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**SPECIALE
SPAZI DI LAVORO
E STRUTTURE ESPOSITIVE:
COME E' CAMBIATA
LA LORO IMMAGINE,
COME SI LAVORA
IN UN PERCORSO
ARCHITETTONICO
O IN UN NUOVO
PAESAGGIO D'INTERNI**

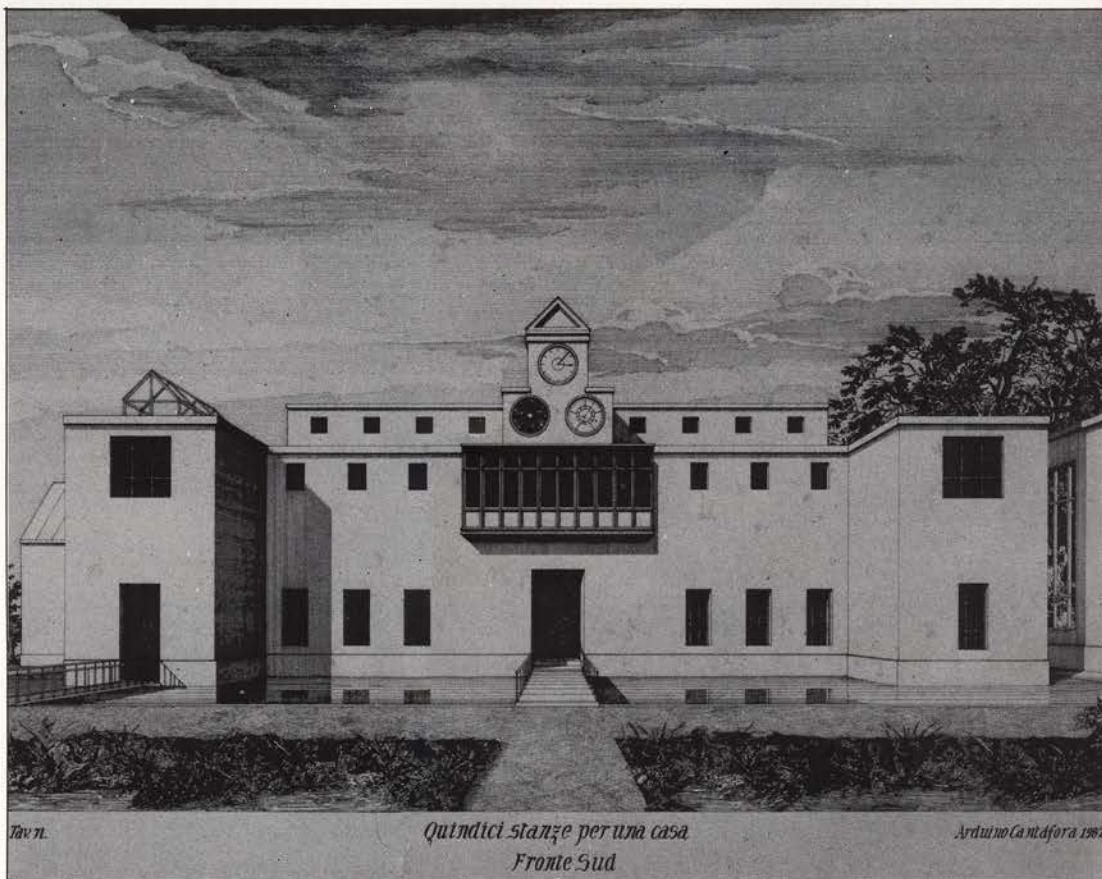
**METTI QUALCOSA
DI MORBIDO
SOTTO I PIEDI:
NUOVI TAPPETI,
NUOVE MOQUETTES**



Mostre per tutte le stagioni. La AAM/Coop. di Roma, una delle gallerie più attente alle vicende dell'architettura contemporanea, ha un programma già definito, per linee generali, sino alla primavera dell'83. Ce ne parla Francesco Moschini, direttore della Cooperativa. «Come negli anni passati la nostra attività procederà per temi: già da settembre abbiamo iniziato con un ciclo, i "Duetti", dedicato all'architettura radicale e al tema delle arti visive. L'architettura radicale (nata a Firenze intorno alla metà degli anni '60 e ricca di nomi come Archizoom, Superstudio, 9991, Ufo ecc.) è vista non come architettura di gruppo, ma attraverso quegli esponenti che a mio giudizio sono i più significativi: Alessandro Mendini, direttore di "Domus", Franco Raggi, direttore di "Modo", Ettore Sottsass, libero battitore all'interno di questo gruppo. I "Duetti" sono quindi tre: dopo Franco Raggi e Pajno Pablo Etchauen, dopo Ettore Sottsass e Alighiero Boetti, il 18 ottobre sarà la volta di Alessandro Mendini e Luigi Ontani sul tema dell'architettura ermafrodita. A "Duetti" seguirà un'importante presentazione di Arduino Cantafora sul tema "15 stanze per dieci case". In questa mostra verranno presentati i progetti, i plastici e gli oli relativi a interni ed esterni di dieci case, una sorta di manuale di costruzione ad alto livello. Per il ciclo "Ut pictura architectura: la costruzione logica dell'opera", che