

894

SHANGHAI ARCHITECTS
ATELIER LIU YUYANG
ORIGINAL DESIGN STUDIO
TJAD/TONGJI
NERI&HU

SPAZI PER L'ARTE
SELLDORF ARCHITECTS
TADAO ANDO
STUDIOMDA
CARUSO ST JOHN

M9 - MUSEUM DISTRICT, MESTRE
SAUERBRUCH HUTTON

CASABELLA

DAL 1928

ITALIAN+ENGLISH EDITION
ANNO LXXXIII N.2 - 20 FEB 2019
ITALIA €12,00
AUT €22,50. BEL €21,70. CAN \$37,00.
CHE IT CHF27,00. CHE DE CHF27,50.
DEU €28,50. ESP €21,40. FIN €22,00.
FRA €20,00. GBR £22,00.
PRT CONT €20,10. USA \$31,50.



9 770008 718009

GRUPPO  MONDADORI

上海建筑师

894

SHANGHAI ARCHITECTS	3-33
QUATTRO STUDI DI ARCHITETTURA DI SHANGHAI <u>Federico Bucci</u>	4

ATELIER LIU YUYANG ARCHITECTS	6-12
RIVA EST DEL FIUME HUANGPU, SHANGHAI	
LA RINASCITA DEL LUNGOFIUME <u>Matteo Moscatelli</u>	7

ORIGINAL DESIGN STUDIO	13-19
RIVA OVEST DEL FIUME HUANGPU, SHANGHAI	
L'IMMAGINARIO DELL'INDUSTRIA <u>Matteo Moscatelli</u>	13

TJAD / TONGJI ARCHITECTURAL DESIGN GROUP	20-25
PALAZZO DELLE BELLE ARTI DELL'AHUAC, HEFEI	
UNA SCUOLA HUI-STYLE <u>Jianlong Zhang</u>	20

NERI&HU DESIGN AND RESEARCH OFFICE	26-33
CAPPELLA, SUZHOU	
UN PERCORSO INIZIATICO <u>Matteo Vercelloni</u>	26

SPAZI PER L'ARTE	34-93
SELLDORF ARCHITECTS	36-47
PARC DES ATELIERS, LUMA ARLES, FRANCIA	
NUOVE FUCINE DELL'ARTE <u>Francesca Serrazanetti</u>	37

TADAO ANDO ARCHITECT & ASSOCIATES	48-55
WRIGHTWOOD 659, CHICAGO, ILLINOIS, STATI UNITI	
TADAO ANDO PER FRED EYCHANER, A SOCIAL ACTIVIST SOSTENITORE DI OBAMA E HILLARY CLINTON: WRIGHTWOOD 659 A CHICAGO <u>Jean-Marie Martin</u>	49

STUDIOMDA	56-65
KASMIN E HIGH LINE NINE GALLERIES, NEW YORK, STATI UNITI	
DUE GALLERIE D'ARTE A NEW YORK <u>Massimiliano Savorra</u>	57

CARUSO ST JOHN ARCHITECTS	66-73
HEONG GALLERY, DOWNING COLLEGE, CAMBRIDGE, REGNO UNITO	
ATTUALITÀ DEL PITTORESCO <u>Federico Tranfa</u>	67

SAUERBRUCH HUTTON	74-93
M9 MUSEUM DISTRICT, VENEZIA MESTRE	
SAUERBRUCH E HUTTON: M9, NON UN MUSEO MA UN BRANO DI CITTÀ <u>Francesco Dal Co</u>	75

BIBLIOTECA	94-97
RECENSIONI	94
MARCELLO PIACENTINI? UNO SPREGEVOLE FASCISTA <u>Francesco Dal Co</u>	96
ENGLISH TEXTS	98-101
ENGLISH TEXTS	98

Spazi per l'arte

Selldorf Architects,
Parc des Ateliers,
Luma Arles p. 36

Tadao Ando,
Wrightwood 659,
Chicago p. 48

studioMDA,
Kasmin e High Line
Nine Galleries, New
York p. 56

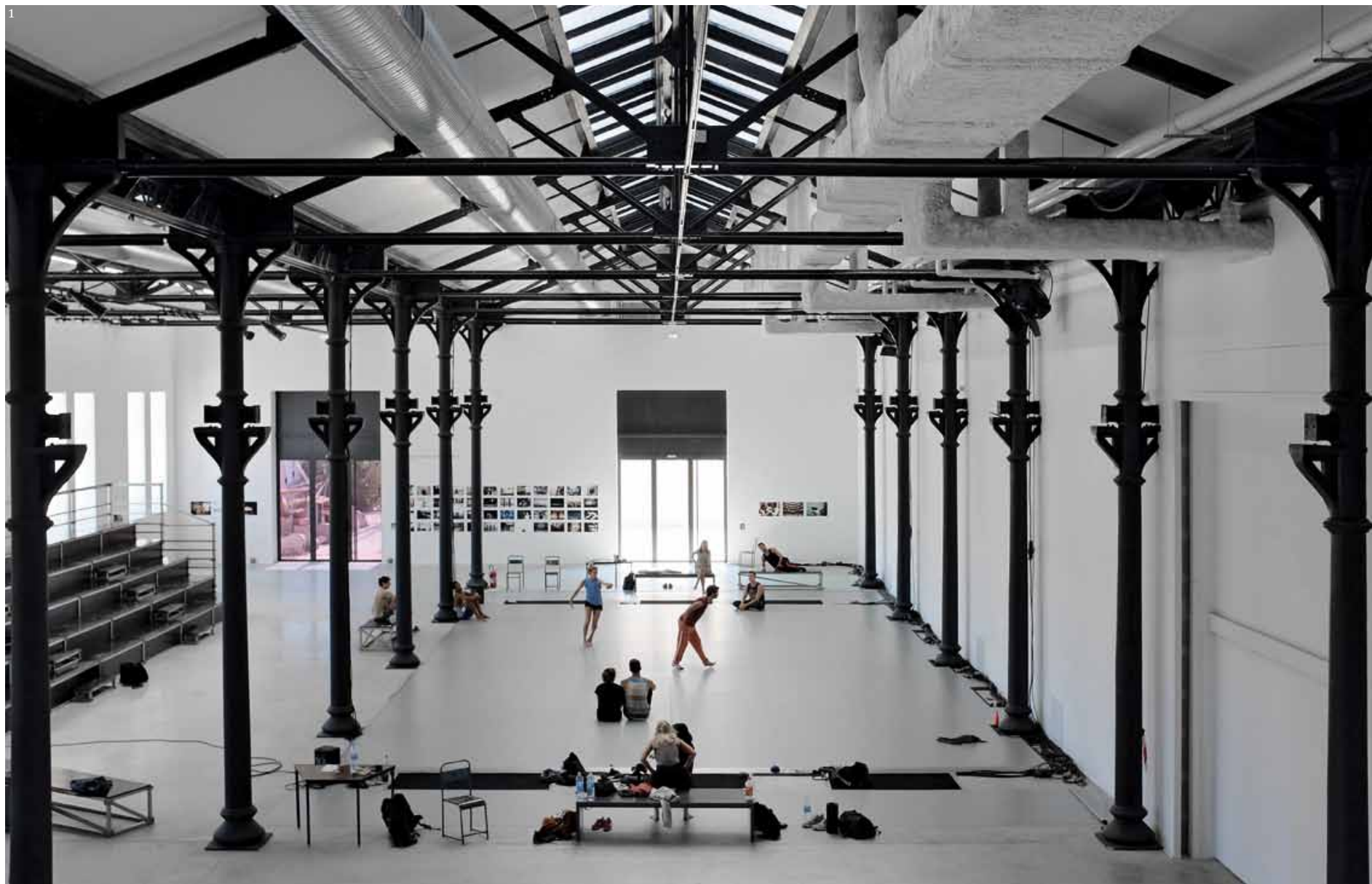
Caruso St John,
Heong Gallery,
Cambridge p. 66

Sauerbruch Hutton,
M9 Museum District,
Mestre p. 74



veduta degli interni della High
Line Nine Galleries
view of the interiors of the
High Line Nine Galleries

Selldorf Architects, Parc des Ateliers, Luma Arles



HERVÉ HÔTE

1

La Mécanique Générale: vista dell'interno, utilizzato per laboratori performativi, con le colonne in ghisa e le capriate in acciaio preesistenti

La Mécanique Générale: view of the interior used for performance workshops, with the existing steel trusses and cast-iron columns

Nuove fucine dell'arte

Francesca Serrazanetti

Nei pressi di Alysamps –la necropoli romana dipinta da Van Gogh e Gauguin nei loro soggiorni ad Arles del 1888– due eventi hanno segnato, nella storia francese, la trasformazione del paesaggio urbano. Il primo è lo scavo del canale di Craponne, realizzato nel XVI secolo per irrigare la regione; il secondo, risalente ai primi anni di sviluppo ferroviario, è la costruzione della linea per i treni Avignone-Marsiglia, esito di animati dibattiti per la selezione di una delle rotte in esame. La linea prescelta passava per Arles e proprio qui prevedeva la costruzione di officine per la produzione e riparazione di motori, oltre a un grande deposito di macchinari per la nuova rete della SNCF, la Société Nationale des Chemins de fer Français. La posizione pianificata era in gran parte sul terreno occupato dell'antica necropoli, la cui demolizione diede origine ad accese discussioni.

