

arianuova 19

C A S E

LIVERANI/MOLTENI

introduzione di | introduction by
Marco Biraghi



L I B R I A

LIVERANI/MOLTENI
CASE

arianuova

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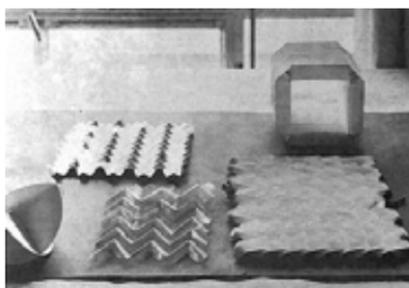
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La parola 折り紙, origami, indica in giapponese l'arte di piegare la carta. Ben lungi dall'essere un innocuo passatempo, in origine per la cultura nipponica l'origami rappresentava – soprattutto nell'ambito della religione shintoista – una pratica rituale connessa con la concezione ciclica della vita, e dunque era carica di implicazioni sacrali.

La fioritura dell'origami avverrà più tardi, nel corso del periodo Edo, allorché Akisato Rito, nel 1797, pubblica il Sembazuru Orikata (Piegatura delle mille gru), il punto di riferimento imprescindibile per l'arte di piegare la carta. Insieme alle figure di altri animali, le gru, intese come simbolo di purezza, costituiscono i soggetti prediletti degli origami giapponesi. In Cina, invece, maggiori preferenze vanno agli edifici e alle barche.



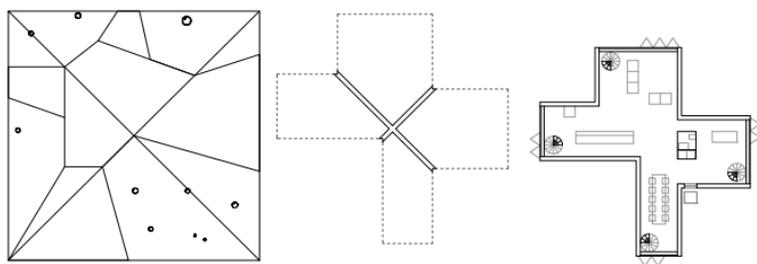
La diffusione in tutto il mondo dell'origami ha luogo a partire dal XIX secolo, grazie anche al libro di Rito, tanto da entrare a far parte dei metodi didattici del pedagogo tedesco Friedrich Fröbel. È forse attraverso la mediazione di questi che la pratica degli origami giunge a Josef Albers, studente dello Staatliche Bauhaus di Weimar tra il 1920 e la metà degli venti, e poi maestro della forma impegnato nel corso propedeutico preliminare dal 1925 fino alla chiusura della scuola.



E saranno proprio le sperimentazioni geometriche svolte all'interno del Bauhaus a esercitare una significativa influenza sui progetti dei giovani Andrea Liverani ed Enrico Molteni: non forse quelle di Albers, che generano strutture zigzaganti e curvilinee, bensì piuttosto quelle impostate sulla diagonale e sul quadrato prodotte dalle esercitazioni per il corso di Paul Klee.

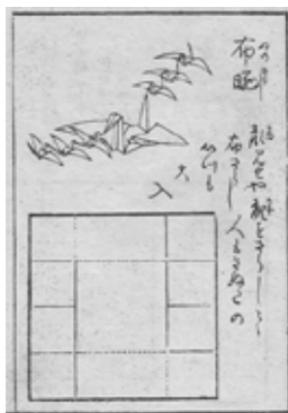


Nel lavoro di Liverani e Molteni, oltre agli echi evidenti – nelle forme e nei materiali – dell'architettura spagnola e portoghese degli ultimi vent'anni (paesi nei quali i due architetti hanno compiuto importanti esperienze formative), è infatti costantemente presente una tensione che attraversa le figure, soprattutto planimetriche: una tensione che le rompe in maniera apparentemente casuale, dando luogo a giaciture che potrebbero sembrare confuse, non fossero l'esito di asimmetrie, disassamenti e slittamenti palesemente calcolati. Un'opera attenta, minuziosa di estrazione di una misteriosa radice geometrica, che caratterizza tutte le loro case, piega dopo piega.

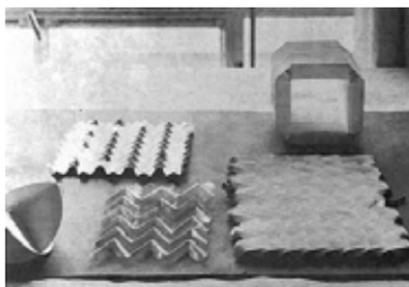


Se «l'angolo è la casa dell'essere», come ha scritto Gaston Bachelard, nelle case di Liverani e Molteni ci sono molti angoli, c'è molto essere.

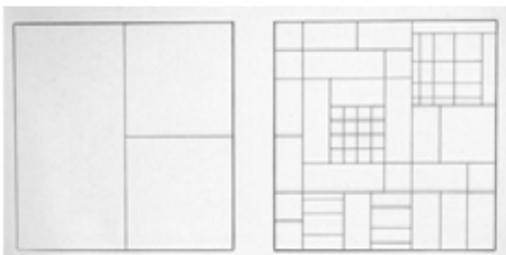
The Japanese word origami, 折り紙, indicates the art of folding paper. Far from being an innocuous pastime, in Japanese culture - and in particular for the Shinto religion - the origami originally represented a ritual practice connected to the cyclic nature of life, therefore charged with sacred implications. Origami would only become very popular at a later stage, during the Edo period, when Akisato Rito published *Sembazuru Orikata* (Folding of one thousand cranes, 1797), the most important reference book for the art of folding paper. Along with the figures of other animals, the cranes, as symbols of purity, are the favorite subjects of Japanese origami, whereas buildings and boats are the subjects favored in China.



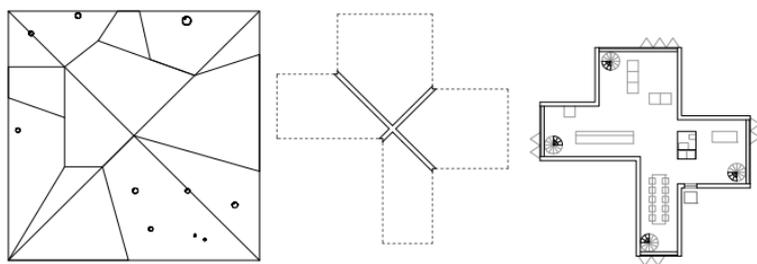
Rito's book helped origami become popular across the world starting from the nineteenth century, when Friedrich Fröbel, a German pedagogue, even adopted it as one of his educational tools. It was perhaps through the latter's mediation that the origami practice reached Josef Albers, a student at the Staatliche Bauhaus in Weimar between 1920 and the mid-20s, and later a master of form who taught at the school's preliminary program from 1925 until the school closed.



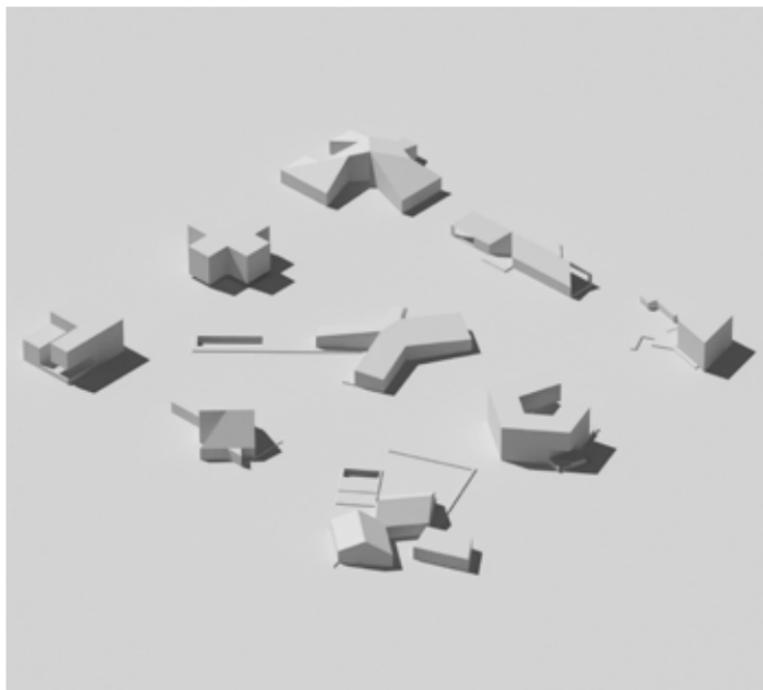
The geometric experiments developed within the Bauhaus have had a significant impact on young designers Andrea Liverani and Enrico Molteni: perhaps, more than Albers' meandering and curvy constructions, the shapes based on the diagonal and the square produced for the course taught by Paul Klee.



Besides the clear connections - in terms of forms and materials -with Spanish and Portuguese architecture (two countries where the designers had meaningful educational experiences) of the last two decades, Liverani and Molteni's work indeed show a tension that runs through the images, particularly the planimetric ones: a tension that interrupts them in an apparently random fashion, and creates layouts that might seem confused if it wasn't for the manifestly calculated result of their asymmetries, offsets and slippages. A careful, painstaking work of extraction of a mysterious geometric root that can be seen in all of their houses, fold after fold.



If «the corner is the chamber of being», as Gaston Bachelard said, there are many corners, and a lot of being, in Liverani and Molteni's houses.



