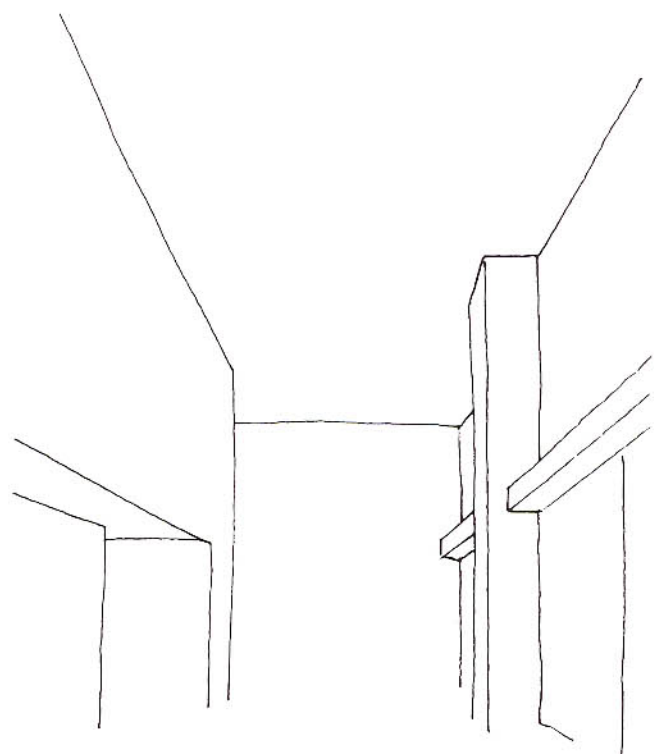




**new commercial spaces**



...raved acrylic glass panels  
...e space and minimize the  
...mpact of the structural

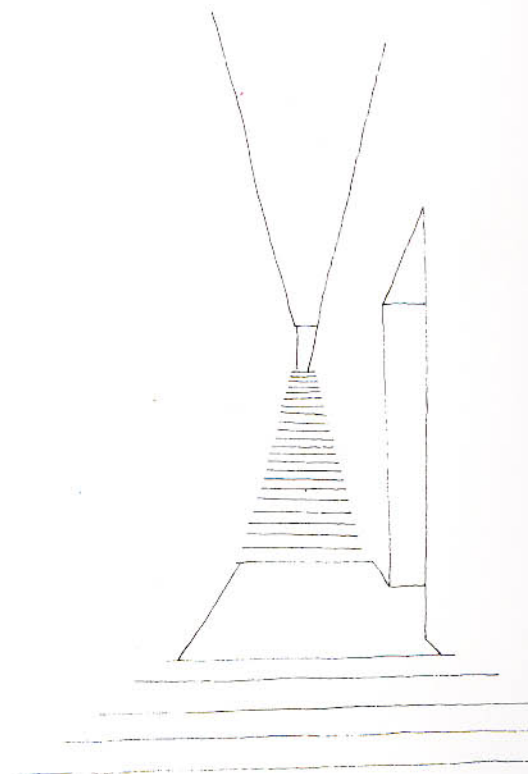






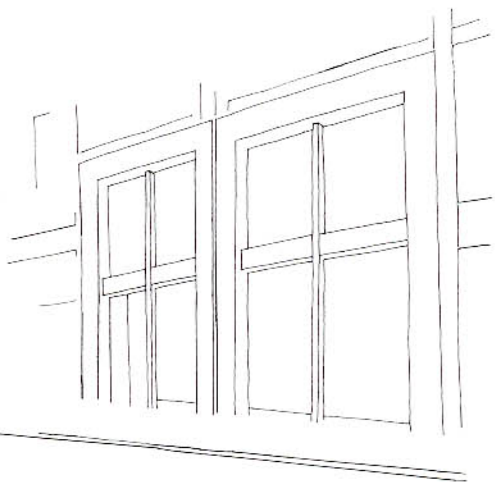
lower floor is paved with wooden pan-  
they are as large as possible in order  
ve the sensation of natural, untreated  
rial.

A pair of staircases aligned along the outer wall go down to the ground floor and is a powerful visual feature.