Iniziati durante l'inverno del 1844, gli Atelier furono completati nel 1856 e poi ampliati nel 1872. A metà del Novecento occupavano una superficie di undici ettari e contavano circa 700 dipendenti: oltre a officine e depositi, nell'area si trovavano un centro sociale per gli operai, uno studio medico, una mensa, una biblioteca e altri servizi. Gli Atelier cessano la loro attività nel 1984 e vengono lasciati in stato di abbandono: ma nel sito resta la traccia, chiaramente visibile nel tessuto urbano, di quello che per oltre un secolo era stato un importante polmone economico e sociale.

Qui, nell'area a est della ferrovia, la Luma Foundation ha avviato un processo di recupero destinato a realizzare nuove strutture per l'arte contemporanea. Il masterplan e il recupero degli edifici esistenti sono guidati dallo studio di Annabelle Selldorf, chiamato a entrare in relazione non solo con il sito industriale ma anche con la nuova torre affidata a Frank Gehry (un edificio di dieci piani dai fronti frastagliati rivestiti in alluminio riflettente, la cui inaugurazione è prevista nel 2020).

La fondazione è una no-profit fondata dalla

collezionista di origine svizzera Maja Hoffmann, cresciuta in una famiglia già impegnata in azioni filantropiche in campo artistico grazie al capitale derivante da un'importante azienda farmaceutica. Oltre a dare vita a questo polmone artistico, il recupero delle rovine industriali restituisce alla città un'area che ha avuto un ruolo chiave nella sua storia, introducendo un nuovo spazio pubblico e un parco di 41.800 mq, disegnato dal Bureau Bas Smets.

L'area degli Atelier si trova al livello della ferrovia, sette metri più in basso rispetto alla strada e alla zona circostante, inclusa la base dell'edificio di Gehry: nel contrasto con l'ipertrofico progetto della nuova torre, che si innesta con violenza nel profilo di Arles, emerge la sobria cura dell'intervento di Selldorf, che sembra fare il meno possibile con estrema attenzione, mantenendo l'identità del luogo e riattivando il vocabolario industriale esistente. Colpisce l'ossimoro, implicito nel coinvolgimento di questi due progettisti, tra l'identità trasgressiva di un architetto come Gehry e quella rigorosa di Selldorf.

Si leggono, qui, la sensibilità di quest'ultima per il recupero della memoria, il rispetto delle preesistenze, la parsimonia nell'impiego dei mezzi espressivi e l'esperienza in ambito espositivo, esito delle numerose collaborazioni con alcuni tra i più importanti centri d'arte contemporanea di New York e non solo. Ricordiamo qui il riuso di un magazzino sulla tredicesima strada (2002) e la Gladstone Gallery (2008) pubblicati sui numeri 732 e 784 di «Casabella», ma si pensi anche al precedente progetto di recupero della Neue Galerie di New York (2001) o alla galleria di David Zwirner, che dal 2008 ha dato avvio a una serie di incarichi nell'art district di West Chelsea. Con questi lavori Annabelle Selldorf ha generato una maniera molto controllata di lavorare in un contesto, quello dell'arte contemporanea, generalmente caratterizzato da approcci esibizionisti.

Gli interventi nel Parc des Ateliers di Arles recuperano gli edifici preesistenti convertendoli in spazi espositivi e performativi polifunzionali,



2 rendering dell'area, con il disegno del parco curato dal Beureau Bas Smets rendering of the area, with the design of the park by Bureau Bas Smets



3 veduta del Parc des Ateliers: in primo piano l'Arts Resource Center progettato da Frank Gehry view of Parc des Ateliers: in the foreground, the Arts Resource Center designed by Frank Gehry



4 vista aerea dl sito: Les Forges e La Mécanique Générale aerial view of the site: Les Forges and La Mécanique Générale

residenze e laboratori che possano accogliere e favorire processi creativi e di ricerca interdisciplinari.

Les Forges è un sistema di dodici campate, di cui la metà senza copertura. Qui, nell'impronta originale all'estremità occidentale dell'edificio, si crea una corte all'aperto, usata come caffetteria e luogo di incontro. L'interno è uno spazio flessibile in cui un nuovo mezzanino, oltre ad ampliare la superficie espositiva, crea una dimensione minuta e una più intima relazione con l'opera d'arte. Le colonne strutturali in ghisa e le capriate in acciaio sono state mantenute e stabilizzate, mentre la copertura preesistente è stata sostituita da un nuovo rivestimento che evoca le tegole originali.