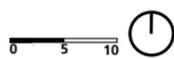
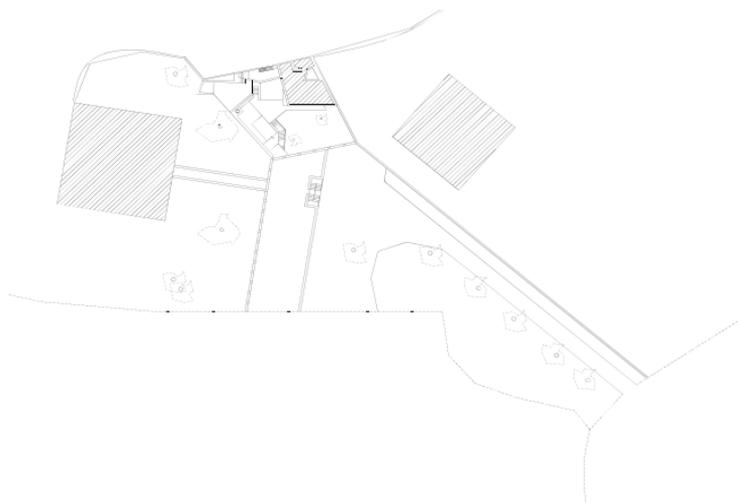
CASE

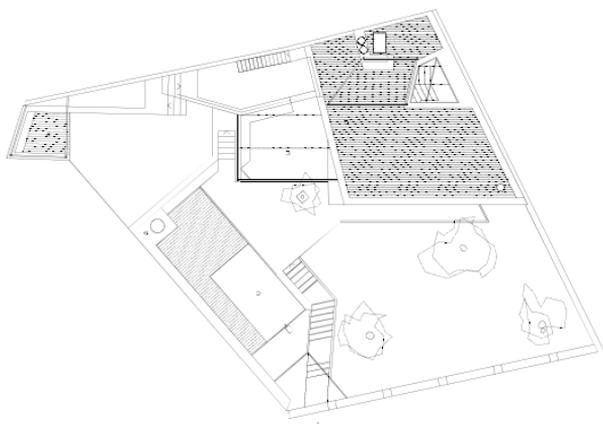


Casa a Santa Margherita Ligure

1996-1999

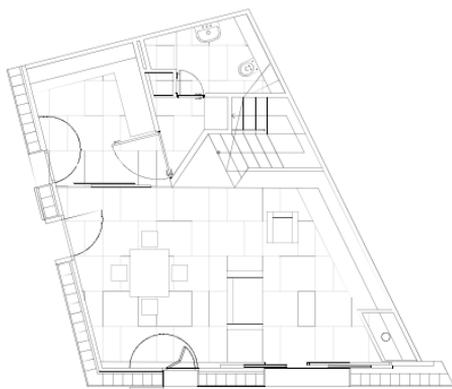


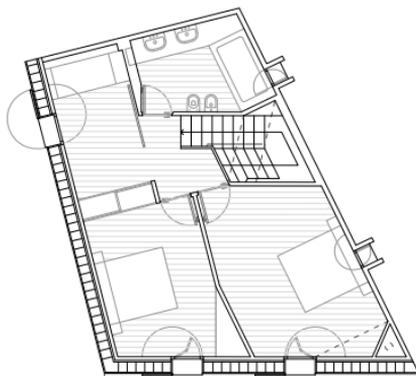


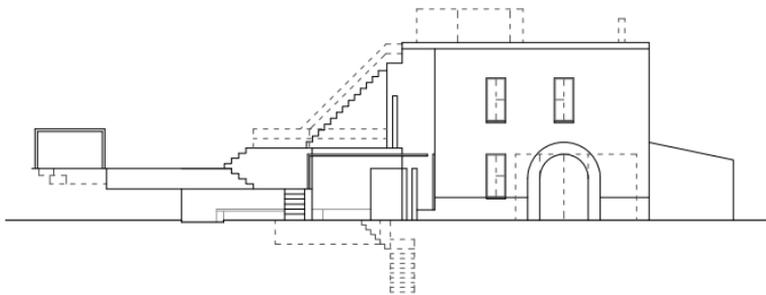


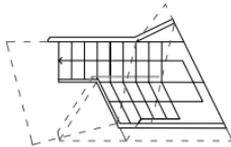
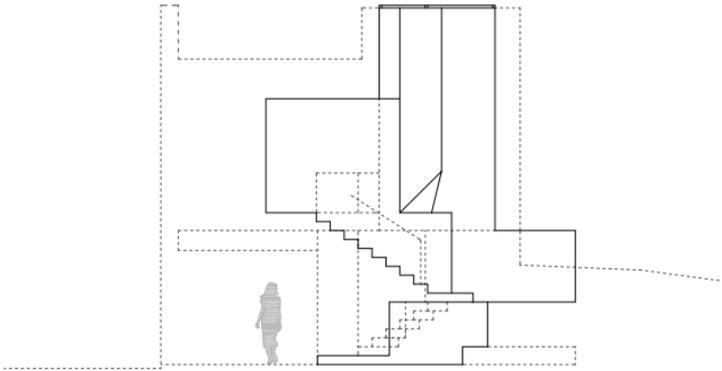
- 1- Ingresso**
- 2- Vasca d'acqua
- 3- Pergola
- 4- Gazebo
- 5- Terrazza
- 6- Palma esistente

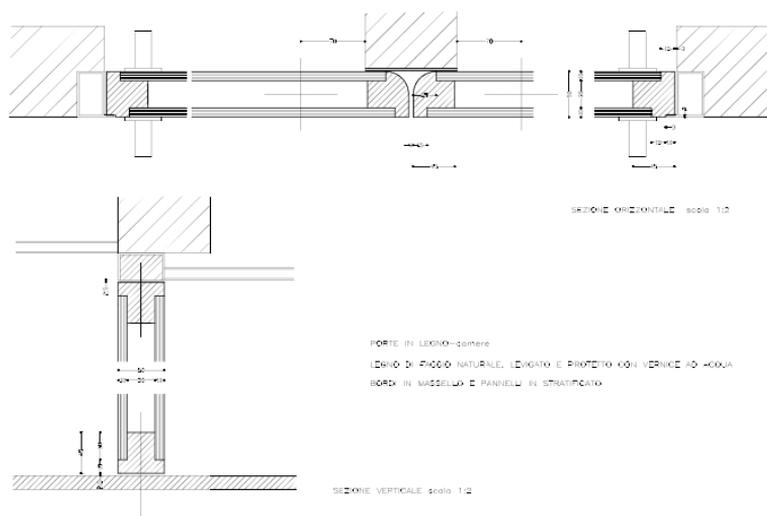




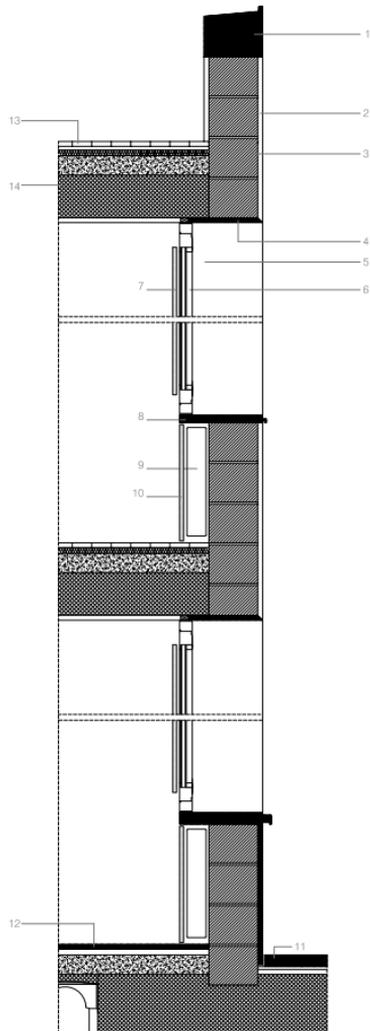


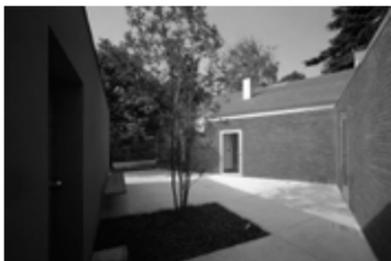




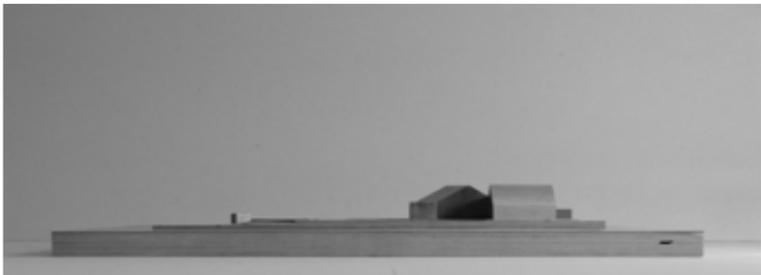


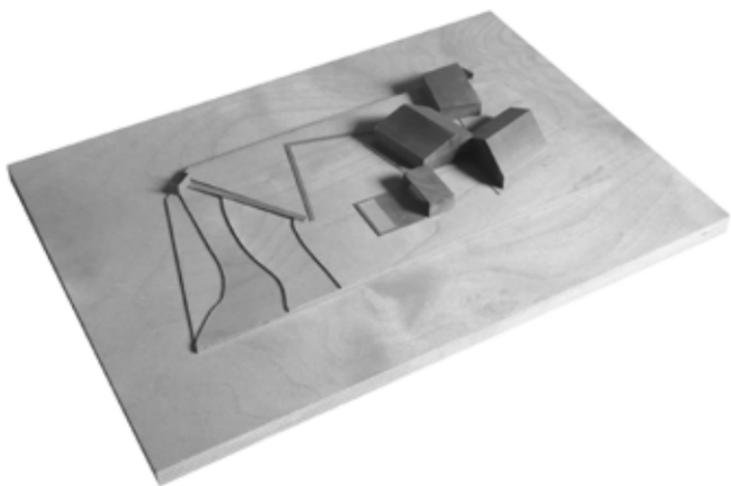
1- Cornicione in marmo di Carrara 2- Intonaco 3- Poroton 25cm 4- Cielino di marmo 5- Imbotte di marmo 6- Serramento in alluminio 7- Scuro in legno 8- Davanzale di marmo 9- Fan-coil 10- Grigliato in faggio 11- Blocchetti di granito 12- Pavimento in marmo 13- Doghe di legno 14- Solaio in latero-cemento

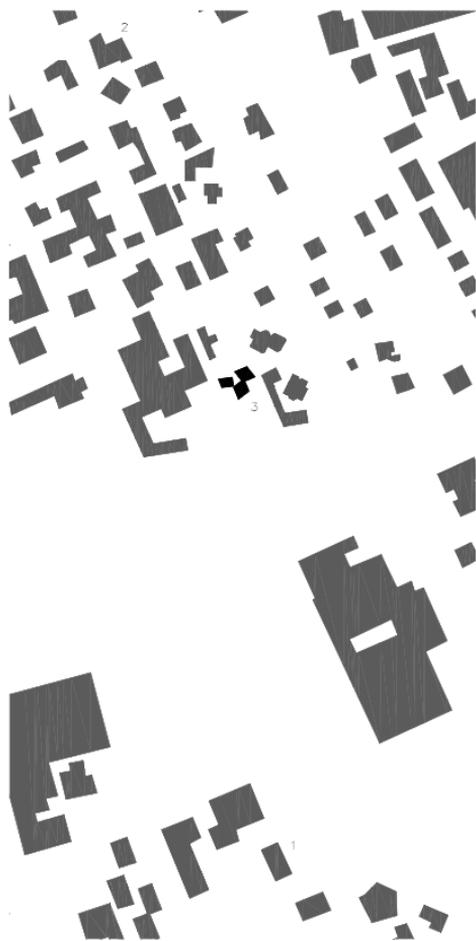




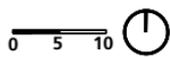
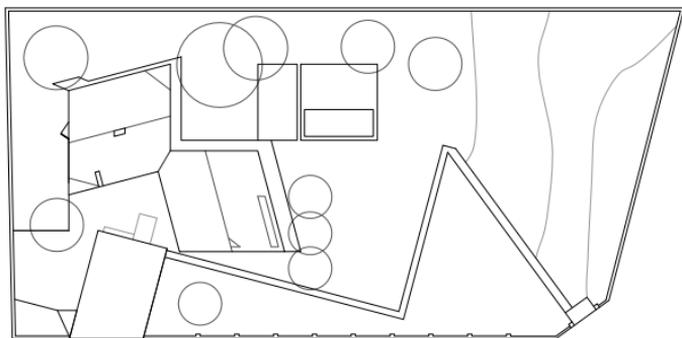
Casa a Barlassina
2000-2003

