

ABITARE

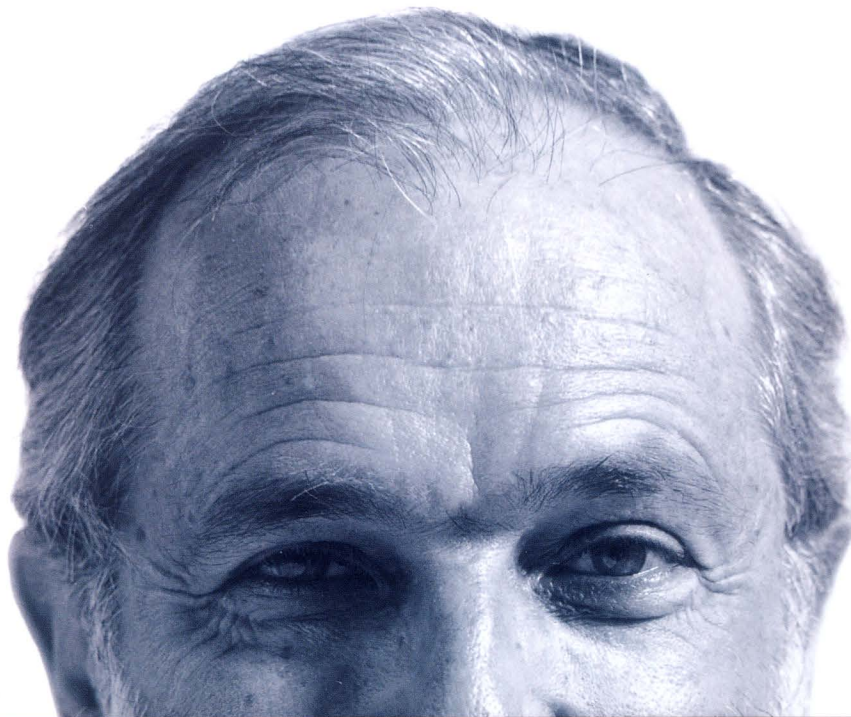


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FULL TEXT IN ENGLISH

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TOKIO



RENZO PIANO A TOKIO

SETTEMBRE/SEPTEMBER 2001 LIRE 12.000
UK £ 8.50 - USA \$12.00 - Can. \$17.00

VIENNA

CASE A BRUXELLES, ANVERSA, AMSTERDAM

VENEZIA: LA BIENNALE

DESIGN: SALONE 2001 IN 11 PEZZI

LE NUOVE LAMPADE

IL VERDE CAMBIA COLORE

NUOVA GRAFICA TURCA

HOMES IN BRUSSELS, ANTWERP AND AMSTERDAM

VENICE BIENNALE

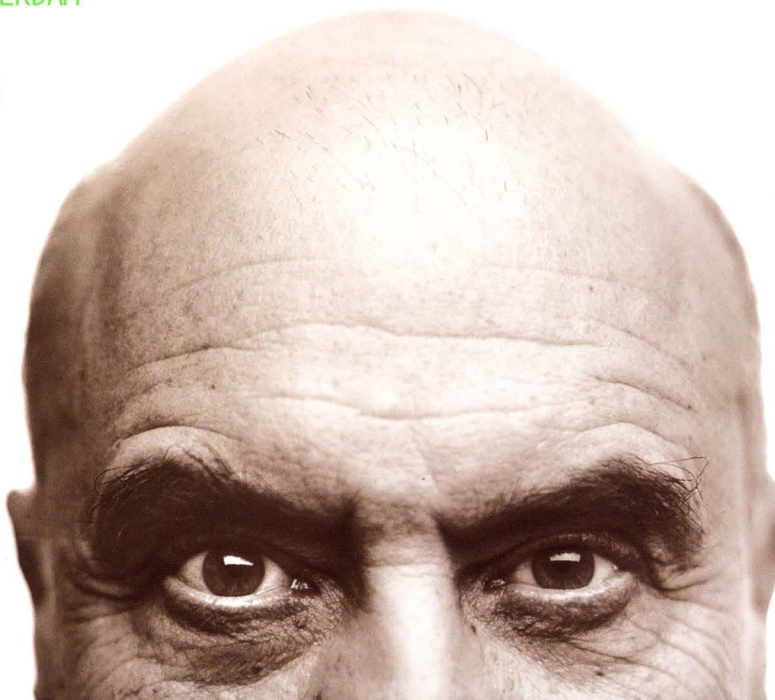
DESIGN: 2001 FURNITURE SHOW IN 11 PIECES

NEW LAMPS

GREEN CHANGES COLOUR

NEW TURKISH GRAPHICS

SPEEDIMPEX USA, INC.