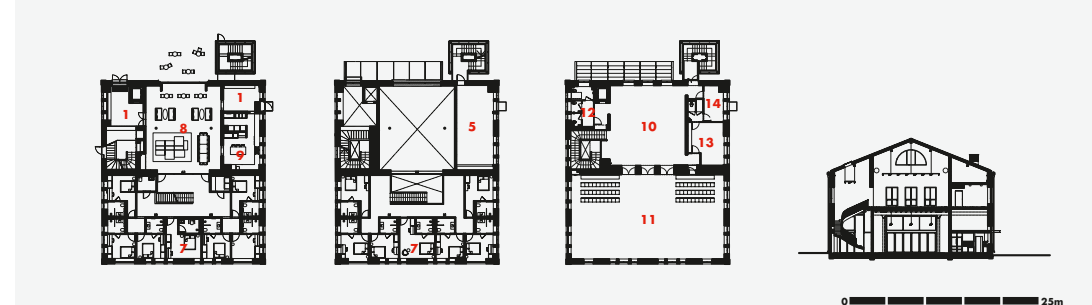
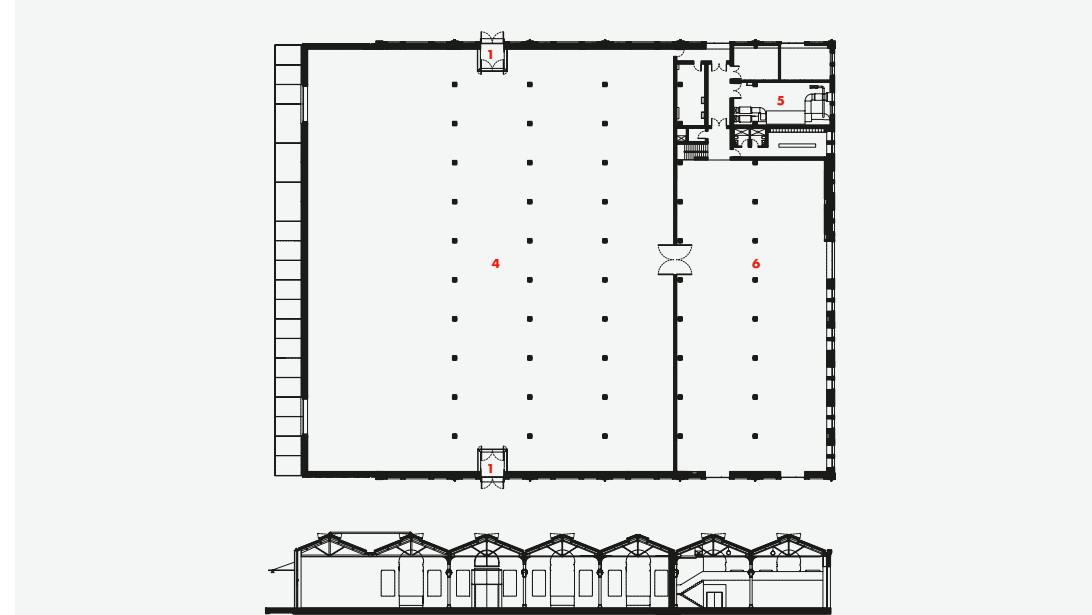
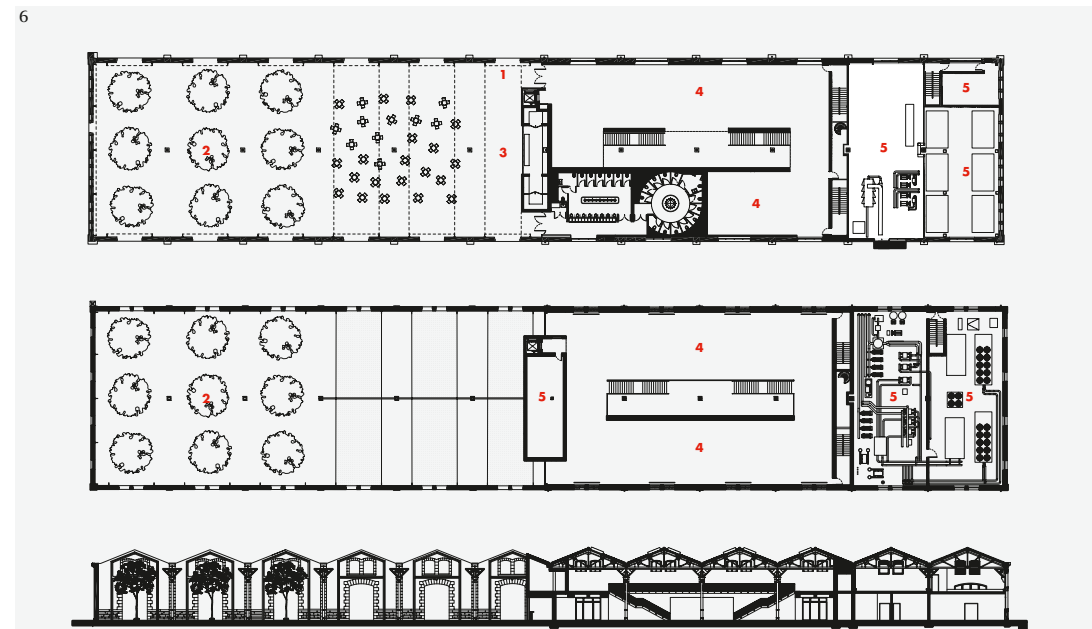
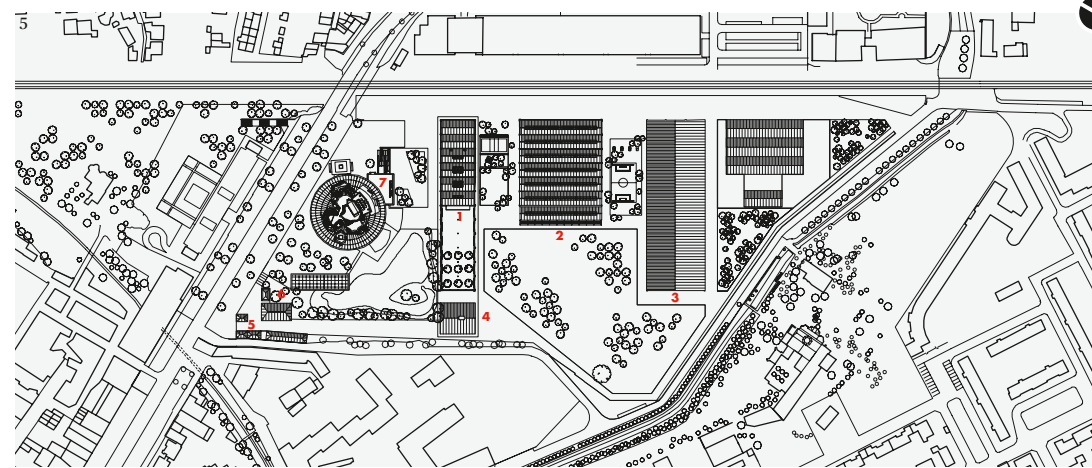
La Mécanique Générale presenta un intervento più visibile. Un'addizione alla regolare serie di campate consente di creare uno spazio doppio di 20 metri privo di pilastri, per opere particolarmente grandi o performance. Se la forma di questa addizione replica la struttura del capannone preesistente, la facciata in cemento scuro e il tetto in zinco lavorano sul contrasto. Come Les Forges, l'intero edificio è illuminato da lucernari lineari che lo riempiono di luce diffusa.

La Formation accoglie spazi di residenza per gli artisti e una sala prove. Gli interni sono stati qui completamente riconfigurati, con l'introduzione di un nuovo livello rispetto alla struttura originale.

Gli spazi abitativi, al piano inferiore, sono una struttura nella struttura: le camere da letto si affacciano su uno spazio di distribuzione a sviluppo verticale, con una nuova scala centrale in acciaio. Metà della pianta è occupata da un grande soggiorno in comune, in continuità con l'esterno grazie a una facciata vetrata. La scala preesistente conduce invece dall'ingresso principale direttamente alla sala al terzo livello, garantendo l'accesso pubblico e mantenendo allo stesso tempo la privacy degli alloggi. Seguendo la consolidata tendenza che, con l'arte, ridà vita agli spazi lasciati in eredità dallo sviluppo industriale, il Parc Des Ateliers restituisce alla città una fucina del contemporaneo.

5 planimetria del Parc des Ateliers. Legenda 1 Les Forges (spazi espositivi) 2 La Mécanique Générale (spazi espositivi e workshop) 3 La Grande Halle (spazio espositivo ristrutturato su progetto dell'Agence Moatti-Rivière e Philippe Donjerkovic) 4 La Formation (residenze per artisti e studio di danza) 5 La Maison du Projet (Café e Visitor Center) 6 centro medico e guesthouse 7 Arts and Research Center (progetto di Frank Gehry) plan of Parc des Ateliers. Legend 1 Les Forges (exhibition spaces) 2 La Mécanique Générale (exhibition and workshop spaces) 3 La Grande Halle (exhibition space refurbished by Agence Moatti-Rivière and Philippe Donjerkovic) 4 La Formation (artist residences and dance studio) 5 La Maison du Projet (Café and Visitor Center) 6 medical center and guesthouse 7 Arts and Research Center (project by Frank Gehry)

6 A-Les Forges: piante piano terra e primo piano, sezione; B-La Mécanique Générale: pianta e sezione; C-La Formation: pianta piani terra, primo, secondo e sezione. Legenda 1 ingresso 2 corte 3 caffetteria 4 gallerie espositive 5 spazio tecnico 6 workshop 7 camere da letto 8 area giorno comune 9 cucina 10 lounge 11 sala prove 12 bagni 13 spogliatoio 14 stanza per terapie A-Les Forges: ground and first floor plans, section; B-La Mécanique Générale: plan and section; C-La Formation: ground, first and second floor plans, section. Legend 1 entrance 2 courtyard 3 cafe 4 exhibition galleries 5 technical space 6 workshop 7 bedrooms 8 living area 9 kitchen 10 lounge 11 rehearsal rooms 12 bathrooms 13 dressing rooms 14 therapy room