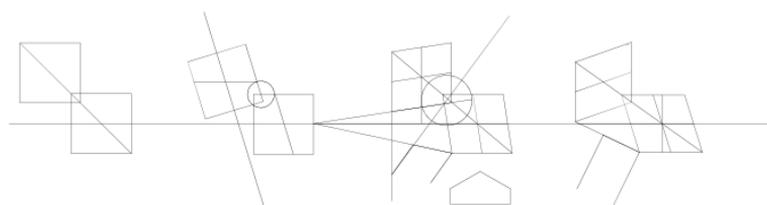


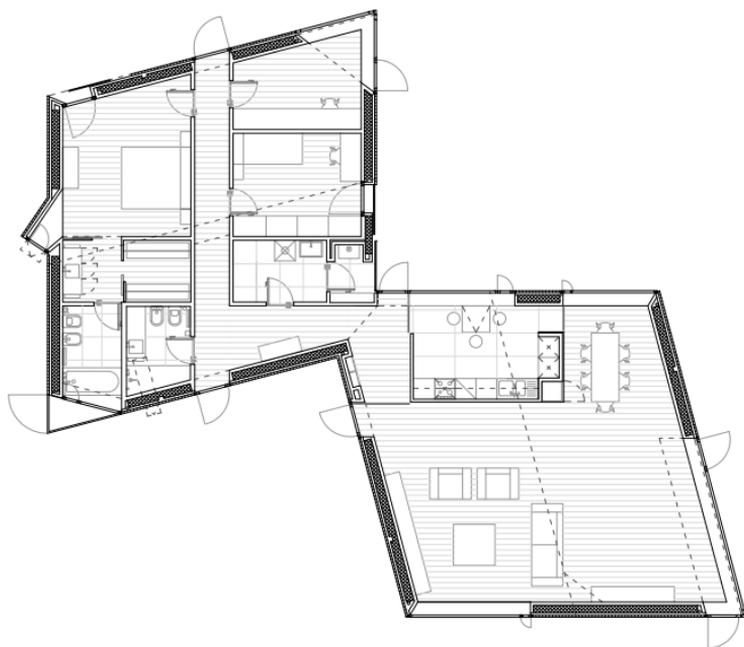


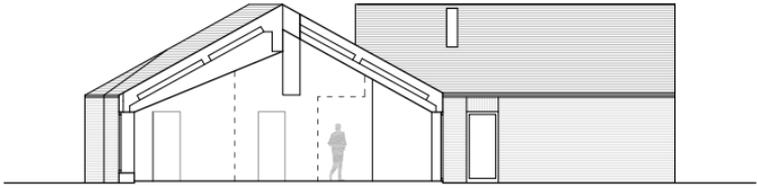


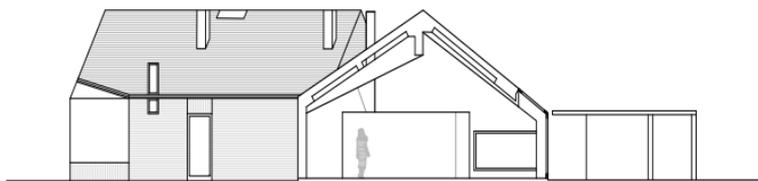


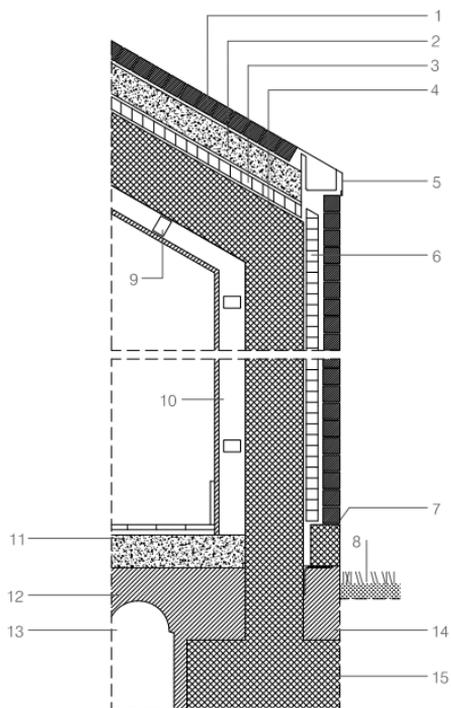




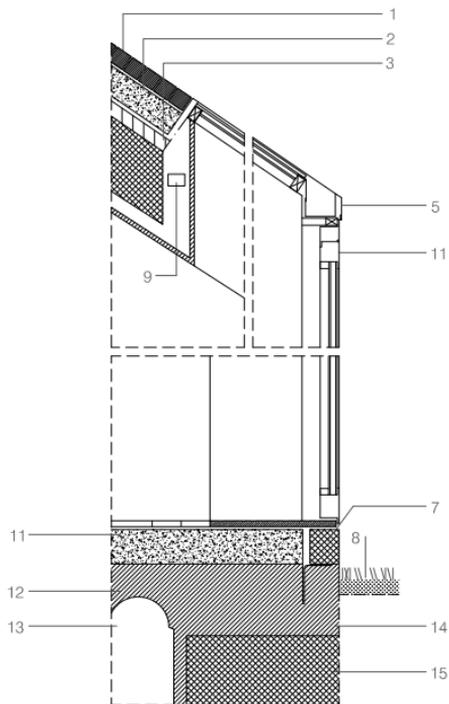




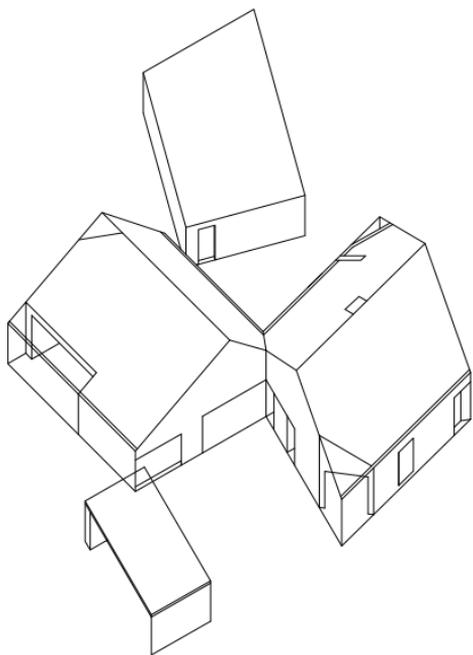


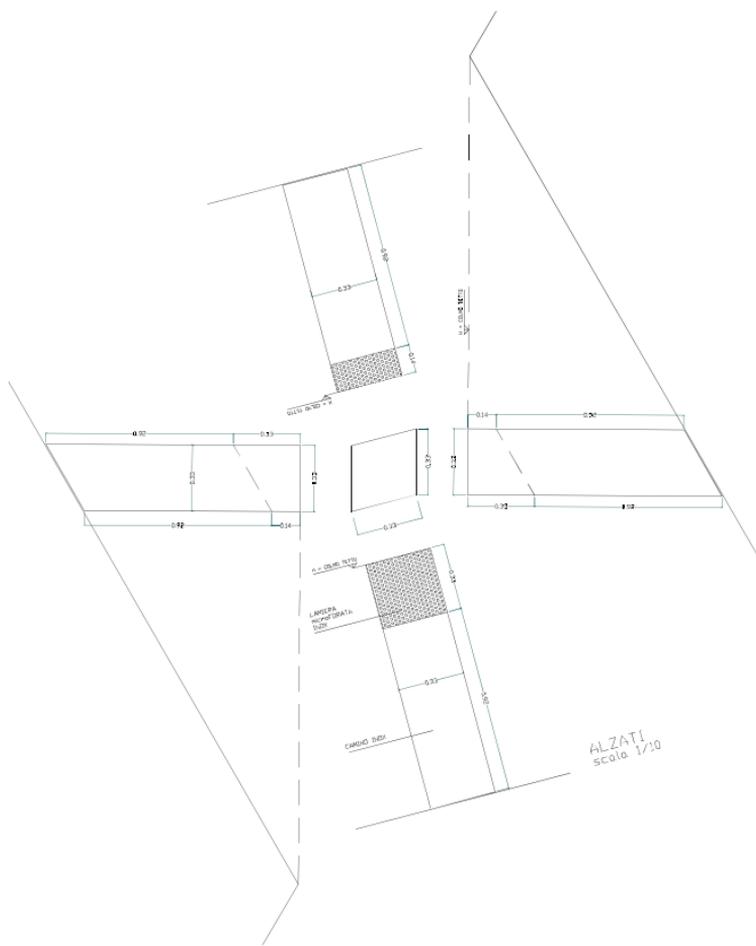


1- Listello di mattone San Marco 2- Massetto alleggerito 3- Isolante termico 4- Struttura in c.a.
 5- Gronda inox 6- Cordolo in cemento prefabbricato 7- Prato 8- Sottostruttura in alluminio
 9- Cartongesso 10- Massetto con pavimento in legno 11- Calcestruzzo 12- Igloo 13- Terra
 14- Plinto di fondazione