From the outside, the shop gives an inviting appearance of order and clarity. The existing shopfront has been removed and the openings have been framed with simple portland cement panels.



0 0.5 1 2







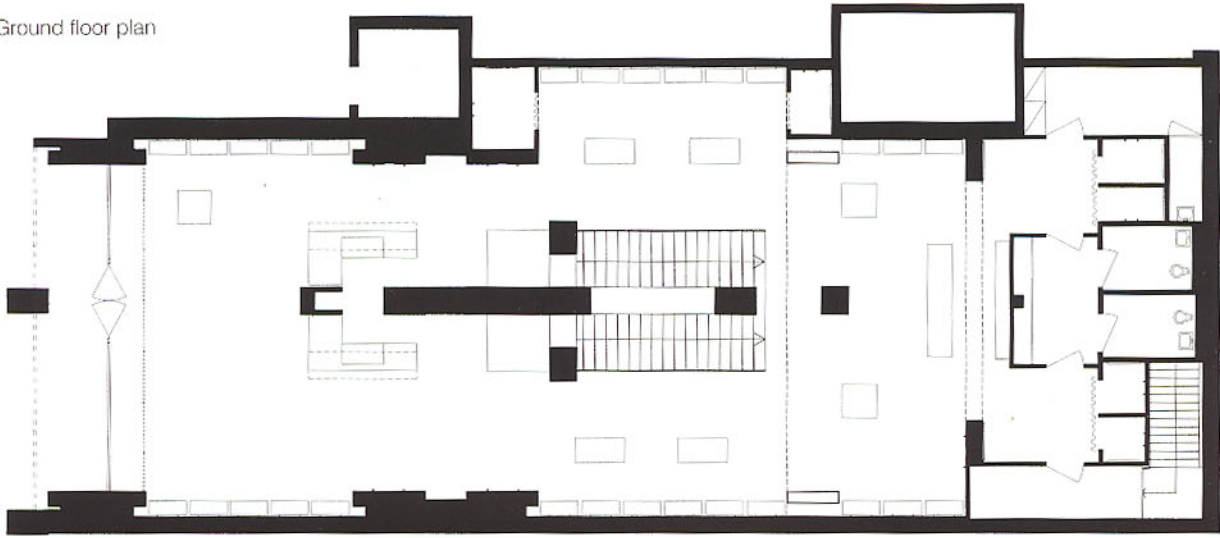
Citterio has created a delicate space in this Milan boutique of the firm Mariella Burani. The sobriety characteristic of his work is seen here in an environment inhabited by sparse furniture made in warm materials, and in the chromatic interplay of the white walls and the warm wooden floors.