Selldorf Architects
Luma Arles, Parc des Ateliers, Arles, Francia (Les Forges, Mécanique Générale, La Formation)

scheda del progetto

progetto
Selldorf Architects
team di progetto
Annabelle Selldorf, FAIA (Principal); Sara Lopercolo, AIA (Partner in Charge); John Spencer (Project Manager); David Bench, RA (Project Architect); Jacob Segal, Ian Ollivier, Rachel Robinson (Architectural Designers - Les Forges); Ian Ollivier (Architectural Designer - Mécanique Générale); Laura Bown (Architectural Designer - La Formation)

architect of record
C+D Architects
interior designer
Selldorf Architects
client Representative & construction Management
Myamo

strutture
Terrell
consulenti
Bureau Bas Smets (paesaggio); Studio ZNA / Ingelux (illuminazione); Cabinet Lamoureux Acoustics (acustica); Casso Associates (prevenzione incendi); Transsolar (sostenibilità); Socotec ("code"); Bureau Michel Forgue (gestione dei costi)

committente
LUMA Foundation
dati dimensionali
1.016 mq Les Forges
4.518 mq La Mécanique Générale
1.530 mq La Formation

cronologia
luglio 2014: Les Forges
giugno 2016: La Mécanique Générale
maggio 2018: La Formation

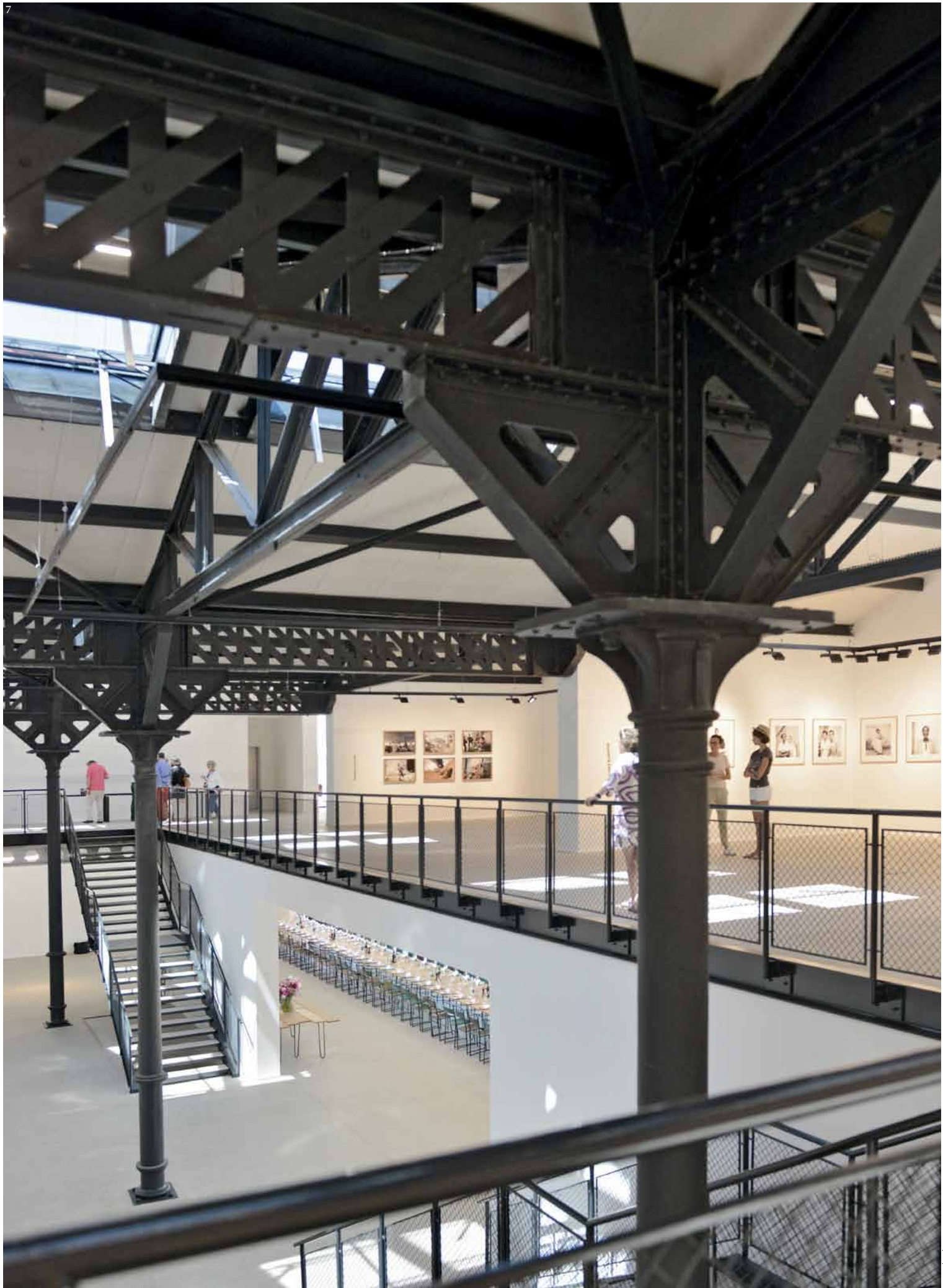
localizzazione
Arles, France

fotografie
Hervé Hôte
Jean-Baptiste Marcant
Lionel Roux
Courtesy of Selldorf Architects

Les Forges

Il primo edificio completato, nel 2014, è uno spazio espositivo a doppia altezza che mantiene e recupera il vocabolario industriale originale, introducendo un nuovo livello ammezzato.

The first building completed, in 2014, is a two-story exhibition space that conserves the original industrial vocabulary, introducing a new mezzanine level.



7
vista delle gallerie espositive
a doppia altezza, con il nuovo
livello introdotto da Selldorf
view of the two-story
exhibition galleries with the
new level added by Selldorf

8, 9
gli spazi aperti della corte,
nell'impronta dell'edificio
preesistente
the open spaces of the
courtyard, in the footprint
of the previously existing
building

10, 11
gli spazi espositivi con le
strutture originali: pareti
portanti in muratura, colonne
in ghisa e capriate in acciaio
exhibition spaces with the
original structures: load-
bearing masonry walls,
cast-iron columns and steel
trusses



La Mécanique Générale

Originariamente usata come officina per le automotrici della SNCF, adesso ospita uno spazio espositivo e performativo di estrema flessibilità, oltre ai laboratori di Atelier Luma.

Originally used as a garage for the railcars of SNCF, now containing a very flexible exhibition and performance space, as well as the workshops of Atelier Luma.



COURTESY OF SELLDORF ARCHITECTS



12
lo spazio espositivo
polifunzionale
the multifunctional
exhibition space

13, 14
vista dall'esterno, con il nuovo
elemento in blocchi di cemento
scuro e tetto di zinco che replica
la struttura esistente, creando
all'interno uno spazio libero
di 20 metri

view from the outside with
the new element in dark
concrete blocks with a zinc
roof that replicates the
existing structure, creating
an open space of 20 meters
inside

15-18
lo spazio espositivo, illuminato
da lucernari lineari, ha una
struttura che consente la
massima flessibilità nella
divisione degli ambienti
the exhibition space lit
by linear skylights has
a structure that permits
maximum subdivision
flexibility



LIONEL ROUX



LIONEL ROUX



COURTESY OF SELLDORF ARCHITECTS



COURTESY OF SELLDORF ARCHITECTS

La Formation

Era il centro di formazione dello staff SNCF, oggi è destinato a residenze per artisti e a una sala utilizzata per prove, laboratori ed esibizioni.

This was the training center for the SNCF staff, now set aside for artist residences and a space used for rehearsals, workshops and exhibitions.