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ALZATI
scala 1/10



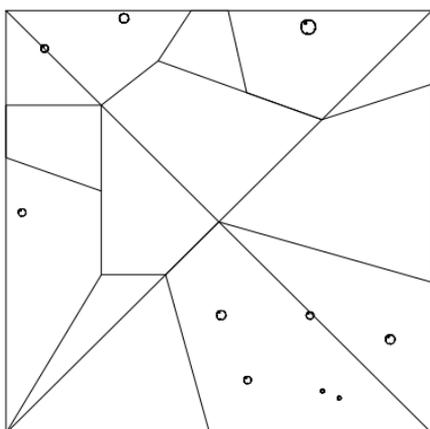
Casa a Casatenovo

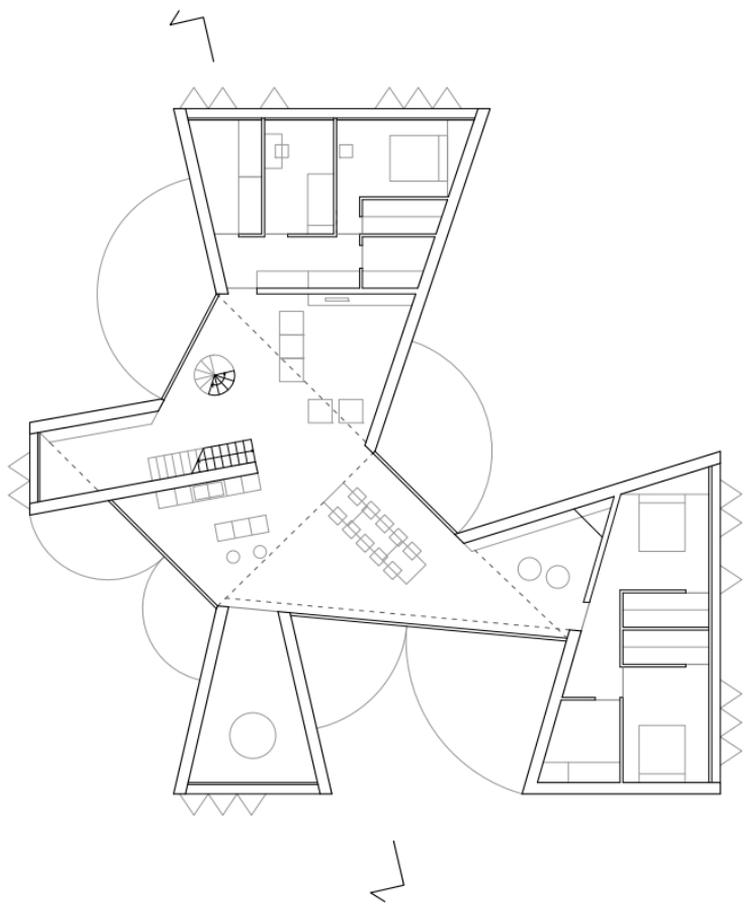
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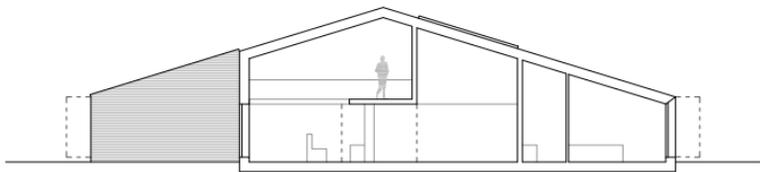


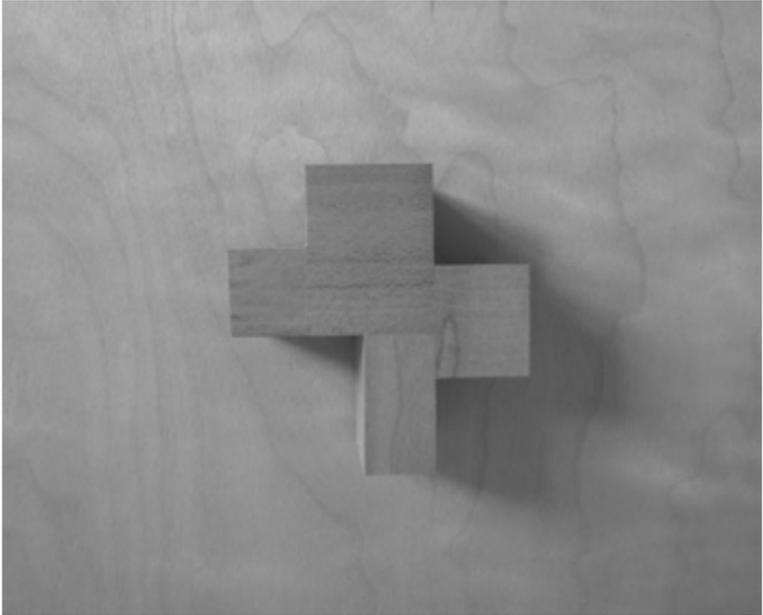
Successione delle soluzioni progettuali proposte per la stessa casa

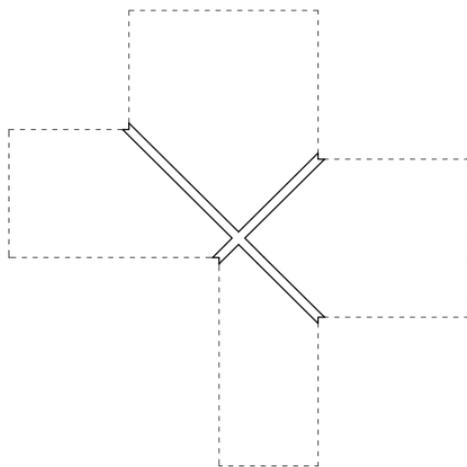




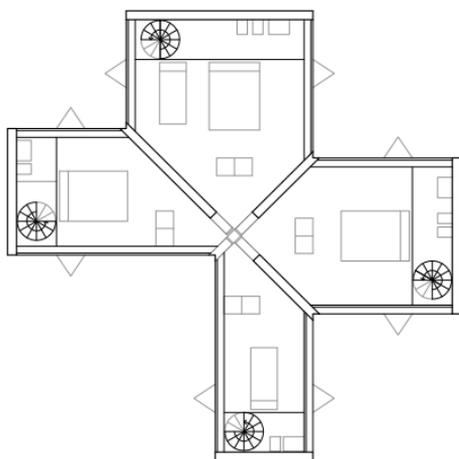


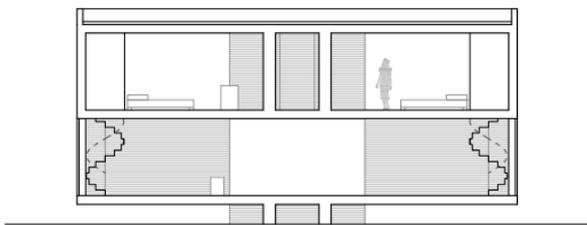


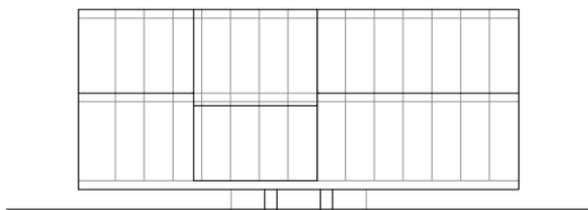


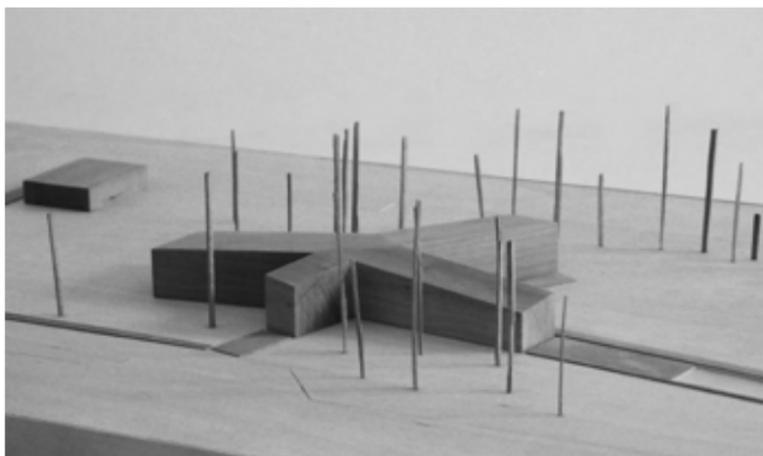


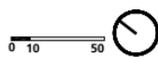
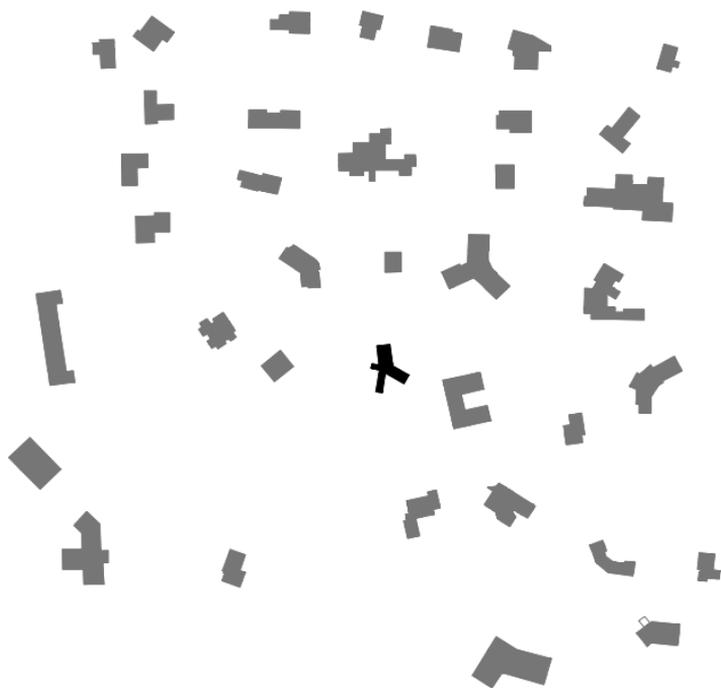


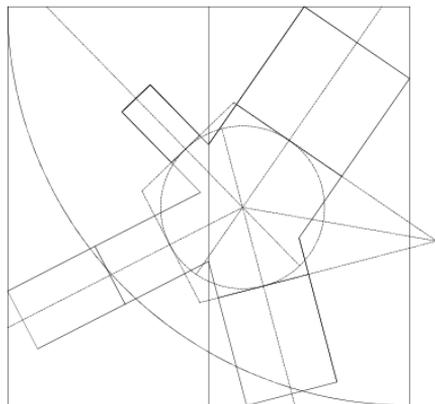


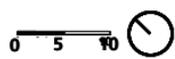


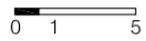
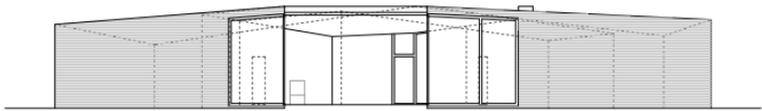