MASSIMILIANO FUKSAS A VIENNA

NEWS



dente puzzle ligneo, *L'altalena* è una lunga striscia ripiegata dove, senza bisogno di parole, gli animali si rincorrono nella ricerca di un equilibrio. Ha più di quarant'anni l'idea di Marcello Piccardo di fare un libro a due facce, da leggere anche capovolto: due copertine e due storie in *Quel che può fare un gatto. Quel che può fare un cane.*

8. Da Reggio Emilia alla California

Riprende il modello educativo creato a Reggio Emilia da Loris Malaguzzi (vedi *Abitare*, luglio-agosto 1999) il nuovo edificio del centro infantile "The Growing Place" che da quindici anni opera a Santa Monica. Destinato a bambini

di diverse radici etniche, culturali ed economiche, l'asilo è stato progettato dallo studio (M)Arch. – Todd Erlandson, Sherry Hoffman, Paul Holmquist, Sophie Smits, Sarah Peltzie, Jason McCann – con grande attenzione alla qualità dello spazio esterno e interno: la grande "piazza" per l'intero complesso, la pianta aperta e flessibile, i materiali naturali, i colori primari e gli arredi essenziali aiutano i bambini a "crescere" più sereni a stretto contatto con insegnanti e coetanei.

(M)Arch, asilo/nursery school, The Growing Place, Santa Monica.



new building inspired by the educational structures created in Reggio Emilia by Loris Malaguzzi (see *Abitare*, July-August 1999). Intended for children of different ethnic, cultural and economic backgrounds, the school building was designed by the (M)Arch practice comprising Todd Erlandson, Sherry Hoffman, Paul Holmquist, Sophie Smits, Sarah Peltzie and Jason McCann, who took great pains to get the outdoor and indoor spaces exactly right. The large plaza containing the complex,

an open, flexible ground plan, natural materials, primary colours and simple furnishings help children to grow confidently and happily with their classmates and teachers.

9. Jewish Museum, Berlin. 7 September sees the official opening of the Jewish Museum in Berlin designed by Daniel Libeskind (see *Abitare*, June 1996). The excitement of its architectural spaces will be rendered even more dramatic by Menashe Kadishman's permanent installation Shalechet



Enzo Mari.

is a long folded strip (with no words) on which animals run backwards and forwards trying to fix a balance. Finally, Marcello Piccardo's 40-year-old idea of making a book that can be read from front to back and back to front reappears with the two-story book *Quel che può fare un gatto. Quel che può fare un cane* (What A Cat Can Do. What A Dog Can Do).

8. From Reggio Emilia to Californian kids. Established 15 years ago and still going strong, Santa Monica's The Growing Place child centre now has a

← trends in architecture criticism was well coordinated by Antonino Saggio, Pippo Ciorra discussed the very contemporary rift between criticism and practical architecture; Jacqueline Burckhardt, editor of *Parkett*, stressed today's total cross-over between art and architecture; and Manuel Gausa, founder of the Actar publishing house, focused on architecture's increasing openness to interaction with the dynamics of a system that now seems totally un-stoppable.

M.V.C.

7. Munari, Mari and Piccardo children's books. Interested as always in how children experience the world, Italian publisher Corraini is reprinting three books that have delighted countless children over the years. Created by Bruno Munari in 1940 but published only in 1987, *Il merlo ha perso il becco* (*The Blackbird Has Lost Its Beak*) has transparent screenprinted pages. Designed by Enzo Mari's *L'altalena* (*Seesaw*), produced in 1961 in conjunction with a corresponding wooden jigsaw,

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