riguarda tutti quegli artisti che hanno operato sul quadro inteso come costruzione spaziale, si terrà una mostra dedicata a un giovane attivo fra gli anni '60 e '70: Carlo Cego. Alla fine dell'82 e all'inizio dell'83, per la serie "Fotografie d'architettura", si terranno due mostre dedicate a un'esordiente, Silvia Massotti, e a un fotografo già affermato, Roberto Schezen. All'interno del ciclo sulla cultura di questo secolo a Roma (l'anno scorso si tennero le mostre di Sabbatini e di Vaccari) ci sarà poi un'importante mostra dei lavori di Quadrio Pirani, uno degli architetti più significativi della Roma del primo Novecento. Seguirà una serie di mostre monografiche dedicate a giovani progettisti: Franco Pierluisi del gruppo GRAU (contemporaneamente alla mostra uscirà un libro sulla sua attività), Franco Prati, di scuola scarpiana, ma trapiantato da tempo a Roma. Sarà poi la volta di una presenza americana, con l'intervento di due architetti giovani ma già molto quotati: Diana Agrest e Mario Gandelsonas, due delle teste d'uovo dell'Institute for Architecture and Urban Studios di New York. In questo nutrito programma, da segnalare una mostra che esce completamente dai consolidati schemi della AAM/Coop. e che costituirà una vera e propria rarità per amatori: "Materiali minimi per il progetto", che raccoglierà tutti gli schizzi, *sketch books*, *croquis de voyage* degli architetti italiani dal dopoguerra a oggi. Con circa 40 album, una rievocazione molto intimista e personale del lavoro più privato di Aldo Rossi, Franco Purini, Mario Riboldi, Carlo Aymonino, Massimo Scolari e molti altri».

G.R.

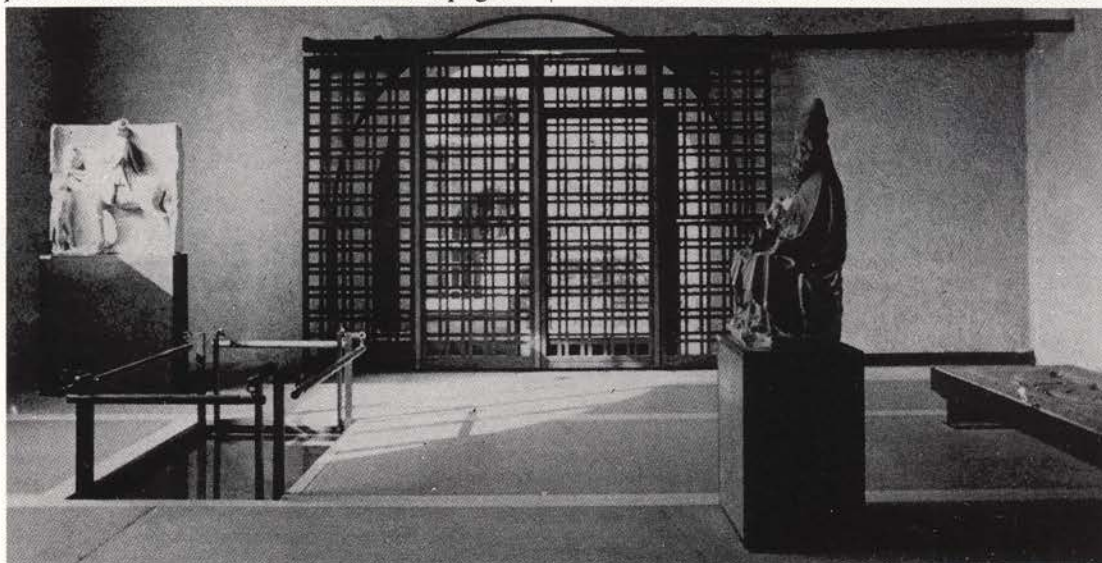
In alto a destra: un disegno di Arduino Cantafora per la mostra «15 stanze per dieci case».