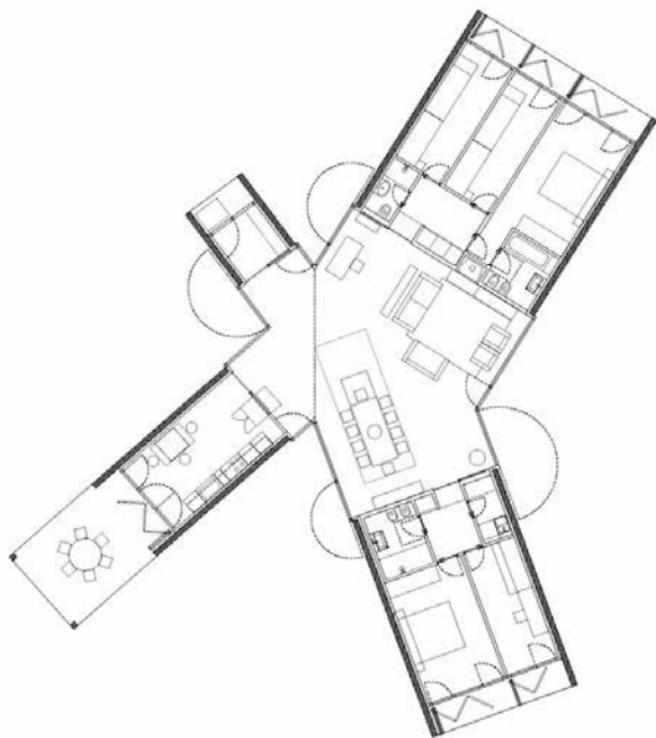




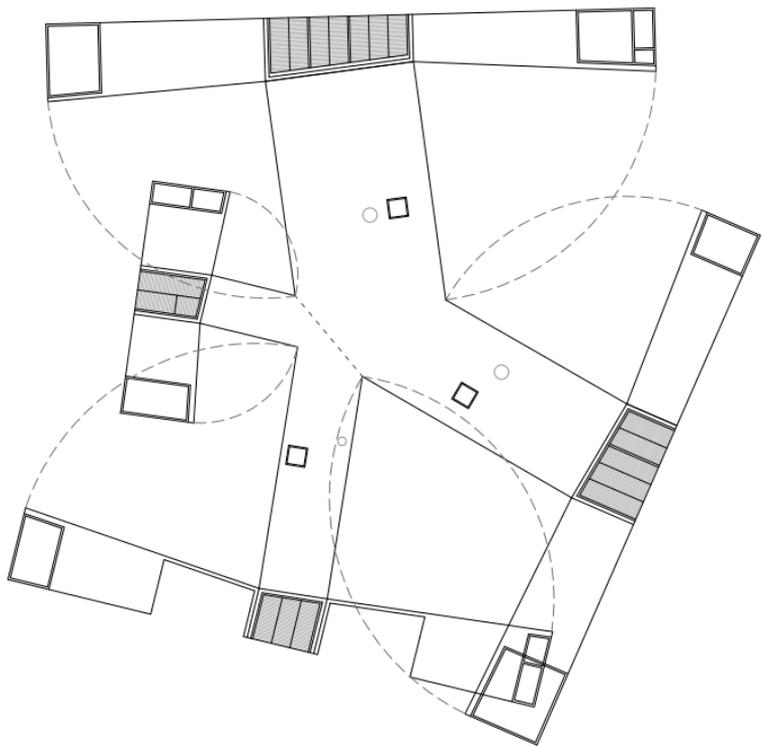


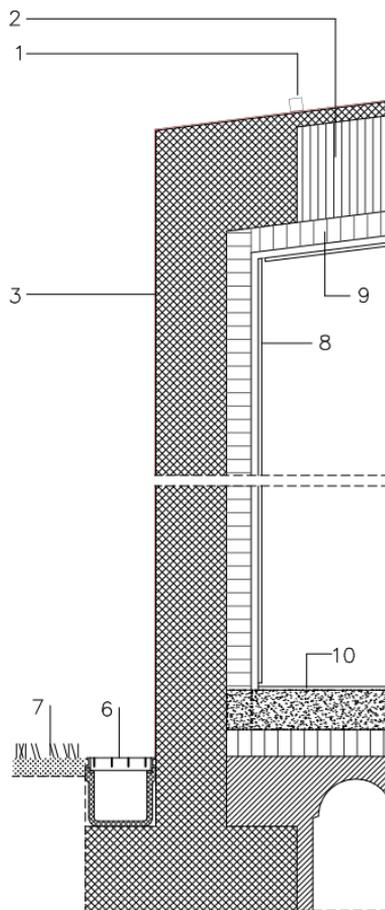




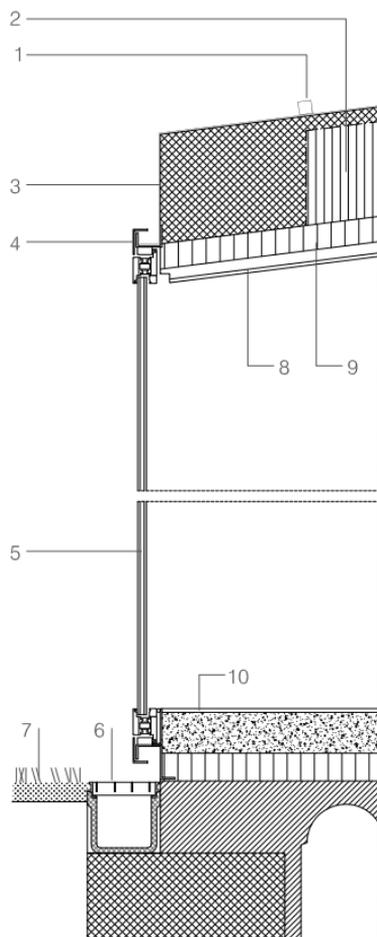




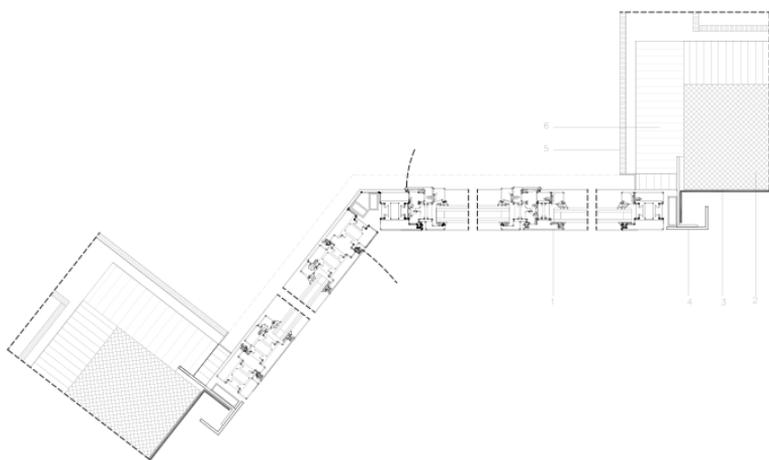


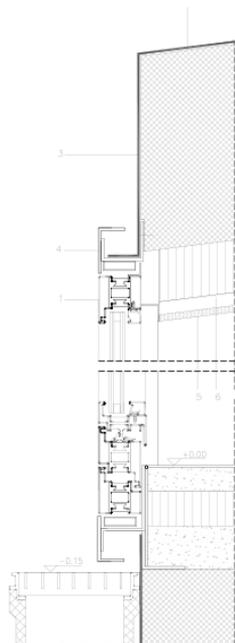


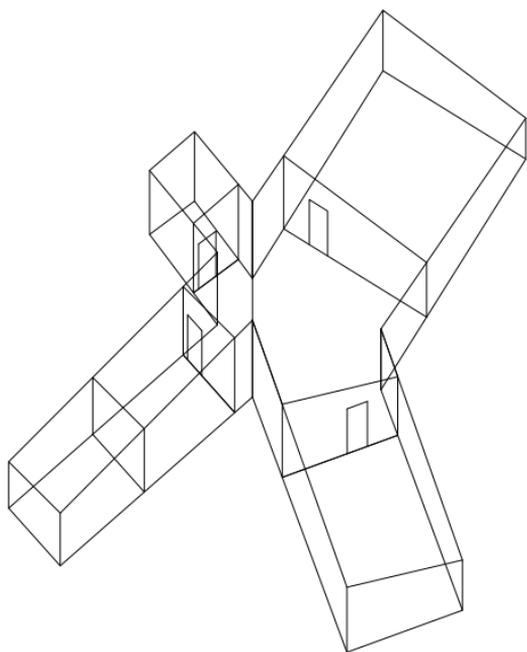
1- tubolare in acciaio 40x40mm per scorrimento acque piovane 2- struttura in cemento armato sp. 20cm e solaio in polistirolo espanso estruso 3- membrana di impermeabilizzazione in guaina liquida cementizia elastomerica sp. 3mm e finitura in resina poliuretana bianca 4- cornice in acciaio zincato con profilo L 80x60mm 5- serramento a taglio termico in acciaio zincato verniciato ral 7030 6- ghiaia drenante e canale di raccolta acque piovane 7- prato 8- pareti interne e controsoffitto in cartongesso 9- isolamento termico sp. 85mm 10- pavimento autolivellante in resina grigio ral 7030