JEAN-BAPTISTE MARCANT, VICTOR & SIMON



JEAN-BAPTISTE MARCANT, VICTOR & SIMON



HERVÉ HÔTE



HERVÉ HÔTE

19
il corpo scale che, dall'ingresso, conduce alla sala prove al piano superiore
the stairwell leading from the entrance to the rehearsal room on the upper level

20, 21, 22
La Formation vista dall'esterno, in continuità con il perimetro della corte aperta de Les Forges
La Formation seen from the outside, in continuity with the perimeter of the open courtyard of Les Forges

23, 24
il corpo scale illuminato dall'alto
the stairwell lit from above



HERVÉ HÔTE



HERVÉ HÔTE



25, 26
le camere da letto degli artisti sono spazi individuali intimi, realizzati in pannelli X-LAM di legno massiccio a strati incrociati. Gli arredi sono realizzati in materiali sostenibili innovativi, sviluppati da Atelier Luma a partire da elementi naturali

the artist bedrooms are individual personal spaces made with X-LAM cross laminated wood panels. The furnishings are made with innovative sustainable materials developed by Atelier Luma starting with natural elements

27, 28
la nuova scala in acciaio e il ballatoio distribuiscono e collegano i due livelli di camere

the new steel staircase and balcony provide access to the two bedroom levels



29, 30
la sala prove, usata anche per spettacoli aperti al pubblico, è circondata da ampie finestre che portano aerazione e illuminazione naturali

the rehearsal room, also used for performances open to the public, is surrounded by large windows to bring natural ventilation and light



ture in the architecture,' where the hall presents itself on the ground floor with the same materic treatment as the outside parts in gray brick, while the two upper levels, corresponding to the perimeter balconies, form the figure of an 'elementary house' transposed into an interior solution, like a child's drawing with a pitched roof and parallel walls, completely covered by strips of wood separated at regular intervals: another 'weave' and reminder of the 'textile' origin of the architectural type. Entering the hall, the quadrangular openings emerge, placed in a strategic way with respect to the scenes they set out to frame, the landscape portions of the surroundings they are designed to highlight. From the ceiling a virtual grille hangs in the air, composed of incandescent light bulbs with bronze details, forming a suspended luminous level, a solution that brings out the geometric rigor of the whole while emphasizing the collective function of the space below.

page 37

New art hotbeds between the railway and the Champs Élysées
Francesca Serrazanetti

Near Alysclamps –the Roman necropolis painted by Van Gogh and Gauguin during their time in Arles in 1888– two events in French history have marked the transformation of the urban landscape. The first was the excavation of the Canal de Craponne, done in the 16th century to irrigate the region; the second, dating back to the early years of rail development, was the construction of the Avignon-Marseille rail line, the result of heated debate to select one of the routes being considered at the time. The selected line passed through Arles, and precisely at that location it called for the construction of depots for the production and repair of railcars, as well as a large machinery facility for the new network of the SNCF, Société Nationale des Chemins de Fer Français. The planned position was to a large extent occupied by the old necropolis, whose demolition gave rise to more heated debate.

After getting started in the winter of 1844, the Ateliers were completed in 1856 and then expanded in 1872.

Halfway through the 1900s, 100 years after their opening, they occupied an area of 11 hectares and had about 700 employees: besides garages and depots, the area contained a community center for the workers, a medical center, a dining hall, a library and other services.

The Ateliers were shut down in 1984 and left in a state of abandon: but the site conserves clearly visible traces of what for over a century was an important economic and social resource.

On the western part of the site, in the 1990s a regeneration project was launched in collaboration with the regional government, bringing new facilities for training and higher education; in the zone to the east of the rail line the Luma Foundation initiated a process of recovery aimed at the creation of new structures for contemporary art.

The masterplan and recovery of the

existing buildings were guided by the studio of Annabelle Selldorf, charged with establishing relations not only with the industrial site but also with the new tower designed by Frank Gehry (a ten-story building with an area of 15,831 square meters for exhibition spaces, archives, a library, offices and a cafe, slated to open in 2020).

The foundation –a non-profit initiative created and run by the collector of Swiss origin Maja Hoffmann– did not foresee only the creation of exhibition spaces, but also of residences and workshops to accommodate creative processes and interdisciplinary research in the heart of Provence. Besides this artistic resource, the recovery of the industrial ruins located to the south of the center of Arles restores to the city an area that played a key role in its history, introducing a new public space and a park of 41,800 m2, whose design was assigned to the Belgian firm Bureau Bas Smets.

The area of the Ateliers is at the level of the rail line, seven meters below that of the street and the surrounding zone, including the base of the building designed by Gehry: in contrast with the hypertrophic design of the new reflecting tower, the sober care of Selldorf's intervention stands out, seeming to do as little as possible with extreme attention, conserving the identity of the place and reactivating the existing industrial language.

Here we can see Annabelle Selldorf's sensitivity in the recovery of memory, the respect for existing elements, the delicate thrift in the use of expressive means and her experience with exhibition spaces, the result of many collaborations with some of the most important contemporary art centers and galleries, in New York and elsewhere (we can mention two projects in Manhattan, in 2002 and 2008, published in «Casabella» no. 732 and no. 784, but also the painstaking project of the Neue Galerie in New York or the David Zwirner gallery in Chelsea).

The projects of Annabelle Selldorf in the Parc des Atelier of Arles refurbish existing buildings, converting them as two exhibition spaces, a dance studio, guesthouse, visitor center and cafe.

Les Forges, the first building to be completed, in 2014, is a system of 12 spans, half of them without roofing. Here, in the original footprint at the western extremity of the building, an outdoor courtyard has been created, used as a cafe and gathering place, for presentations and concerts.

The structural columns in cast iron and the steel trusses have been conserved and stabilized, while the existing double-pitched roof has been replaced with a new covering that references the original clay tiles. The interior is a flexible two-story space with a new mezzanine, which besides adding to the exhibition area creates a smaller dimension, offering a more intimate spatial experience in relation with the works of art.

La Mecanique Generale required more invasive alteration: originally used as a depot for SNCF railcars, it now contains an extremely flexible exhibition and performance space. The

three-story house has a plan formed by two wings, separated by a terrace over the living area, facing a watery space from which a ramp ascends, a solution that has become part of Ando's style. Returning to work at Lincoln Park, the architect has taken a different design approach. Wrightwood 659 has been created for the Alphawood Foundation, whose mission is to support projects and activities in the field of conservation, promotion of the arts and the defense of LGBT rights. Alphawood Foundation was formed by Eychaner, president of Newsweb Corporation and a committed social activist, as he

describes himself. Wrightwood 659 is next door to Eychaner's house, in a typical brick building from the 1920s. This choice seemed consistent with the vision of the Alphawood Foundation, with its accent on urban conservation, and in keeping with his way of approaching established contexts or historical buildings Ando has once again focused on the complete

conservation of the existing enclosure, alongside a radical reconfiguration of the internal spaces. The interiors have been emptied out, transforming the walls into a wrapper, a modest brick screen that erases the differences between the internal and external images of the building, giving it the appearance of an epidermis without a dermis. In spite of the ordinary character of the material – the most common type of brick – the sizes of the surfaces are striking for those who enter Wrightwood 659, fully expressing Ando's design intuition: the lobby extends for the full height, in fact, all the way to the third floor. The space is crossed by a staircase that rises with ramps supported by a partition of reinforced concrete, where the landings are detached from the enclosure.

Walking on the staircase, one notices that the sequence of full and empty parts of the masonry is the negative of what can be observed on the building's facade, though with the disturbance of the naive decorations placed over the courses in earthenware. The emptying of the construction is accompanied by the only substantial transformation of its volume, the addition of a roof level, set back from the edge of the walls and configured in a discreet way. The reduction of the cladding to a thin skin has led to the use of uncommon solutions to ensure thermal performance, while the gutting of the volume has forced the designers to prepare a steel support structure for the masonry, built into the concrete bodies. While the pillars in traditional reinforced concrete mark the exhibition spaces with anonymous configurations, the volume of the staircase relies on large concrete surfaces used at this point by Ando as a facing, to the point of concealing its structural function. This is no small transformation, one that has taken place in recent years and now characterizes Ando's work. Also considering this in the light of what is suggested by this latest project, the audience that arrived in the fall of 2018 for the first exhibition held in Wrightwood 659, titled *Ando and Le Corbusier: Masters of Architecture*, could clearly perceive the distance that now separates the student, as Ando calls himself, from his first mentor.

page 49

Tadao Ando for Fred Eychaner, a social activist and supporter of Obama and Hillary Clinton: Wrightwood 659 in Chicago
Jean-Marie Martin

The *Kaszubi* are an ethnic group native to the historical region of Pomeralia in eastern Poland. During the Civil War (1861-65) a Kashubian community settled in the zone that contains Lincoln Park, in the northern part of Chicago.

