestletter.com>

<http://prestletter.com/2012/08/presstmagazine-n-13-2012-speciale-venezia-eurovision-on-italy-in-a10-new-european-architecture-47/>

per cancellarsi mandare una mail all'indirizzo: news-unsubscribe@prestletter.com

per iscriversi mandare una mail all'indirizzo: news-subscribe@prestletter.com

Architects meet in
fuori biennale



VENEZIA is coming...

The Italian Association of Architecture and Criticism_presS/Tfactory presents the third international architectural meeting

Architects meet in FuoriBiennale: From World to Italy Venezia 27-28 August 2012

During the vernissage days of the 13th International Architecture Exhibition in Venice, the Italian Association of Architecture and Criticism_presS/Tfactory launch an alternative proposal that opens to the horizon of the young architecture panorama in Italy, in Europe and in the entire world, looking for the new promises that might emerge in the next future.

The first meeting was on the 27th of August in Venice at Palazzo Widmann. It has been an incredibly succesful event: the audience was even bigger than expected, and they all attended the presentations of more than 50 different young practices from 50 different countries around the world. (See: www.backstage-architecture.org). The second meeting was from 10 to 14 March 2011 in Selinunte. (See: www.architetturaecritica.it)

Info: www.prestletter.com at

<http://prestletter.com/2012/07/architects-meet-in-fuori-biennale-from-world-to-italy-venezia-27-28-agosto/>

On August the 27th, in Venice Palazzo Widmann: Eurovision on Italy in *A10 new European Architecture*, #47

On August the 27th, in Venice Palazzo Widmann, european review A10 will propose a debate on architecture realized by young architects in Europe.
How about young architects in...? Presentations from various A10-correspondents on the position of young firms in times of crisis.
Who to watch in the nearby future?

new European architecture

A10



€ 8 / CHF 14.50 / DKK 75.00 / Kč 19.000
www.a10.eu

#47

SEPT/OCT 2012

€ 9.50

Start

- Masterplan for an original river route, Kiev
- Combining religion and community, Antwerp
- Cultural archive takes root, London
- Strategic vision for the city centre, Madrid

Ready

- Layered headquarters, Dnabrick
- Public space and leisure centre, Teruel
- Anchored in Irish housing tradition, Bog West
- University building or Gothic mirage, Leipzig
- Low-tech day-care centre, Zsámbék
- Platform for arts and creativity, Guimarães

&

- Bearings: New inspiration for an old monastery
- Section: Art of glass

Eurovision:

Italy

Tour Guide:
Ten must-see pavilions in Venice

New city dialogue
in Guimarães

→ page 34



The dark side of Italy_Luigi Prestinenza Puglisi (guest editor with AIAC)

What is the condition of Italian architecture today? There are two possible answers to this question. The first is: poor, or better yet terrible. Italy is in the midst of a serious economic crisis. We are one of the PIGS, the four European countries that, at present, are in the worst situation: Portugal, Italy, Greece and Spain. A poor economy in turn creates a stagnant building industry. And Italian architects, already too numerous for the few possibilities available during the good times, are slipping further and further into a state of depression.

The second answer is: good, or better yet very good. In the sense that never as now have there been so many talented architectural offices in Italy, producing such high quality work.

In my opinion this is the result of three factors.

The first is that the reactionary culture pedalled in Italian faculties of architecture is now in a state of crisis. No matter how hard university professors seek to inculcate within their students the idea that Vittorio Gregotti, Paolo Portoghesi, Giorgio Grassi, Mario Botta and Franco Purini are great architects, these same students understand that this is foolishness, and that good architecture is to be sought elsewhere, for example in the production of those who have shunned the Italian academic world for so many years: Renzo Piano and Massimiliano Fuksas.

The second positive factor is that a growing number of students, thanks to the Erasmus programme, have learned to think European. And, as is always the case with the hybridisation of natural cultures, Italy's formalist vision with its High Touch tendencies, when made to interact with other ways of seeing, more attentive to technology and experimentation, has produced some interesting results.