«Carlo Scarpa a Castelvecchio» è il titolo della mostra aperta sino a fine mese al Museo di Castelvecchio di Verona. Argomento dell'esposizione, l'intervento di restauro e di riallestimento compiuto tra il 1958 e il 1964 da Carlo Scarpa (1906-78) sull'antico castello di Castelvecchio, la residenza di Cangrande della Scala divenuta dal 1812 sede delle collezioni d'arte della città. Si tratta di uno dei lavori più riusciti e suggestivi dell'architetto veneziano, autore di memorabili sistemazioni di mostre e piccoli edifici, con un itinerario professionale che gli ha valso dagli storici di settore la definizione di «modellatore poeticamente più dotato dell'architettura italiana del dopoguerra» (Pevsner, Fleming, Honour 1981).

Per chi non potesse vedere l'esposizione, costituita da 185 disegni inediti e da un ricco materiale documentario, segnaliamo il catalogo stampato da Comunità, contenente un saggio di Licisco Magagnato sulla genesi dell'intervento di restauro; uno di Sergio Marinelli sulla storia del castello e delle collezioni; uno di Marisa Dalai Emiliani sulla museografia del dopoguerra e uno di Arrigo Rudi, collaboratore di Scarpa e autore dell'allestimento, sul fondo di disegni scarpiani, circa 500, di proprietà del Museo.

Sotto: chiusura scorrevole dell'ultima sala della Galleria delle sculture del Museo di Castelvecchio.



studied architecture and sculpture in Vienna, worked as a town planner in Athens, has taught in Munich, been active in Calabria and is now once more professionally involved in Vienna. Podrecca and his students studied the compositional axis of Fabiani's architecture and came to the conclusion that the horse-shoe opening was a recurrent shape. Further analyses of Fabiani's architectural language threw light on his use of alternating concave and convex elements, which Podrecca has echoed in the wooden exhibition structure. Special attention has also been paid to interior surfaces, such as the classic boiseries so dear to many Viennese architects.

SE NE PARLA

TALKING ABOUT
(pages 280-285)

Telematic House. My first project for the Telematic House was for the «Italy New Domestic Landscape» show at the Museum of Modern Art in New York, 1971. I took up the subject again in the «Cronografie» exhibition at the Venice Biennale in 1981 and in 1982 for the «Casa-Famiglia» show, a prelude to the telematic house that should be ready by 1983. Telecentric families have forsaken the cinema and Saturday evening parties for orgies of tele watching. Sitting-rooms were once made for chatting in; but things have changed and the focal point of the whole room is the corner where the TV looms large.

A new design academy offering post-graduate degrees to Italian and foreign students should be opening shortly in Milan, according to the recent press conference held at the Editoriale Domus in Rozzano on the occasion of the Milan furniture show. From the outline given, it would seem that the school will be at Milano Fiori, and that the syllabus will be divided into a basic course (design history, socio-economics, technology, the culture of comfort) and specialized subjects (town furnishing, product design, car design etc) taught by architects and designers who are active in these fields. We asked Andrea Branzi, future Director of Studies of the Academy, to illustrate the project for «Casa Vogue» readers. What is the Domus Academy? «It's a design school that should open in Milan in September 1983 and gather the best fruits of what goes by the name of "new design" and that therefore involves objects, but also sounds, smells, colours, noises — all those elements that together help improve the quality of living more than mere ergonomics or the shape of objects can hope to. Italian design is free of schools or a history or its own because it has always been more of a movement that gathers momentum through its real involvement with industry and experimental handicrafts. This means that Domus Academy cannot and does not wish to be a sort of glass house inside which the aim is to isolate the vital force of Italian design. The idea is rather to contribute towards the further development of a type of design that is already fairly wide-

al, erroneous or at variance. We are interested in coming up with a unitary national code — this sort of approach is not to be self-defeating. Domus Academy does not try to give industrial objects a face-lift but a dynamic boost from within».