The population has changed over the years, and Bruce Graham, the architect of SOM who among other buildings in Chicago designed the John Hancock Center, also built a home there. The echoes of the violent protests against the Vietnam War that took place in Lincoln Park in 1968 have died away, and the area around Wrightwood Avenue has become one of the most sought-after residential zones of Chicago, a favorite of the “Trixies and Chads,” singles in their thirties, with their taste for upward mobility. In 1997, on Wrightwood Avenue, Tadao Ando constructed the home of Fred Eychaner, and now he has designed a gallery, Wrightwood 659, occupying a lot of about 1900 square meters. The

page 57

Two art galleries in New York
Massimiliano Savorra

Carrying out a rigorous exhibition program that combines historic figures of postwar art with living, highly acclaimed or emerging artists, Paul Kasmin was one of the first to move his gallery –founded in 1989 in SoHo– to Chelsea, in 2000. Since then he has continued to expand his activities in the district –once an industrial zone of Manhattan, now containing many artspaces and cultural institutions– by opening other galleries at 10th Avenue and 27th Street, near the famous High Line.

The design of the new Kasmin Gallery was assigned to studioMDA, founded in 2002 by Markus Dochantschi, who worked at length for Zaha Hadid, on projects which included the design and construction of the Rosenthal Center for Contemporary art in Cincinnati. StudioMDA has a long history of collaboration with Paul Kasmin, having already designed other spaces as well as exhibitions for him; but it also has considerable experience in the sector, thanks to the creation of over 140 booths in art fairs all over the world, and many galleries (including, in New York alone: Bortolami Gallery, Anton Kern Gallery, Lisson Gallery, Carpenters Workshop Gallery, Richard Taittinger Gallery, Nahmad Contemporary, 303 Gallery, David Nolan Gallery).

With light penetrating from above and maximum spatial flexibility, this new gallery for Kasmin has been conceived as a large exhibition space, without columns, suitable to host large works of art. The most interesting aspect of the project is the roof, designed as a garden for temporary sculpture shows, in line with the programs of the gallery, known as the Kasmin Sculpture Garden. In this way the roof –landscaped by Future Green– offers an extension of the visual plane of the High Line, and also an exceptional showcase for the communication of the works on view, exploiting the enormous success of the elevated promenade that attracts over six million visitors per year. We should remember that the Kasmin Gallery specializes in the presentation of large-scale sculpture, getting involved in public art projects in New York and the world, such as the recent *Muro* by Bosco Sodi at Washington Square Park (2017), *Sheep Station* by Claude and Françoise-Xavier Lalanne in Chelsea (2013), and the Dodecahedron by Mark Ryden at PMQ Gardens in Hong Kong (2018).

Inside, the “waffle” roof is formed by 28 concrete coffers, each containing a large skylight. This evocative structural grid permits maximum flexibility in the subdivision of the space (in fact, the new gallery also contains private “viewing rooms” and offices). The facade on the street, in tune with the other Kasmin galleries designed by studioMDA, stands out for a large window and a slightly bent surface in white self-consolidating concrete, which has permitted the precise making of the corners. The

color and weave of the outer surfaces, like those inside, have been carefully studied: to create the rough finish of the facade formwork was made with marsh pine planks 10 cm wide, while the truncated pyramid features of the roof were done with MDF panels covered in plastic to create smooth surfaces, eliminating joint lines and giving the ceiling a monolithic appearance.

Next to the Kasmin Gallery, studioMDA has also created the High Line Nine, based on a new way of organizing spaces for art. The High Line Nine is a “turn-key” facility that reinterprets the European passages of the 19th century. In this case, studioMDA has concentrated on the idea of a single space of about 900 square meters to contain a series of small galleries: new exhibition spaces for “full-service boutiques” ranging in size from 46 to 120 m2.

The layout is very simple: along a central corridor that connects 27th and 28th Streets, internal windows offer a view of each of the nine exhibition spaces. Featuring a concrete pavement with different slopes, the central thoroughway maximizes ceiling heights, adapting to the topography of the site to create an interesting “dynamic” route. The entrances of the galleries have curved walls that replicate the form of the main facade, revealing the spaces to visitors. The metal pylons, like the beams, of the High Line running over the galleries have been left exposed and painted white, to grant the various spaces an industrial atmosphere typical of the zone. As in a traditional museum, in the spaces of the High Line Nine the design of the lighting system, which skillfully mixes artificial and natural light, has been fundamental to create the right atmosphere for places that are simultaneously representative, familiar and welcoming (for this reason, at the position of 28th Street, near the entrance of the High Line, an Italian-style cafe and wine bar has also been inserted).

Made with white bronze parts, the facade –located below the High Line next to the entrance of the Kasmin Gallery– metaphorically links back to the history of the site, which contained a metal recycling center for over 50 years. To create the complex facade, studioMDA has turned to Polich Tallix, a foundry with a long tradition of collaboration with artists. In pursuit of an elegant form that would suggest the material consistency of stone and at the same time the mastery of the firm's artisans, the designers scanned a sheet of slate to extract its texture, which was then digitally manipulated to create – through Z-brush software – a motif that could be applied to the whole facade. This digital model formed the basis with which to make sand molds used for the pouring of white bronze parts to be assembled at the site. The result bears witness to the fertile collaboration between client, architect and contractor, in this case communicating not just the history of the place, but also the relationship between design experimentation and artistic research.

page 67

The timeliness of the picturesque
Federico Tranfa

Downing College, located in the southern part of Cambridge, is one of the newest institutions of the English university city, since it was founded as “recently” as 1800. The original complex composed of three long wings built around a vast green courtyard was designed by William Wilkins (1778–1839) in a neoclassical style, and built in 1807-1822. Though Wilkins' layout was still incomplete, the college has grown through many additions, including some from modern and contemporary times. In 2005 Caruso St John was commissioned to restore the monumental dining hall, a project that expanded to include the service spaces and offices in the adjacent building. Some years later, in 2013, Caruso St John received the request to make a small art gallery that would involve the transformation of the stables located at the Regent Street entrance. The idea of a modest project in a context of such grandeur did not appeal to the architects, but the opportunity to create a new public space did make the job potentially interesting. As they have stated, the almost domestic dimension of the new courtyard was similar to what Jim Ede had envisioned at Kettle's Yard, halfway through the 1950s. Harold Stanley Ede (1895–1990), known as Jim, was a collector and a friend of artists, but above all he was the assistant curator of the National Gallery of British Art, which later became the Tate Gallery. In 1956 Jim and his wife Helen reached Cambridge in search of a majestic dwelling, but they ended up purchasing four tumble-down cottages around the church of St. Peter. With the help of the architect Rowland de Winton Aldridge, Ede remodeled the buildings with the aim of creating an open house, for the benefit of students, who he personally guided on visits to his collection. In 1966 Ede donated the dwelling and its contents to the Cambridge University, but in 1970, three years before retiring to Edinburgh, he expanded the residence, to which he also added a gallery, in a project by Sir Leslie Martin and David Owers. In the eyes of Adam Caruso and Peter St John, the opportunity to generate a quality space, incorporating the existing features located at the Regent Street entrance in the gallery, became sufficient reason to accept the job, which was still modest but thus took on new meanings. The purpose of the new building would be to create a place where study, conversation and art would converge in a natural way. The First Court is a versatile space, which besides functioning as an entrance to the college lends itself to become an outdoor foyer for openings and events.