## Mariella Burani Milan





Ground floor plan

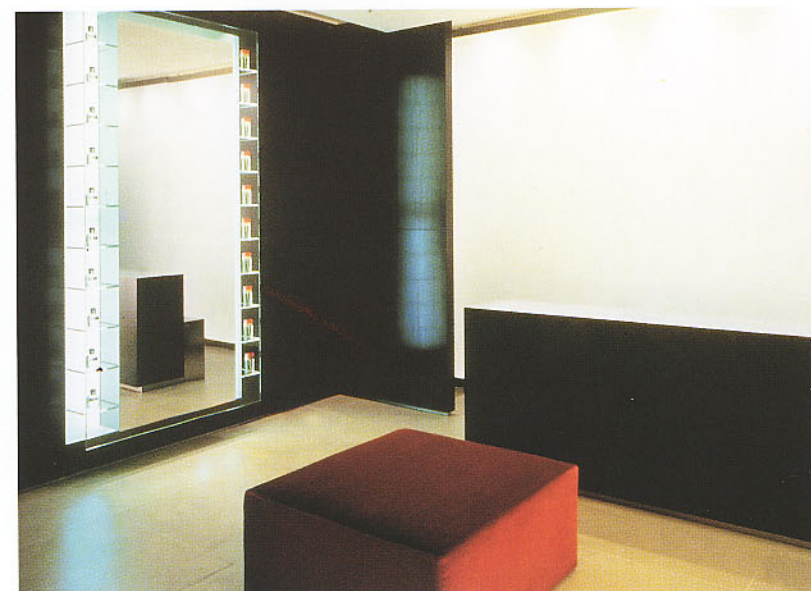


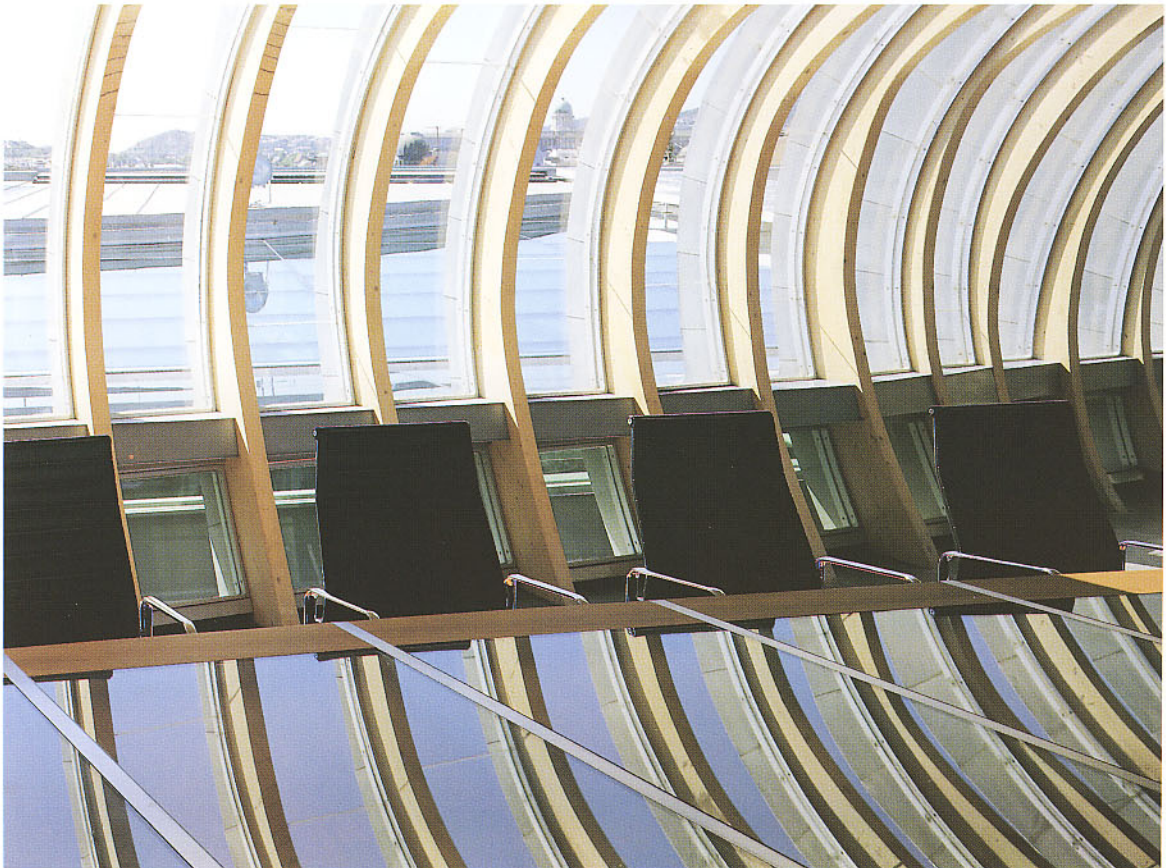
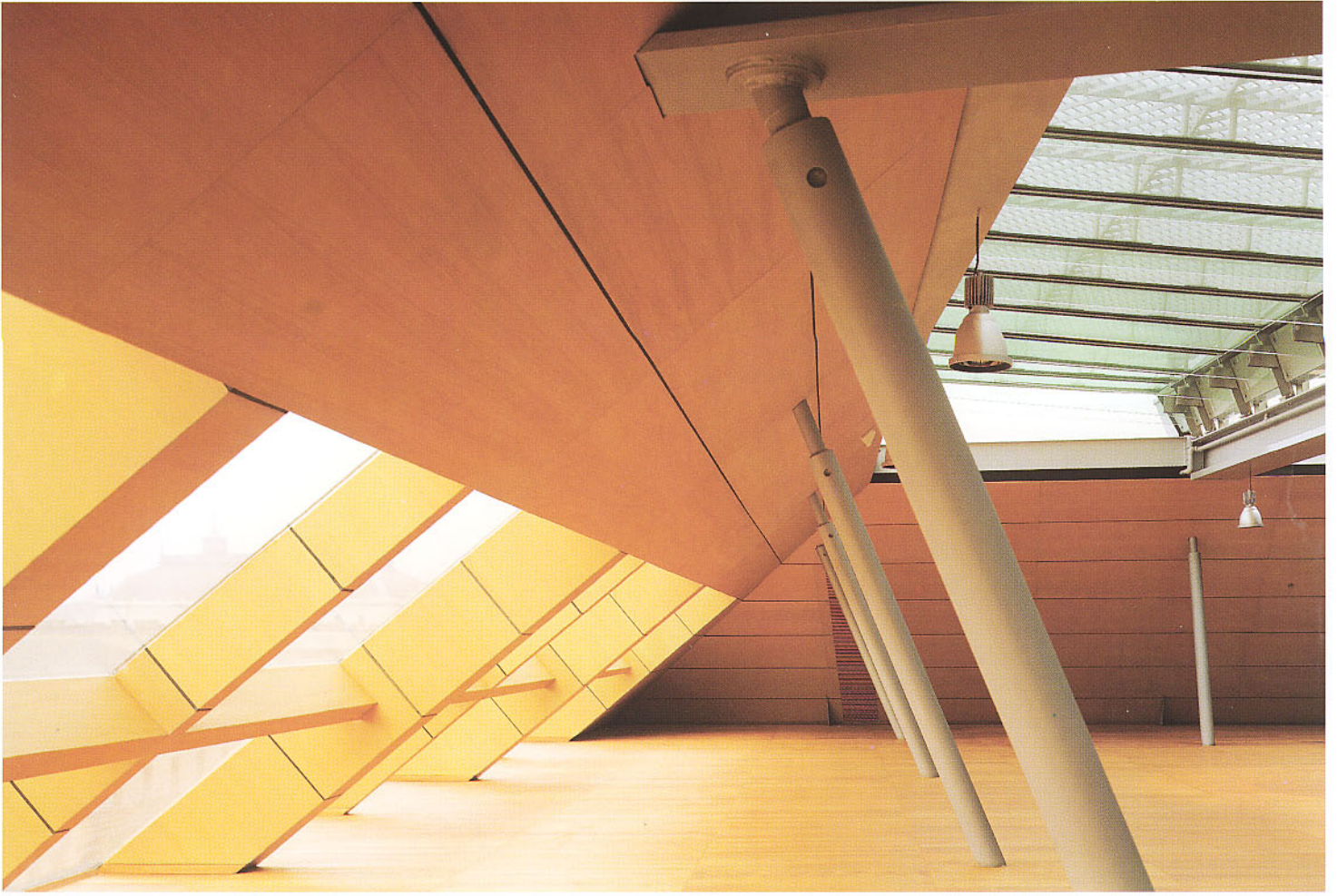
This double page shows several views of the D&G shop in Manhattan. The project defines the premises as a box, a great container organised with architectural elements of strong identity, featuring two intersecting walls that form a cross and strongly define the interior circulation.