The third positive factor is that, upon returning to Italy, many young Erasmus participants understand that there is no longer any space inside national borders. Thus they begin to seek work abroad, competing with architectural offices in other countries, or deciding to pack their bags and move elsewhere. It is well known that competition and separation tend to stimulate creativity and intelligence.

The phenomenon of emigration has by now reached a dimension that requires an updating of the map of Italian architects. The Associazione Italiana di Architettura e Critica documented this condition in an exhibition organised in Sellinunte between 29 March and 1 April 2012. Curated by Diego Barbarelli, it presented approximately 50 suitcases, all sent in by an Italian architectural office. Each contained a portfolio of work and objects that spoke of the motivations behind the choice to emigrate.

Summing up: fifty suitcases arrived in Sellinunte from a wide range of countries: from France to Spain, from The Netherlands to the United States, from China to Korea. Considering that the investigation was conducted primarily by word of mouth, and that suitcases were requested from one hundred offices, of which only half responded, we can assume that Italian architectural offices operating around the globe can be estimated at four times as many and that, as a result, that this phenomenon involves approximately one thousand people. If we consider those employed or freelancing in large and medium-sized international offices – and they are many, one need only look at the list of names accompanying any work by Foster, Hadid, Koolhaas, Nouvel and Eisenman – we arrive at a number of at least three thousand people.

In this issue of A10 we are obviously unable to speak about all of them. The choice was made to limit the investigation to the work of five offices we believe to be particularly interesting. Cucinella and ARCò, working outside of Italy. Ratti in Italy and the United States. The offices of Bellaviti Coursaris and feld72, based respectively in France and Austria, are characterised by a formation comprised of one Italian partner, and of another nationality. This issue also reveals the existence of two legacies – those of Renzo Piano and Massimiliano Fuksas – demonstrated in a selection of six+six architectural practices whose partners either trained in one of these two offices, or whose work is clearly influenced by that of Piano and Fuksas.

Italian Association of Architecture and Criticism (AIAC)_Luigi Prestinenza Puglisi

Italy is a nation in which young people face great difficulties in emerging and in which the importance of friendships and family relations is accorded more value than talent. The Associazione Italiana di Architettura e Critica (AIAC) was created in January 2010 with the objective of questioning this condition.

This objective is pursued through the organization of debates, workshops, courses, competitions, exhibitions, research, publications and events. Two of these events have met with extraordinary success: the Fondazione Renzo Piano Award and the organization of meetings in Venice and Selinunte, in Sicily (Architects Meet at the Fuori Biennale and Architects Meet in Selinunte).

The Fondazione Renzo Piano Foundation Award, a biannual award organized by the AIAC in partnership with the Renzo Piano Foundation, is presented to a work of architecture by an Italian architect under the age of 40. The past year the prize was awarded to the Domus Technica – Immergas Advanced Education Centre by Iotti + Pavarani. Ex aequo second place awards were presented to the Digital Water Pavilion in Saragossa by Carlo Ratti and the Abu Hindi School in East Jerusalem by ARCò. The second edition of the prize, to be launched in November 2012, will be extended to Italian offices that have moved their operations abroad.

The meetings in Venice, also biannual, bring together the best international under-35 architects, selected via the Backstage Architecture channel (www.backstage-

architecture.org).

This year's meeting will take place on 27 August at the Palazzo Widmann, in concomitance with the 13th International Architectural Exhibition at the Venice Biennale. The event will be used to present the 56 architects under the age of 35, selected from the same number of countries around the globe, and to launch the e-book illustrating their work.

The meetings in Selinunte take place once a year. Among other themes, the April 2012 event investigated the work of under-40 Sicilian architects, the work of Italian architects residing abroad (including the exhibition of suitcases described in the previous article) and works of architecture for international cooperation realized in developing countries.