Shows for all seasons. The AAM Coop in Rome is a gallery that has always been particularly sensitive to the problems of contemporary architecture. Francesco Moschini, its director, tells us about future events: «In September we'll be starting a cycle entitled «Duets» dedicated to radical architecture and the visual arts and concentrating on such figures as Franco Raggi, Ettore Sottsass and Alessandro Mendini coupled respectively with Pajno Pablo Etchauen, Alighiero Boetti and Luigi Ontani. Later Arduino Cantafora will present «15 rooms for ten houses», a sort of high level construction handbook. After that the cycle «Ut pictura architectura: the logical construction of the work» will deal with those artists who conceive of the picture as a spatial construction. This will be followed by a show of Carlo Cecco's work in the sixties and seventies. At the turn of the year there will be an exhibition of Silvia Massotti and Roberto Schezen's works as part of the «Architectural Photographs» series. Then there is a show of Quadrio Pirani's architecture, followed by a series of one-man exhibitions dedicated to young architects including Franco Pierluisi of the GRAU group and Franco Prati of the Venetian school. Later on there will be a show of two young architects, Diana Agrest and Mario Gandelonas, who've made a big name for themselves at the Institute for Architecture and Urban Studies in New York. Last but not least, a regular feast comprising 40 albums of sketches, croquis de voyage etc. by Italian architects from the post war period to the present: Aldo Rossi, Franco Purini, Mario Ridolfi, Carlo Aymonino, Massimo Scolari and many others besides».

Carlo Scarpa restored Castelvecchio Castle and designed its transformation into a museum between 1958 and 1964. Widely considered to be one of Scarpa's most successful achievements, it has recently been the subject of an exhibition entitled «Carlo Scarpa a Castelvecchio», held at the Museo di Castelvecchio in Verona. For those unable to visit the show, there is a highly recommendable catalogue published by Comunità that contains essays by Licisio Magagnato, Sergio Marinelli, Marisa Dalai Emiliani and Arrigo Rudi on various aspects of Scarpa's work.

Rockefeller's Asia. One of the most exclusive private collections of Asian art will be on show from mid October at the new headquarters of «The Asia Society» at 725 Park Avenue in New York. The Rockefeller Collection consists of over 250 pieces chosen personally by the Rockefellers during their trips to the East and includes objects that represent the most important traditions in art from Asia, Afghanistan and Japan. The «Asia Society» was founded by Rockefeller in 1956 to increase knowledge of Asian culture. Apart from the permanent collection, various other shows on traditional Oriental art will be organized each year.

«A thousand years of glass art in Venice» is the title of an exhibition open until the end of the

are more than 600 pieces on show, dating from the 7th century (the fragments found at Torcello during the sixties), up through the fifteenth, sixteenth and seventeenth century and on to the highly refined latter-day production in Murano. It was Angelo Barovier who first invented crystal glass in the 15th century, as the exhibition illustrates. Bigaglia, Graziati and Salviati are among the other names that stand out in this fascinating display, as do the more recent «Ve-Art» and «Effetre International».

A theatre-conservatory for ghosts and public. Mario Garbuglia has built a 45 metre long conservatory inside the S. Nicolò Church in Spoleto to house Luca Ronconi's production of Ibsen's «Ghosts». The material used is a technopolymer polycarbonate by Anic, shaped into alveolate elements called Sinvet, attached to a white wooden structure. This unusual conservatory-theatre is light and airy and allows as much as 35% saving in energy costs. «I wanted the stage designs to involve the audience», says Garbuglia, «so the idea was to create the impression of a ship in the mists of the North Sea where it's always raining slightly. From the walls I wanted the fog to be visible, and the glare of the fire: Sinvet was a «magical» solution to these problems».

Mariella's glass creatures. The Deambrogi Gallery in Milan's via Solferino recently held a show of Mariella Simoni's work that included a collection of her delightful Murano glass creations. These latter are quite unlike anything else in glass that springs to mind (the only possible exceptions are the odd Déco piece and a few things in the most recent Memphis collections), indeed are so utterly individual that they tend to dominate whatever table they are placed on.

Calamities and the built environment at SAIE '82. The 18th edition of the International Salon of Building Industrialization will take place in Bologna from 16th to 24th October. Amongst this year's special features are the Oikos congress on communications systems for building research, the Aicographics congress on computer aided design and the exhibition, dedicated to security and the built environment in the face of natural calamities.

Lying armchairs. Annibale Oste, thirty-nine year old Neapolitan sculptor, has already sculpted the earth, the light, the wind and the water, has flirted with myth and has tried out bronze, steel and wood. Now he's discovered the daily object and has re-interpreted it with his usual flair. His «Poltrona/Mente» reconciles contrasts and contrasts reconciliation: the soft, sensual, fluctuating shapes are counterbalanced by the rigidity of the material used and this in its turn is negated by the floating forms of the objects imprisoned within it.

Backing up chairs. Back ache and lumbago can mostly be attributed to over-comfy seating. Designers have been inclined to gratify our eyes rather than our spines — this is the worrying conclusion that the congress on vertebral pathology organized by the Pro Juventute Don Gnocchi came to recently. What's to be done? More exercise and less attention to the aesthetic qualities of seating as opposed to its ergonomic ones.