The intimate quality of the place is underscored by its materials and the way they have been used. The Heong Gallery is contained in a volume parallel to the street, built in wood and brick. The doors and windows are in natural oak, while the floors are clad with encaustic concrete tiles from Iron-bridge, a dark, durable material that absorbs the light reflected by the internal white walls. The geometry of the long double-pitched roof eases the insertion in the context, but is also exploited as a lighting control device. A skylight is inserted in the pitch facing northeast, but inside the facing of the roof is interrupted by a horizontal rib that extends towards the center of the space, enough to contain the electrical tracks facing downward, and to conceal the indirect lighting of the space. The walls contain three large openings: one beside the entrance door, facing the First Court, and two that put the gallery interior into visual contact with the East Lodge Garden. Each of them literally frames a fragment of the surrounding landscape, establishing a strong bond of continuity with the history of the college. The gallery is made up of two spaces: the vestibule, which has the scale and atmosphere of a domestic room, and the exhibition space itself. In the section, the first is marked by a low wooden ceiling painted white, while the second takes advantage of the full volume of the roof, which remains visible. In spite of the small area, thanks to the asymmetrical placement of the windows and the door between the rooms the space feels variegated and dynamic. The natural light from the lower windows, though not as controlled as the overhead lighting, triggers a sensation of proximity with the objects on display, as might happen in a private home. Outside, the small building separates the public space of the entry court from the garden behind it, and its insertion in the context is so delicate as to be almost invisible. Along the brown brick wall that extends into the new volume, only the unusual size of the large square window betrays the presence of something new. In English-speaking culture the term *picturesque* is connected with the observation of the natural landscape as an aesthetic form that can also be reproduced in a designed context. Likewise, the interest in the archaïa forms of spontaneous architecture is synonymous with positive environmental qualities, an idea of comfort and welcome that is not diminished by the small size of spaces. Clear traces of all this can be seen in the care with which the Heong Gallery has been designed and built, for the benefit of its visitors and the works that are displayed there.

page 75

Sauerbruch Hutton: M9, not a museum but a piece of the city
Francesco Dal Co

In 2005, within the policy pursued by the municipal administration of Venice for the regeneration of Mestre, the idea arose of creating a museum that would document the history of the Venetian territory during the 20th century. In that century Mestre took on the role of an urban outlet for industrial settlements, which were concentrated in Marghera. From 1925 to 1970 the companies operating in Marghera grew in number from 35 to 227, while the population of Mestre increased tenfold. The ambition of the supporters of the building of the museum seen in this article was to create a center to compensate for the lack of cultural services in Mestre, which formed a dramatic contrast with the myriad of such offerings in the island city. The advocates of the project also had another aim: that of making a driver for the

urban renewal of the center of Mestre and the improvement of its urban fabric. The Fondazione di Venezia, organized by the Cassa di Risparmio di Venezia as a private non-profit foundation with full administrative autonomy, promoted the project and funded its construction, with an initial budget of 100 million euros. Operating as permitted by its status, the Foundation first developed a detailed functional program for the transformation of one of the most important central areas of Mestre, partially containing abandoned or decaying buildings, which called for the implementation of a complex project in functional terms, in an area of about 17,000 square meters. Later, at the end of 2009, an international invitational competition was held, involving the architects Massimo Carmassi, David Chipperfield, Pierre-Louis Faloci, Luis Mansilla and Emilio Tufon, Matthias Sauerbruch and Louisa Hutton, Eduardo Souto de Moura (images of all the projects are shown herein). In 2010 the firm of Sauerbruch Hutton was announced as the winner. The area is bordered by Via Poerio, connected to the main Piazza Ferretto, Via Brenta Vecchia and Via Pascoli, while a fourth side is occupied by modest, fragmented constructions. Like the ideas developed by the other invited participants, the project by Sauerbruch Hutton called for the construction of a new building to contain the museum in the area bordered by Via Brenta Vecchia and Via Pascoli, and the conversion for commercial facilities of the 16th-century Convento delle Grazie (a military district since the early 1800s). The placement of the museum, now known as M9, adjacent to the convent with access from Via Poerio led to the decision made by Sauerbruch Hutton to redesign the pedestrian circulation system in this portion of the city, making the new plaza formed by the buildings they have designed into a joint capable of establishing a direct relationship between the commercial spaces and those of the museum. The design of this internal void was honed in the passage from the competition project to the definitive version: the elevation of the museum facing the plaza, in fact, has become linear following the reconfiguration of the staircase, giving rise as we shall see to one of the most successful solutions developed by the architects for the internal exhibition spaces. The plaza formed by the new constructions can now be reached from the central Piazza Ferretto by crossing the courtyard of the historic convent, which has been supplied with a roof; it is faced by the main entrance of the M9, whose ground level can also be reached from Via Brenta Vecchia by way of the atrium and the bookstore. The convent has been renovated with discretion; it contains commercial spaces arranged in long galleries, while the courtyard has been protected by an elegant translucent roof supported by slender posts, unfortunately disturbed by the presence of unwanted lighting fixtures clumsily attached to the trunks, which would have been better off without any added features.

Observing the construction that has now been completed, the most striking thing is of course the enclosure itself. In its design Sauerbruch Hutton have returned to a construction mode and updated an expressive choice already tested in various other projects, such as the office building for the GSW real estate company in Berlin (1999), or the Brandhorst Museum in Munich in 2008 (see *Casabella* no. 780, August 2009, and the more general coverage of their work in *Casabella* no. 737, October 2005). Though it would be better to resist the temptation to explain Sauerbruch Hutton's treatment of the theme of the enclosure in the light of the considerations of Gottfried Semper, looking at their works it is inevitable to think about the parts of *Der Stil* that refer to fabric and ceramics as the forms of workmanship from which every type of cladding is derived. Quite often, in fact, Sauerbruch Hutton make use of “ceramic weaves” to make the dual nature of their constructions explicit or even eloquent, where the enclosure is lightly suspended from the structure, hiding the latter from view with the presence of its vertical and horizontal pattern, and the lively colors of all its parts. In the case of the M9 this is even more evident when one enters the building, leaving the plaza in front of the entrance, after having observed the elevation on Via Brenta Vecchia. Here, after having encountered the auditorium sunken at the end of the layout, visitors ascend along a staircase lit by a long slender window, a masterful solution also in static and constructive terms, whose conception has nothing in common with that of the wrapper. It is no coincidence that each of the ramps of the staircase, naturally placed against the facade facing the new plaza, concludes with one of the tall portals in reinforced concrete prior to the landings, creating a tersely elegant spatial system. The portals offer access to the exhibition spaces, whose configuration cannot be grasped today since they are completely filled with installations, mostly interactive, made to engage the audience in a sort of voyage through Italian history in the 20th century.

The contrast between the ceramic enclosure and the fair-face concrete that can be seen on the staircase, however, is also announced by the view of the building seen by those who walk along Via Brenta Vecchia. From this angle of perspective, in fact, it is possible to see that a concrete body with long skylights emerges from the closed, colored volume. The skylights conclude the uppermost, vast open floor of the construction, the only level that offers the possibility – since it is empty, awaiting use for temporary exhibitions – of observing the design and extension of the plan, the intelligence of the solution developed to allow the roof to filter natural light also onto the concrete walls.

These are simply some preliminary considerations. Many others could arise walking through all the spaces of M9, as visitors will be able to do. What does seem certain, however, is that this new work by Sauerbruch Hutton fully lives up to the expectations of the promoters of the project. It the goal was to create a work inside the anonymous fabric of a city like Mestre that would impose a change of pace also in terms of future growth, then the project is a success.

What remains to be seen is how effective the museum design choices will be, and an interesting discussion might develop.

Though we should admit, “narrating” the 20th century is truly a daunting task, which is probably impossible to carry out in a “museum.”

tested in various other projects, such as the office building for the GSW real estate company in Berlin (1999), or the Brandhorst Museum in Munich in 2008 (see *Casabella* no. 780, August 2009, and the more general coverage of their work in *Casabella* no. 737, October 2005). Though it would be better to resist the temptation to explain Sauerbruch Hutton's treatment of the theme of the enclosure in the light of the considerations of Gottfried Semper, looking at their works it is inevitable to think about the parts of *Der Stil* that refer to fabric and ceramics as the forms of workmanship from which every type of cladding is derived. Quite often, in fact, Sauerbruch Hutton make use of “ceramic weaves” to make the dual nature of their constructions explicit or even eloquent, where the enclosure is lightly suspended from the structure, hiding the latter from view with the presence of its vertical and horizontal pattern, and the lively colors of all its parts. In the case of the M9 this is even more evident when one enters the building, leaving the plaza in front of the entrance, after having observed the elevation on Via Brenta Vecchia. Here, after having encountered the auditorium sunken at the end of the layout, visitors ascend along a staircase lit by a long slender window, a masterful solution also in static and constructive terms, whose conception has nothing in common with that of the wrapper. It is no coincidence that each of the ramps of the staircase, naturally placed against the facade facing the new plaza, concludes with one of the tall portals in reinforced concrete prior to the landings, creating a tersely elegant spatial system. The portals offer access to the exhibition spaces, whose configuration cannot be grasped today since they are completely filled with installations, mostly interactive, made to engage the audience in a sort of voyage through Italian history in the 20th century.