0 0.1 0.5

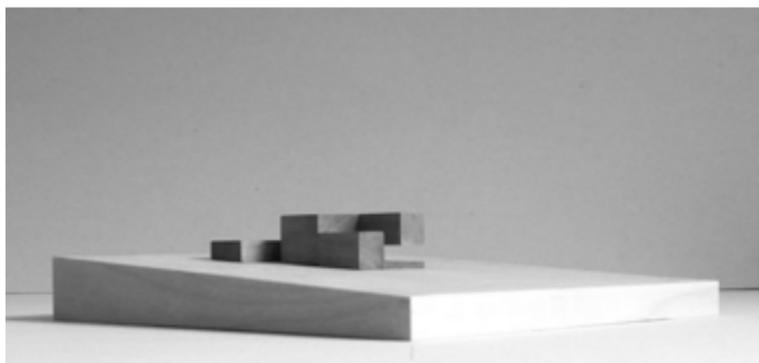


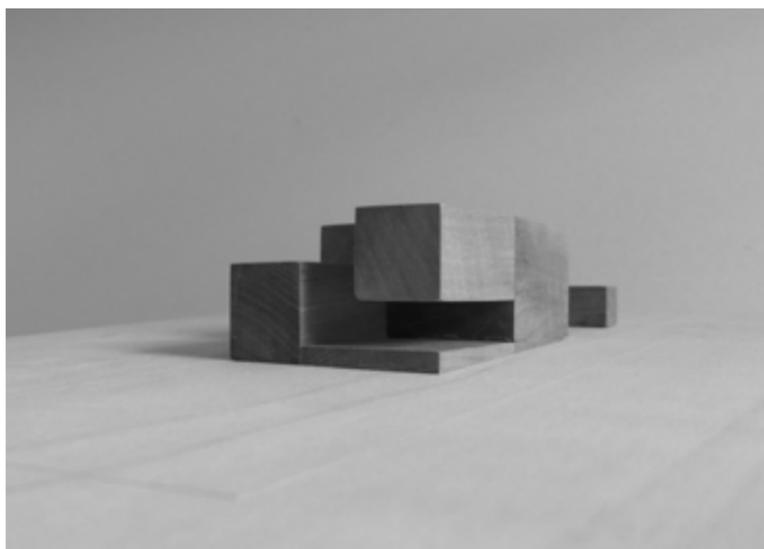


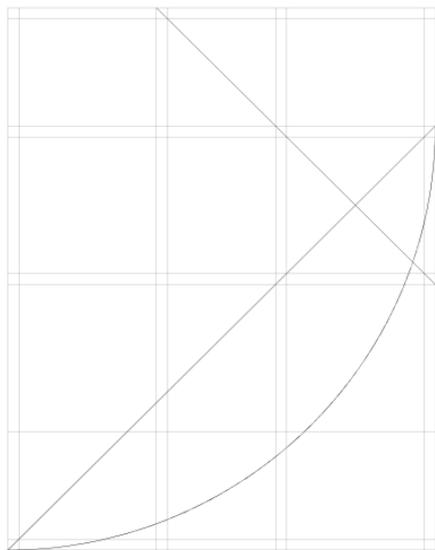


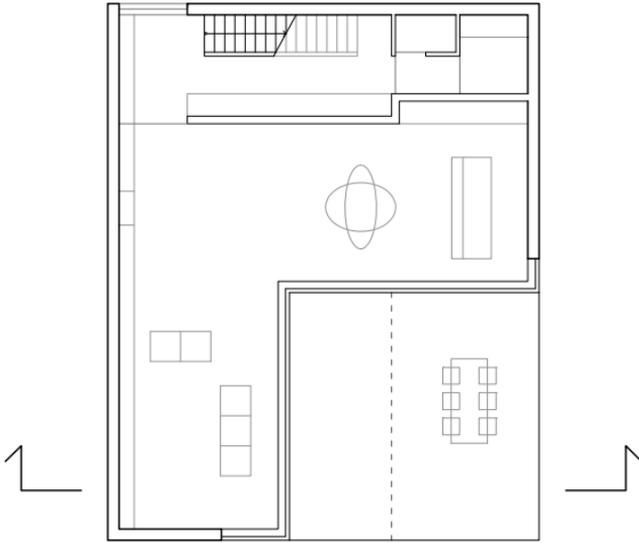
Casa a Corezzana

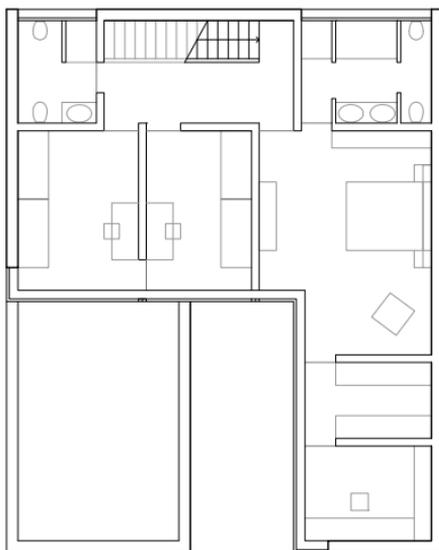
2008



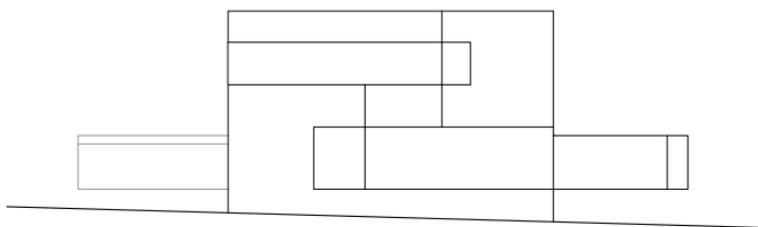


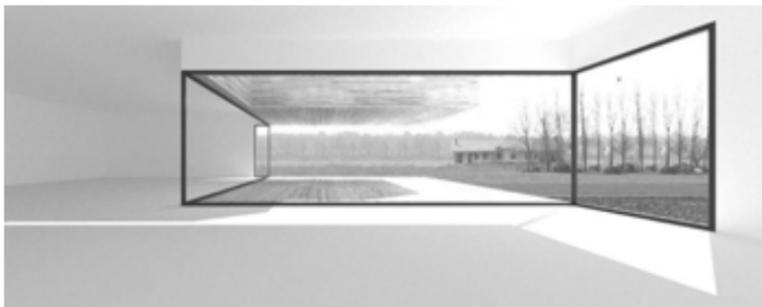


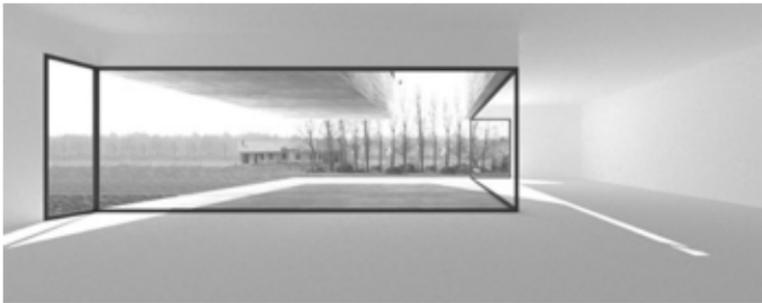




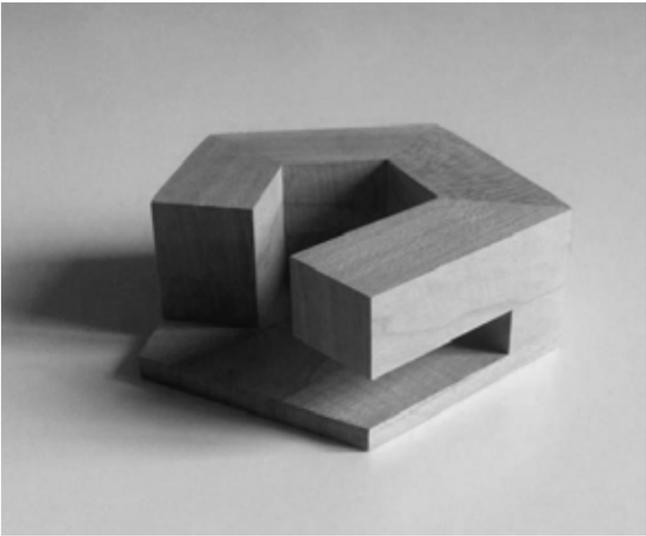


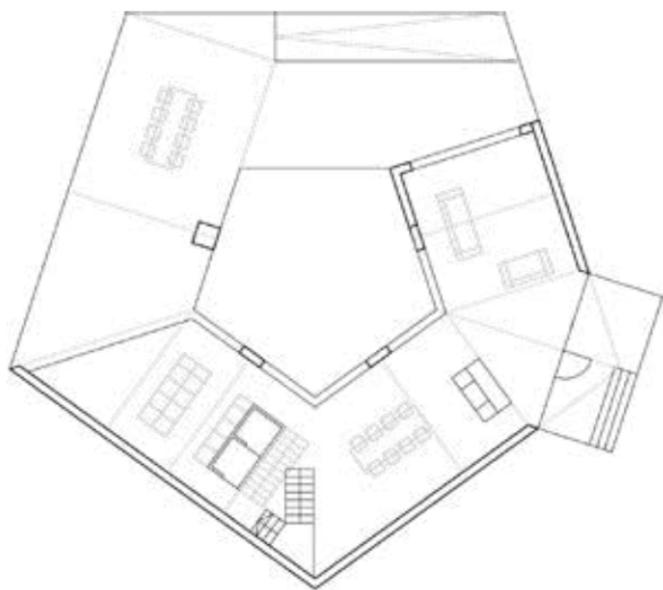