GLOBAL ITALY

Biotech solutions for urban living

Carlo Ratti Associati envisions The Cloud_Diego Barbarelli

An organic dimension forenergy-efficient building

Mario Cucinella Architects introduces One Airport Square_Marco Maria Sambo

Global Italy



Biotech solutions for urban living

Carlo Ratti Associati envisions The Cloud.

Architectural rendering of 'The Cloud' building, a tall, curved structure with a green facade, set against a cityscape.

Architectural rendering of 'The Cloud' building, a tall, curved structure with a green facade, set against a cityscape.



Architectural rendering of 'The Cloud' building, a tall, curved structure with a green facade, set against a cityscape.

Architectural rendering of 'The Cloud' building, a tall, curved structure with a green facade, set against a cityscape.

Architectural rendering of 'The Cloud' building, a tall, curved structure with a green facade, set against a cityscape.



Architectural rendering of 'The Cloud' building, a tall, curved structure with a green facade, set against a cityscape.

An organic dimension for energy-efficient building

Mario Cucinella Architects introduces One Airport Square.

Architectural rendering of 'One Airport Square' building, a tall, curved structure with a green facade, set against a cityscape.

Architectural rendering of 'One Airport Square' building, a tall, curved structure with a green facade, set against a cityscape.



Architectural rendering of 'One Airport Square' building, a tall, curved structure with a green facade, set against a cityscape.

Global Italy

SOCIAL ITALY

Quick solutions through simple means

ARCò – Architecture & Cooperation realizes two Bedouin schools_Anna Baldini

Harmonious and responsible integration

B+C is a melange of styles and cultures_Giulia Mura

Site-specific and energy-efficient

feld72 responds to the new needs of society_Ilenia Pizzico

Social Italy



Quick solutions through simple means

ARCò – Architecture & Cooperation realizes two Bedouin schools.

ARCò is a group of young architects and designers operating with low budgets and low space conditions, but with a lot of ideas. They are convinced that the most important element in architecture is not the building itself, but the way it is used. They believe in a simple, functional, and sustainable architecture that respects the local context and the needs of the community. The school buildings they designed are simple, functional, and sustainable, reflecting the local context and the needs of the community. They are made of local materials and use simple construction techniques. The buildings are designed to be used in a way that respects the local context and the needs of the community. They are made of local materials and use simple construction techniques. The buildings are designed to be used in a way that respects the local context and the needs of the community.



Harmonious and responsible integration

B+C is a melange of styles and cultures.

B+C is a melange of styles and cultures. The building is a mix of different styles and cultures, reflecting the local context and the needs of the community. It is a harmonious and responsible integration of different styles and cultures. The building is a mix of different styles and cultures, reflecting the local context and the needs of the community. It is a harmonious and responsible integration of different styles and cultures.



Site-specific and energy-efficient

feld72 responds to the new needs of society.

feld72 responds to the new needs of society. The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building. The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building.

The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building. The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building.

The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building. The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building.

The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building. The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building.

The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building. The building is designed to be used in a way that respects the local context and the needs of the community. It is a site-specific and energy-efficient building.

Social Italy

THE LEGACY OF RENZO PIANO

Renzo Piano is probably Italy's most famous architect. Fame arrived at a very early age with the 1971 competition-winning entry, together with Richard Rogers and Gianfranco Franchini, for the design of the Pompidou Centre. Piano had trouble being accepted in Italy, where for many years the academic world, led by Manfredo Tafuri, declared war against him (today things have changed and Renzo Piano has become somewhat of a national hero, even for academics, who praise him while continuing to look on him with suspicion). However, his influence on young architects has been formidable. Both directly – many promising architects trained in his offices in Genoa and Paris – and indirectly.

Piano became a source of inspiration for those who refused to accept the scarce consideration expressed by Italian academics for technological research. Among the six offices presented in this section we have included that of Iotti and Pavarini, the winners of the Renzo Piano Award, a biennial competition organized by the Fondazione Renzo Piano in collaboration with the Associazione Italiana di Architettura e Critica.