The central area of the shop features the design of the furniture and the elements for displaying clothes, which are characterised by sparse cubic elements made of wood. In this space the action concentrated on the design of the illumination, based on small halogen lights that take advantage of the reflections from the mirrors on the walls to provide a vibrant chiaroscuro effect.







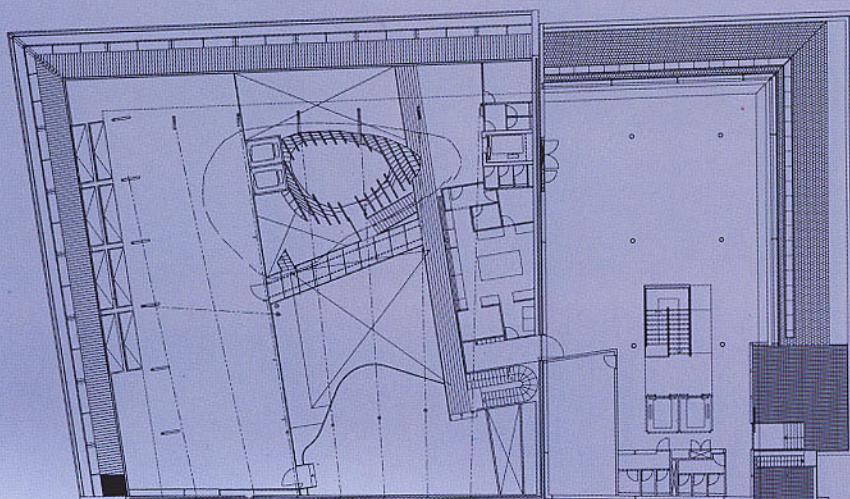


As on the outside, the inside of the building is dominated by the "whale", an element that penetrates violently into the upper level and seems to defy gravity. Functionally, besides enlarging the space, this enormous element gives light to the top floors of the building.