The contrast between the ceramic enclosure and the fair-face concrete that can be seen on the staircase, however, is also announced by the view of the building seen by those who walk along Via Brenta Vecchia. From this angle of perspective, in fact, it is possible to see that a concrete body with long skylights emerges from the closed, colored volume. The skylights conclude the uppermost, vast open floor of the construction, the only level that offers the possibility – since it is empty, awaiting use for temporary exhibitions – of observing the design and extension of the plan, the intelligence of the solution developed to allow the roof to filter natural light also onto the concrete walls.

These are simply some preliminary considerations. Many others could arise walking through all the spaces of M9, as visitors will be able to do. What does seem certain, however, is that this new work by Sauerbruch Hutton fully lives up to the expectations of the promoters of the project. It the goal was to create a work inside the anonymous fabric of a city like Mestre that would impose a change of pace also in terms of future growth, then the project is a success.

What remains to be seen is how effective the museum design choices will be, and an interesting discussion might develop.

Though we should admit, “narrating” the 20th century is truly a daunting task, which is probably impossible to carry out in a “museum.”

«Casabella» è disponibile anche in edizione giapponese, attraverso:
Architects Studio Japan Inc.
8-1 24F Kakuda-cho, Kita-ku, Osaka
530-0017 Japan
tel +81.06.63635701
www.asj-net.com



CASABELLA

**rivista mensile
monthly magazine**

**numero 894/issue 894
n. 02/2019**
anno/year LXXXIII
febbraio/February 2019

Redazione / Editorial staff
tel +39.02.75422179
fax +39.02.75422706
email casabella@mondadori.it
email segreteria.casabella@mondadori.it

Direttore responsabile
Francesco Dal Co

**Segreteria di redazione /
Editorial secretariat**
email segreteria.casabella@mondadori.it

**Coordinamento redazionale /
Editorial coordinator**
Alessandra Pizzochero
email casabella@mondadori.it

Art Direction
Paolo Tassinari

**Progetto e impaginazione /
Design and layout**
Tassinari/Vetta
Francesco Nicoletti

**Comitato di redazione /
Editorial board**
Marco Biagi
Nicola Braghieri
Federico Bucci
Francesca Chiorino
Giovanna Crespi
Massimo Curzi
Camillo Magni
Marco Mulazzani
Francesca Serrazanetti
Federico Tranfa

**Comitato scientifico-editoriale /
Scientific-editorial committee**
Nicholas Adams
Julia Bloomfield
Claudia Conforti
Juan José Lahuerta
Jacques Lucan
Winfried Nerdinger
Joan Ockman
Sergio Polano

Corrispondenti / Correspondents
Alejandro Aravena (Cile)
Marc Dubois (Benelux)
Luis Feduchi (Spagna)
Françoise Fromonot (Francia)
Andrea Maffei (Giappone)
Luca Paschini (Austria)

Traduzioni / Translations
transiting_s.piccolo

**Produzione, innovazione
edilizia e design /
Production, construction
innovation and design**
Silvia Sala
email silvia.sala@mondadori.it

Formazione
Roberto Bosi
Silvia Sala
email cbf@mondadori.it
www.casabellaformazione.it

Web
Sergio Polano

Arnoldo Mondadori Editore
20090 Segrate – Milano

CASABELLA
Cascina Tregarezzo – Via Mondadori 1,
20090 Segrate (Mi)
tel +39.02.75421
fax +39.02.75422706
rivista internazionale di architettura
pubblicazione mensile / monthly review
registrazione tribunale Milano n. 3108
del 26 giugno 1953

Blind-review
I testi e le proposte di pubblicazione che pervengono in redazione sono sottoposti alla valutazione del comitato scientifico-editoriale, secondo competenze specifiche e interpellando lettori esterni con il criterio del blind-review.

Distribuzione per l'Italia e l'estero
Distribuzione a cura di Press-Di srl

Pubblicità / Advertising
Mediamond S.p.A.
Palazzo Cellini – Milano Due – 20090 Segrate
tel +39.02.21025259
email contatti@mediamond.it
Pubblicità, Sede Centrale Divisione Living
Vice Direttore Generale: Flora Ribera
email direzione.living@mediamond.it
Coordinamento: Silvia Bianchi
email silvia.bianchi@mediamond.it
www.mediamond.it

stampato da ELCOGRAF S.p.A.
Via Mondadori, 15 – Verona
nel mese di febbraio 2019

copyright © 2019
Arnoldo Mondadori Editore
Tutti i diritti di proprietà letteraria e artistica riservati. Manoscritti e foto anche se non pubblicati non si restituiscono.

Arretrati
€ 15
Modalità di pagamento: c/c postale n. 77270387 intestato a Press-Di srl "Collezionisti" (tel +39.045.8884400 dalle 8.30 alle 12.30 e dalle 13.30 alle 17.30 dal lunedì al venerdì) specificando sul bollettino il proprio indirizzo e i numeri richiesti. L'ordine può essere inviato via fax (+39.045.8884378) o via e-mail (collez@mondadori.it). Per spedizioni all'estero, aumentare l'importo di un contributo fisso di € 5,70 per spese postali. La disponibilità di copie arretrate è limitata, salvo esauriti, agli ultimi 18 mesi. Non si effettuano spedizioni in contrassegno.

Back issues
€ 15
Payment: Italian postal account no. 77270387 in the name of Press-Di srl "Collezionisti" (tel +39.045.8884400 from 8.30 to 12.30 and 13.30 to 17.30, Monday-Friday) indicating your address and the issues ordered on the form. The order can be sent by fax (+39.045.8884378) or e-mail (collez@mondadori.it). For foreign shipping add a fixed contribution of € 5.70 for postal costs. Availability of back issues is limited to the last 18 months, as long as supplies last. No COD.

Prezzo di copertina / Cover price
€ 12,00 in Italy, € 22,50 in Austria,
€ 21,70 in Belgium, € 20,00 in France,
€ 28,50 in Germany, € 20,10 in Portugal (Cont.),
£ 22,00 in United Kindom, € 21,40 in Spain,
Chf 27,00 in Switerland C.T.,
Chf 27,50 in Switerland Ger.,
\$ 31,50 United State of America

Abbonamento annuale
(11 numeri di cui uno doppio).
Gli abbonamenti iniziano, salvo diversa indicazione da parte dell'abbonato, dal primo numero raggiungibile in qualsiasi momento dell'anno.
Italia € 80,70 (prezzo comprensivo del contributo per le spese di spedizione);
offerta riservata agli studenti € 70,70
(prezzo comprensivo del contributo per le spese di spedizione). Collegarsi all'indirizzo:
www.abbonamenti.it/casabella
Estero € 81,90 + spese di spedizione.
Per controllare il prezzo nel proprio Paese e per abbonarsi, collegarsi all'indirizzo:
www.abbonamenti.it/casellasubscription

Yearly subscription
(11 issues, including one special double issue).
Subscriptions begin from the first available issue after request, unless otherwise specified by the subscriber.
Outside Italy € 81,90 + shipping costs.
You may check the price in your own country and subscribe through:
www.abbonamenti.it/casellasubscription

Modalità di pagamento
Inviare l'importo tramite c/c postale n. 77003101 a: *Press-di Abbonamenti SpA – Ufficio Abbonamenti*. Altrimenti è possibile pagare con carta di credito o paypal sul sito:
www.abbonamenti.it

Payment
Payment may be made in Italy through any Post Office, order account no. 77003101, addressed to: *Press-di Abbonamenti SpA – Ufficio Abbonamenti*. You may also pay with credit card or paypal through the website:
www.abbonamenti.it/casellasubscription
tel +39.041.5099049
fax +39.030.7772387
email abbonamenti@mondadori.it

Per contattare il servizio abbonamenti
tel 199.111.999
(Valido solo per l'Italia - dal lunedì al venerdì 9.00–19.00, costo massimo della chiamata da tutta Italia per telefoni fissi: € 0,12 + iva al minuto senza scatto alla risposta. Per cellulari costo in funzione dell'operatore).
fax +39.030.7772387
email abbonamenti@mondadori.it
posta scrivere all'indirizzo: Press Di Servizio Abbonamenti – C/O CMP Brescia – 25126 Brescia

abbonarsi conviene!
www.abbonamenti.it/casabella

casabellaweb.eu