Text: Elisabetta Fragalà, Rosella Longavita, Filippo Puleo

Alvisi e Kirimoto: Medlac Pharma

Sergio Bianchi: Rainbow Headquarters and Production Studios

OBR Open Building Research: Milanofiori Residential Complex

Frigerio Design Group: Office Headquarters of Tessiture di Nosate e San Giorgio

Iotti + Pavarani Architetti: Domus Technica – Immergas Advanced Training Facility

The legacy of Renzo Piano

Renzo Piano is probably Italy's most famous architect. Fame arrived at a very early age with the 1977 competition-winning entry, together with Richard Rogers and Gianfranco Piretti, for the design of the Centre Pompidou. Piano had trouble being accepted in Italy, where for many years the academic world, led by Massimo Osti, declared war against him (today things have changed and Renzo Piano has become somewhat of a national hero, even for academics, who praise him while continuing to look on him with suspicion). However, his influence on young architects has been formidable. Both directly – many promising architects trained in his offices in Genoa and Paris – and indirectly. Piano became a source of inspiration for those who refused to accept the scarce consideration expressed by Italian academics for technological research. Among the six offices presented in this section we have included that of Iotti and Pavarini, the winners of the Renzo Piano Award, a biennial competition organized by the Fondazione Renzo Piano in collaboration with the Associazione Italiana di Architettura e Critica.

PHOTO: G. BIANCHI/STUDIO BIANCHI ARCHITETTI



1 ALVISI E KIRIMOTO: MEDLAC PHARMA

The Alvisi e Kirimoto Medlac Pharma building is a modern structure with large glass windows, designed by Alvisi e Kirimoto. It features a prominent glass facade and a flat roof, reflecting a contemporary architectural style.



2 IOTTI + PAVARANI ARCHITETTI: DOMUS TECHNICA

The Domus Technica building is a modern structure with large glass windows, designed by Iotti + Pavarani. It features a prominent glass facade and a flat roof, reflecting a contemporary architectural style.



3 SERGIO BIANCHI: RAINBOW HEADQUARTERS

The Rainbow Headquarters building is a modern structure with large glass windows, designed by Sergio Bianchi. It features a prominent glass facade and a flat roof, reflecting a contemporary architectural style.



4 OBR OPEN BUILDING RESEARCH: MILANOFIORI RESIDENTIAL COMPLEX

The Milanofiori Residential Complex is a modern structure with large glass windows, designed by OBR Open Building Research. It features a prominent glass facade and a flat roof, reflecting a contemporary architectural style.



5 FRIGERIO DESIGN GROUP: OFFICE HEADQUARTERS OF TESSITURE DI NOSATE E SAN GIORGIO

The Frigerio Design Group office headquarters is a modern structure with large glass windows, designed by Frigerio Design Group. It features a prominent glass facade and a flat roof, reflecting a contemporary architectural style.



6 IOTTI + PAVARANI ARCHITETTI: DOMUS TECHNICA

The Domus Technica building is a modern structure with large glass windows, designed by Iotti + Pavarani. It features a prominent glass facade and a flat roof, reflecting a contemporary architectural style.

Future Italy

Future Italy

INSPIRED BY MASSIMILIANO FUKSAS

Massimiliano Fuksas has always claimed that he owes his professional success to the

decision to emigrate to France, a nation where the system of architectural competitions functioned, and where it continues to do so much better than in Italy. Hundreds of young Italian architects have passed through Fuksas' offices in Rome and Paris. Perhaps many more than in the office of Renzo Piano, due to an intense turnover that, for many, is ascribed to the architect's difficult personality. Furthermore, unlike Piano, whose main office is located in Paris, Fuksas maintains his operational base in Rome. This has made it easier for Italian architects to work in his office. However, it must be added that the French activities of both Piano and Fuksas have led to the creation of numerous Italian offices in the city of Paris. This is the case with Bellaviti Coursaris and Amantea, both presented in this section.