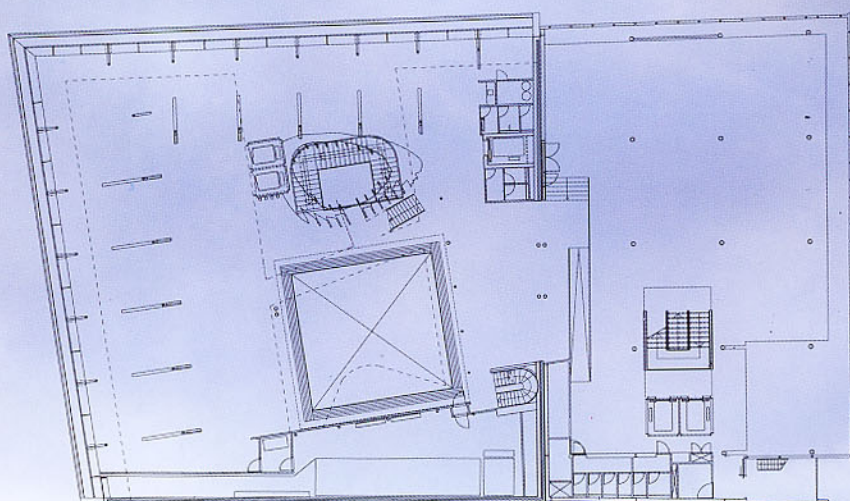








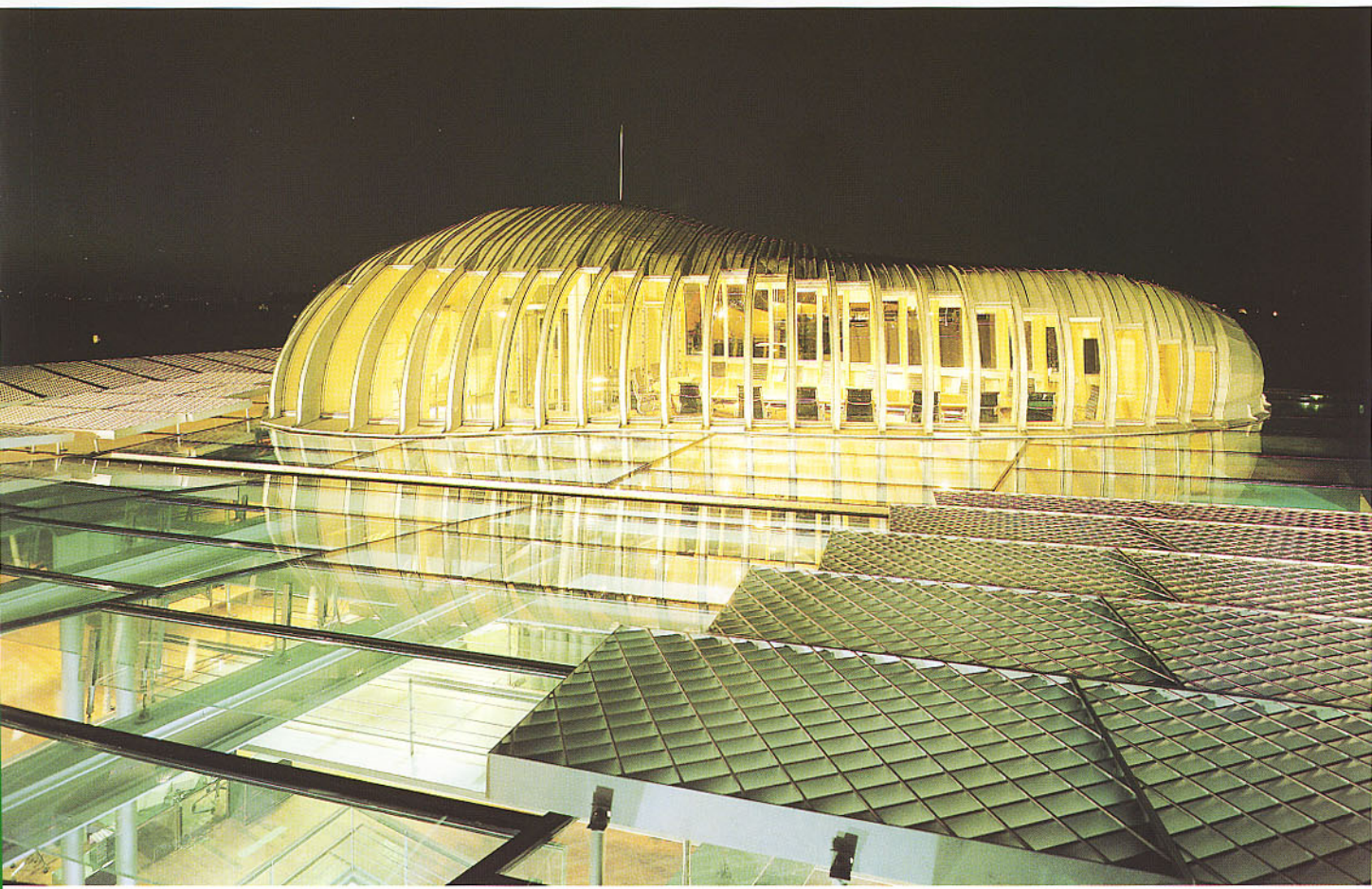
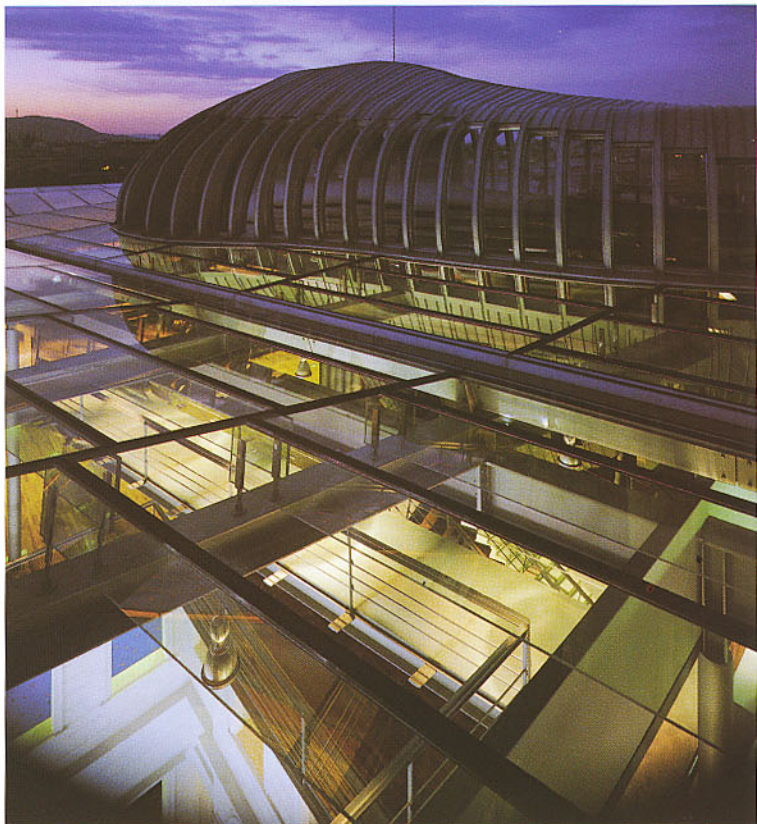
Mezzanine