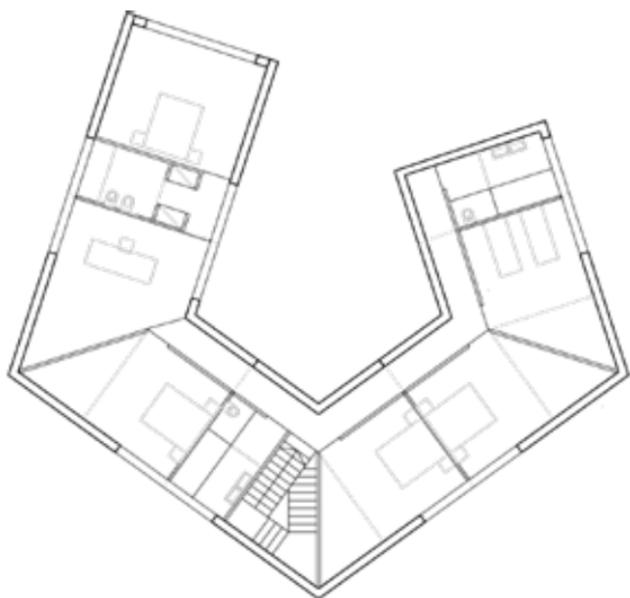


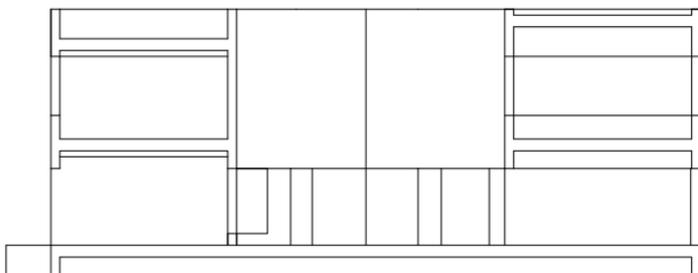


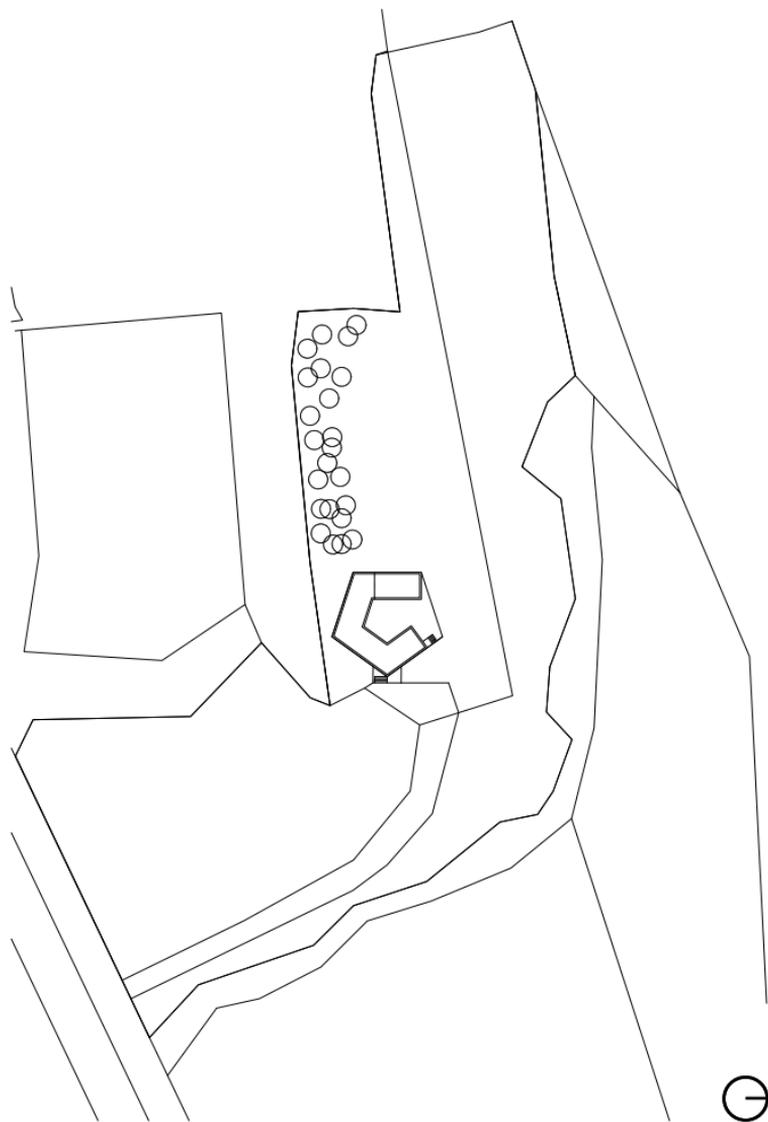
Casa in Corea del Sud
2013













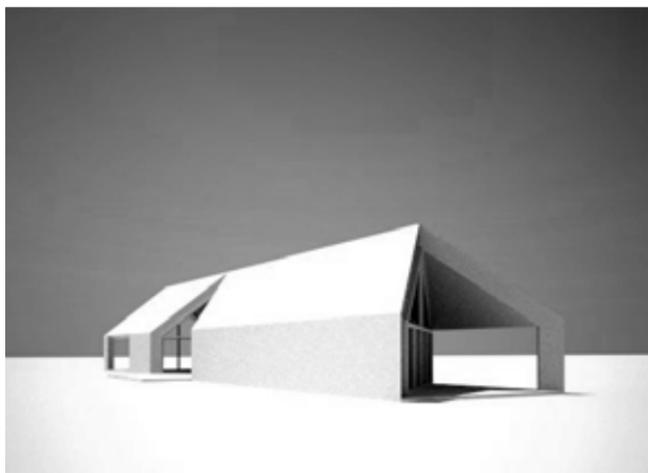


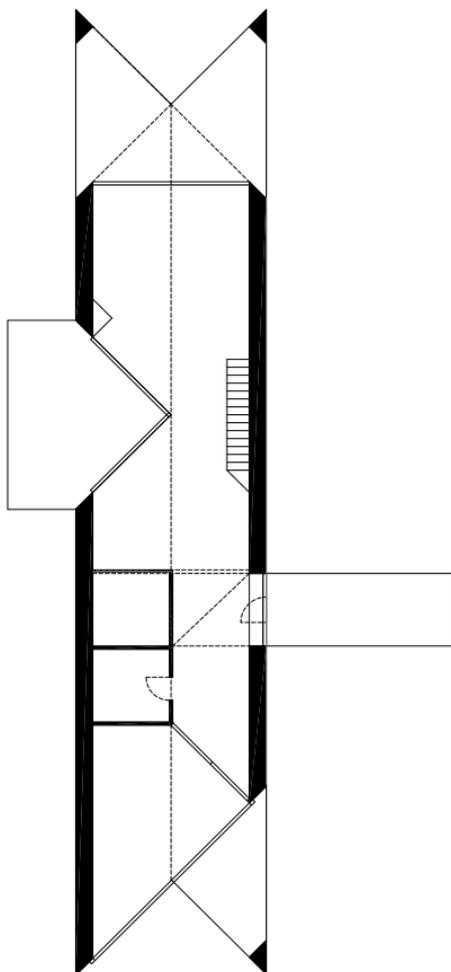
Casa a Zagarolo

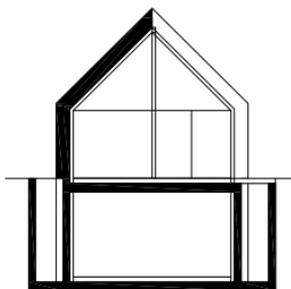
2012-2014



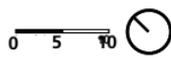
Successione delle soluzioni progettuali proposte per la stessa casa