Text: Nicolò Lewanski, Luca Marinelli, Federica Russo

Anzo Amantea Architeccte: Confluence, Lyon

Modostudio Partners: Office Building and Logistic Centre

King Roselli Architetti: Sheraton Malpensa Hotel

RUN/dom_Barilari Architetti: New classrooms addition to the Liceo Farnesina

IaN+: School in Herat

GA Architecture: Groupe scolaire + bibliothèque municipale à Bourgogne

Inspired by Massimiliano Fuksas

Massimiliano Fuksas has always chosen that he owes his professional success to the decision to emigrate to France, a nation where the system of architectural competitions functioned, and where it continues to do so much better than in Italy. Hundreds of young Italian architects have passed through Fuksas' offices in Rome and Paris. Perhaps many more than in the office of Renzo Piano, due to an intense turnover that, for many, is ascribed to the architect's difficult personality. Furthermore, unlike Piano, whose main office is located in Paris, Fuksas maintains his operational base in Rome. This has made it easier for Italian architects to work in his office. However, it must be added that the French activities of both Piano and Fuksas have led to the creation of numerous Italian offices in the city of Paris. This is the case with Bellaviti Coursaris and Amantea, both presented in this section.

PHOTO: GALLERIE, G. BARILARI ARCHITETTI

Future Italy



1 **GA ARCHITECTURE: GROSSEAU**
 The Grosseau building in Lyon is a prime example of the 'Future Italy' architectural style. It features a bold, blue facade and a distinctive curved, cantilevered upper section that extends over a courtyard. The building's design is a blend of modernist and postmodernist influences, characterized by its vibrant color and dynamic form.

2 **GA ARCHITECTURE: GROSSEAU**
 This building is a prime example of the 'Future Italy' architectural style, characterized by its vibrant blue facade and dynamic, curved forms. The design is a blend of modernist and postmodernist influences, featuring a prominent cantilevered upper section that extends over a courtyard. The building's form is a bold statement of architectural innovation.



3 **GA ARCHITECTURE: GROSSEAU**
 This building is a prime example of the 'Future Italy' architectural style, characterized by its vibrant blue facade and dynamic, curved forms. The design is a blend of modernist and postmodernist influences, featuring a prominent cantilevered upper section that extends over a courtyard. The building's form is a bold statement of architectural innovation.



4 **GA ARCHITECTURE: GROSSEAU**
 This building is a prime example of the 'Future Italy' architectural style, characterized by its vibrant blue facade and dynamic, curved forms. The design is a blend of modernist and postmodernist influences, featuring a prominent cantilevered upper section that extends over a courtyard. The building's form is a bold statement of architectural innovation.



5 **GA ARCHITECTURE: GROSSEAU**
 This building is a prime example of the 'Future Italy' architectural style, characterized by its vibrant blue facade and dynamic, curved forms. The design is a blend of modernist and postmodernist influences, featuring a prominent cantilevered upper section that extends over a courtyard. The building's form is a bold statement of architectural innovation.



6 **GA ARCHITECTURE: GROSSEAU**
 This building is a prime example of the 'Future Italy' architectural style, characterized by its vibrant blue facade and dynamic, curved forms. The design is a blend of modernist and postmodernist influences, featuring a prominent cantilevered upper section that extends over a courtyard. The building's form is a bold statement of architectural innovation.

Future Italy



Italy

Luigi Prestinenzia Puglisi, 56, all'età di 56 anni, è un architetto e un ingegnere. Ha lavorato per anni in grandi aziende e ha fondato la sua società di architettura e ingegneria. Luca Cordero di Montezemolo, 47, è un ingegnere e un manager. Ha lavorato per anni in grandi aziende e ha fondato la sua società di ingegneria e consulenza.