Attic plan

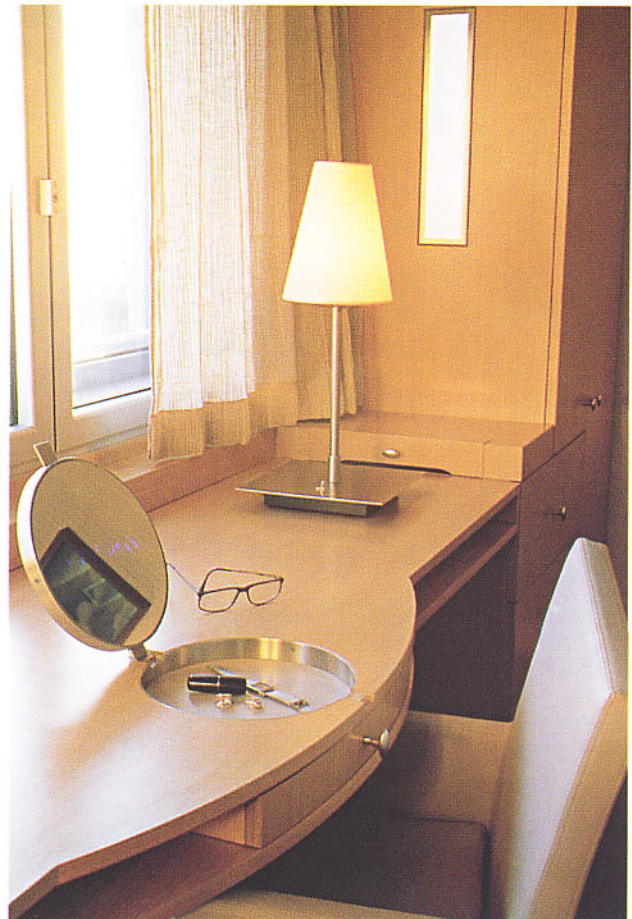


The roof level is dominated by a totally glazed organic mass that obviously challenges the symmetry of the existing building and was called the "whale".





The intervention was born of the firm desire to destroy any similarity between the old and the new. The project seeks to be everything that the old building is not.



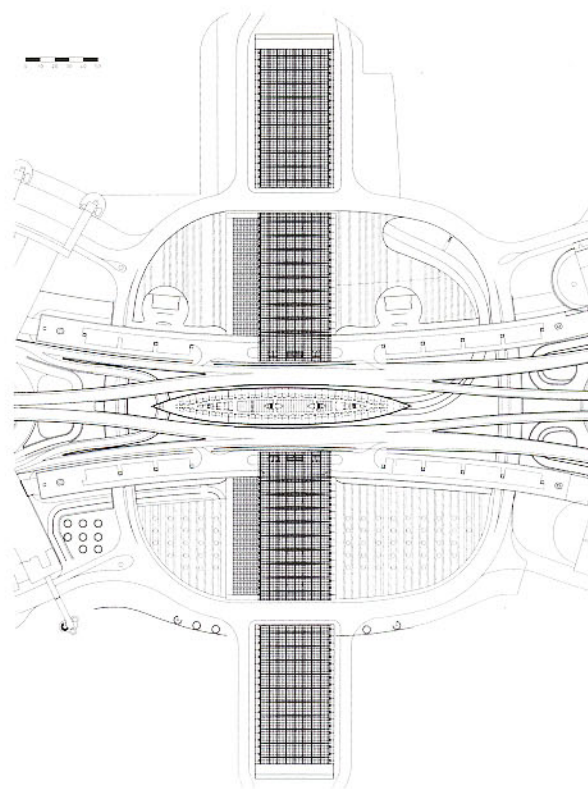
The rooms have an elegant and classical appearance, and are equipped with small and simple conveniences in order to make the guests' stay more pleasant.