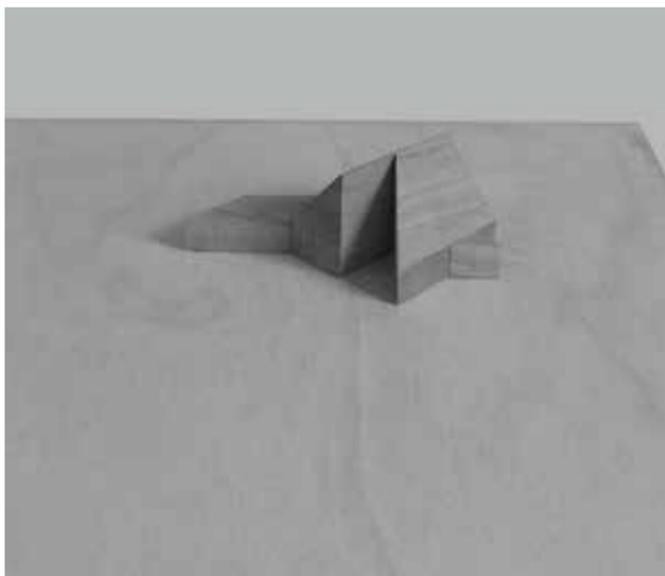


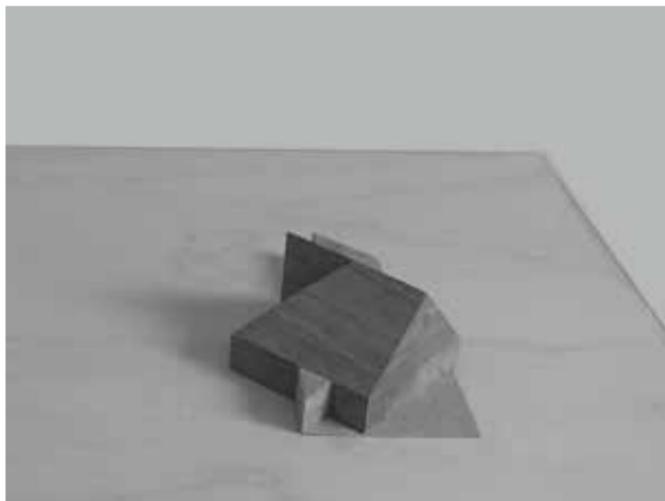


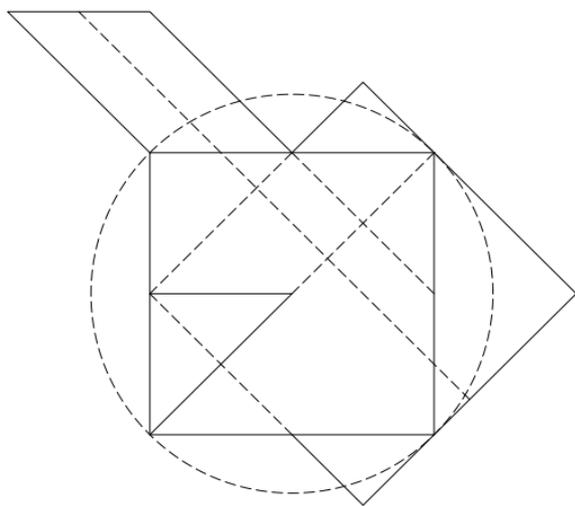


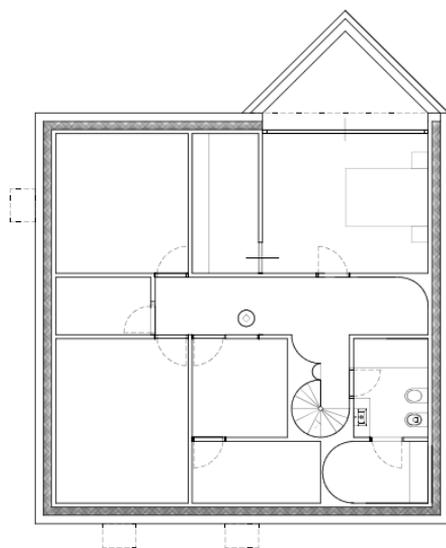


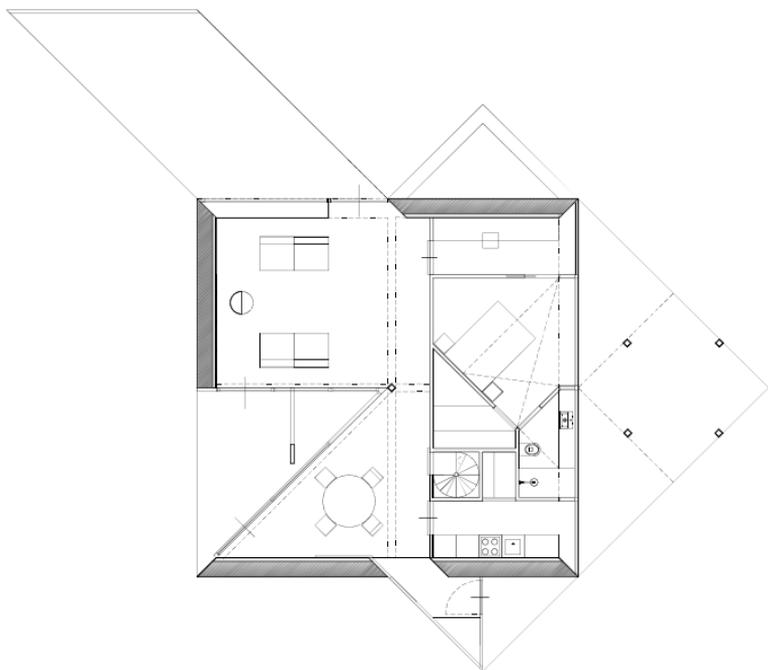


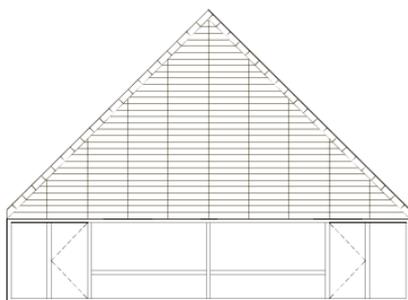


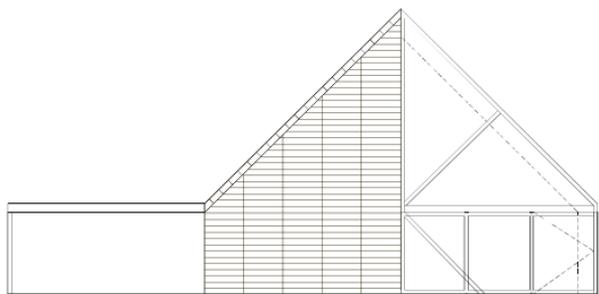


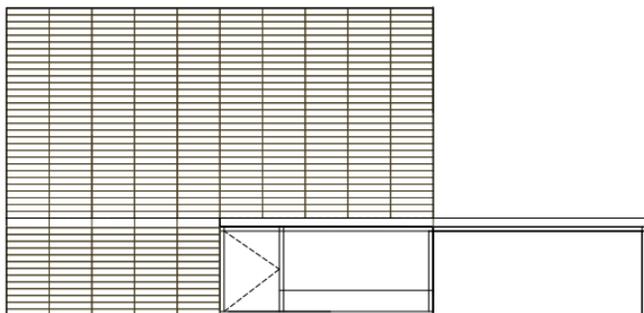




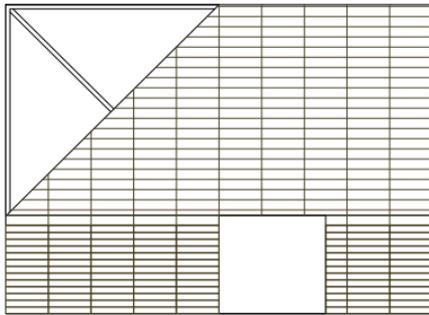


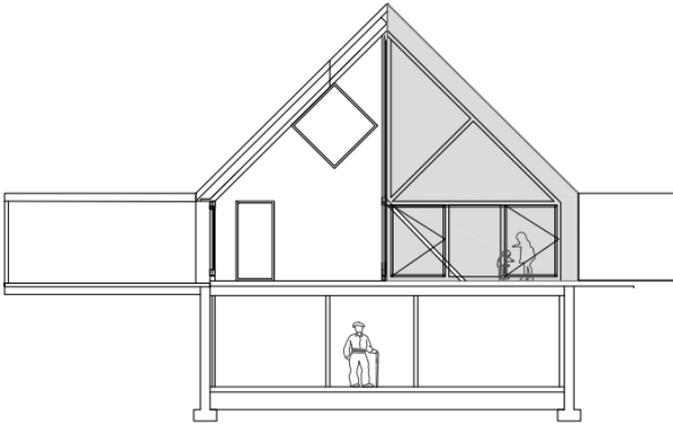


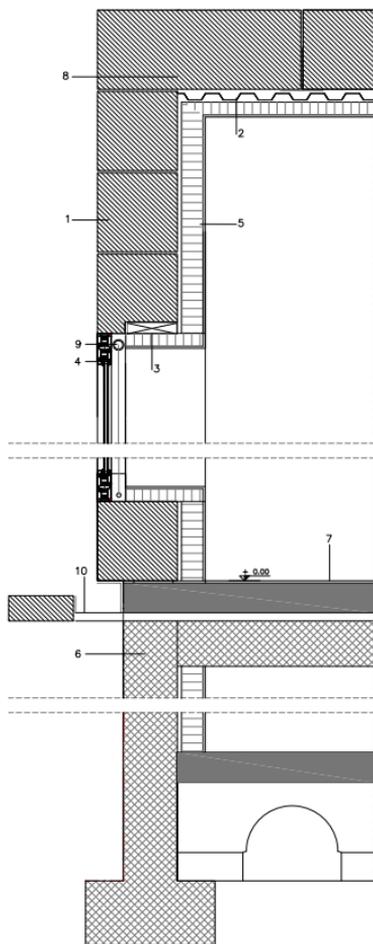




PROSPETTO 000







- 1- Blocchi di tufo 100x25x25 cm** 2- Lamiera grecata zincata 3- Profilo metallico zincato portante
 4- Serramento con profili in acciaio inox e legno 5- Controparete Sistema Ton-Wall con isolamento Canaton 6-
 Cemento armato 7- Pavimento in cemento liscio 8- Profilo strutturale a T in acciaio zincato 9- Tenda avvolgibile
 10- Lamiera zincata verniciata

Note biografiche | Biographical notes

Andrea Liverani (1969) master UPC (Barcellona) e **Enrico Molteni** (1969) Dottorato di ricerca UPC (Barcellona), fondano lo studio *liverani/molteni architetti* nel 1999 con sede a Milano. Partecipano e vincono alcuni importanti concorsi di progettazione in Italia e all'estero, tra cui l'EXPO2015 facilities, un complesso scolastico a Como, il Bruennen-Nord housing a Berna (CH), una scuola a Capiago Intimiano e il Municipio di Seregno tuttora in costruzione. Tra le opere realizzate, la Casa ST ottiene diversi riconoscimenti, tra cui il Premio Piranesi 2004 (Slovenia), il Premio Nazionale In/Arch 2005 e il Premio dell'Accademia di San Luca 2006 con la prima mostra personale tenuta a Roma. Nel 2013, la recente realizzazione "Casa per un regista" ha ricevuto l'Architectural Review House Award e BigMat International Architecture Award.

Selezionati in diverse occasioni a rappresentare la nuova architettura italiana, tra le quali ricordiamo l'invito alla Cornell University e la mostra Wonderland, partecipano come progettisti alla X Biennale di Architettura di Venezia 2006 nel Padiglione italiano.

Enrico Molteni è professore nei corsi di Progettazione alle università di Alghero e di Milano, invitato all'Accademia di Architettura di Mendrisio (CH) ove insegna stabilmente. Dal 2008 è membro del comitato di redazione della rivista Casabella.

Marco Biraghi (Milano 1959) è professore associato di Storia dell'architettura contemporanea al Politecnico di Milano. Tra i suoi libri si ricordano: *Progetto di crisi. Manfredo Tafuri e l'architettura contemporanea* (Milano 2005) e *Peter Eisenman. Tutte le opere* (Milano 2007, con P. V. Aureli e F. Purini). Ha curato l'edizione italiana di *Delirious New York* di Rem Koolhaas (Milano 2001), *Storia dell'architettura contemporanea I e II* (2008) e *Storia dell'architettura italiana. 1985-2015* (2013, con Silvia Micheli).

Andrea Liverani (1969) and **Enrico Molteni** (1969), both graduated at Politecnico di Milano in 1994, achieved their master (A.L.) and doctoral (E.M.) degrees at Etsab-UPC (Barcelona) and founded the Milan-based *liverani/molteni architetti* studio in 1999.

They participated and won some very important design competitions in Italy and abroad, among which the EXPO2015 facilities, a school complex in Como, Bruennen-Nord housing in Bern (CH), a secondary school in Capiago Intimiano and the new Town Hall in Seregno (still in progress). "Casa ST", one of their built projects, achieved many acknowledgements: the 2004 Piranesi Prize (Slovenia), the 2005 National In/Arch Prize and the 2006 San Luca Academy Award, with the first solo show in Rome. In 2013, the recent work "House for a director" also achieved Architectural Review House Award and BigMat International Architecture Award.

Liverani and Molteni were selected in several occasions to represent Italian architecture, we remember the invitation to Cornell University and the Wonderland exhibitions; they also participated as designers in Italian Pavillon at the X Architecture Biennale in Venice in 2006.

Enrico Molteni is a design professor at the universities of Alghero and Milan, he is currently working as professor at the Accademia di Architettura in Mendrisio (CH). Since 2008, he is member of editorial board of Casabella.

Marco Biraghi (Milano 1959) is associate professor of History of contemporary Architecture at the Politecnico in Milano. Among his books we remember: *Progetto di crisi. Manfredo Tafuri e l'architettura contemporanea* (Milano 2005), *Peter Eisenman. Tutte le opere* (Milano 2007, with P.V. Aureli e F. Purini). He edited the Italian edition of *Delirious New York* by Rem Koolhaas (Milano 2001), *Storia dell'architettura contemporanea I e II* (2008) and *Storia dell'architettura italiana. 1985-2015* (2013, with Silvia Micheli).

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Franco Purini

Esercizi di composizione. Case nella campagna romana

Ricardo Bak Gordon

Disegni di case. Piante, sezioni e prospetti

Estudio Barozzi Veiga

20 Progetti. 2004-2008

Alberto Campo Baeza

Casas

Francesco Venezia

Sotto la volta del cranio. Due musei

Pezo von Ellrichshausen Architects

Progetto privato

Claudio Vilarinho

Primi progetti

Kazunori Fujimoto

Aesthetics for living

Tony Fretton Architects

Progetti per l'arte

Maria Giuseppina Grasso Cannizzo

Vuoto Attivo

Gilles Perraudin

Architecture Massive

Tham & Videgård Arkitekter

Luoghi dell'abitare

Carlo Moccia

Forme di case

Charles Pictet

Maisons

Claus en Kaan

CK TOWN

Roberto Masiero

Nel – il +

Livio Vacchini

Disegni 1984-2004

Ensamble Studio

Architettura fisica

Bolles+Wilson

Tacuit et fecit