Society should be the product

The dark side of Italy becomes evident in these European projects: old-fashioned performance, hierarchical structures, no opportunities for young architects and extremely lengthy construction periods all explain why a young architect in Italy is usually around 50. But the Italians are also beneficiaries of a long tradition of good taste, beautiful buildings and first-rate patrons. Luca Cordero and Luigi Prestinenzia Puglisi further explain this contradiction while discussing the content of the Italian Profession for this year's Eurobarometer survey.

Q1. How do you see the future of the Italian profession? A. It will be a long and difficult journey, but we are optimistic about the future. We believe that the profession will continue to evolve and adapt to the needs of society. B. The future is uncertain, but we are confident that the profession will continue to play a vital role in society. C. The future is bright, but we are aware of the challenges ahead. D. The future is uncertain, but we are optimistic about the future.

Q2. How do you see the future of the Italian profession? A. It will be a long and difficult journey, but we are optimistic about the future. B. The future is uncertain, but we are confident that the profession will continue to play a vital role in society. C. The future is bright, but we are aware of the challenges ahead. D. The future is uncertain, but we are optimistic about the future.

Q3. How do you see the future of the Italian profession? A. It will be a long and difficult journey, but we are optimistic about the future. B. The future is uncertain, but we are confident that the profession will continue to play a vital role in society. C. The future is bright, but we are aware of the challenges ahead. D. The future is uncertain, but we are optimistic about the future.

Q4. How do you see the future of the Italian profession? A. It will be a long and difficult journey, but we are optimistic about the future. B. The future is uncertain, but we are confident that the profession will continue to play a vital role in society. C. The future is bright, but we are aware of the challenges ahead. D. The future is uncertain, but we are optimistic about the future.

Q5. How do you see the future of the Italian profession? A. It will be a long and difficult journey, but we are optimistic about the future. B. The future is uncertain, but we are confident that the profession will continue to play a vital role in society. C. The future is bright, but we are aware of the challenges ahead. D. The future is uncertain, but we are optimistic about the future.

Italy

HOW ABOUT YOUNG ARCHITECTS IN...?
27 AUGUST - 4.00pm-6.00pm
Palazzo Widmann, Cannareggio 5403
by invitation only
to accredit: segreteria@presstfactory.com

press/Tmagazine

Lettera di critica dell'architettura che affianca presS/Tletter. Ai sensi della Legge 675/1996, in relazione al D.Lgs 196/2003 La informiamo che il Suo indirizzo e-mail è stato reperito attraverso fonti di pubblico dominio o attraverso e-mail o adesioni da noi ricevute. Si informa inoltre che tali dati sono usati esclusivamente per l'invio della presS/Tletter e di presS/Tmagazine. Per avere ulteriori informazioni sui suoi dati, che di regola si limitano al solo indirizzo di e-mail può contattare il responsabile, Luigi Prestinenzia Puglisi, all'indirizzo l.prestinenzia@gmail.com. Tutti i destinatari della mail sono in copia nascosta (Privacy L.75/96).

E' gradito ricevere materiale che può essere trasmesso via mail all'indirizzo presstmagazine@fastwebnet.it. Il materiale, a giudizio insindacabile della redazione, sarà divulgato quando se ne intravede un potenziale interesse. I giudizi espressi negli articoli non esprimono l'opinione della redazione ma dello scrivente. Si ringraziano i progettisti per le informazioni relative ai credits e per il materiale iconografico che viene concesso gratuitamente, libero da diritti relativamente alla circolazione di questa newsletter. Il materiale mandato in redazione, che è anche il luogo dove sono custoditi i dati, viale Mazzini 25, Roma, non verrà restituito.

REDAZIONE: Anna Baldini, Diego Barbarelli, Valentina Buzzone, Diego Caramma, Maria Elena Fauci, Massimo Locci, Moreno Maggi, Zaira Magliozzi, Roberto Malfatti, Valerio Paolo Mosco, Gulia Mura, Patrizia Pisaniello, Ilenia Pizzico, Luigi Prestinenzza Puglisi, Federica Russo, Monica Zerboni.