The route to the bedrooms is along corridors that are open to a wide and majestic central atrium.



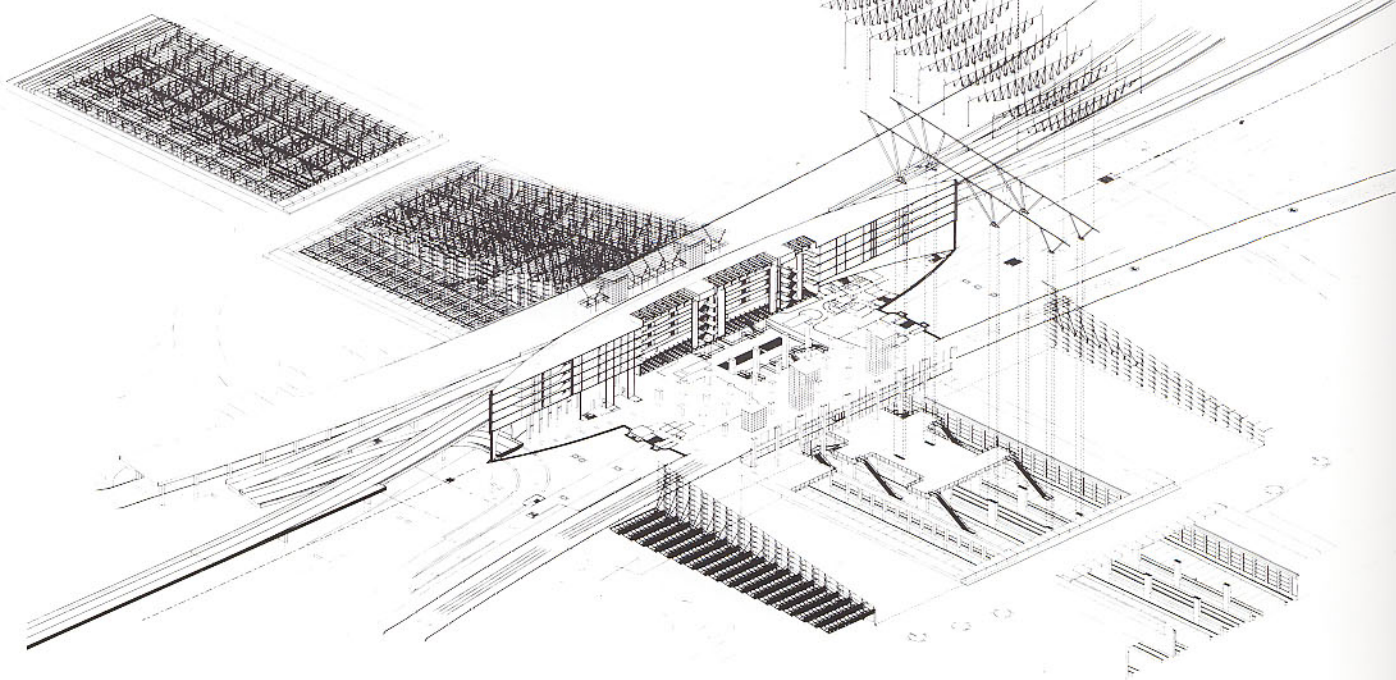
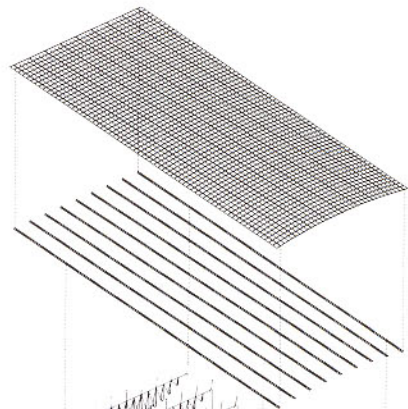
The warm and spacious lobby is dominated by a large, interior-lit glass gondola that leads to the elevators and to some offices.



General floor plan



The Hotel Sheraton, situated on a main road, becomes a visual landmark thanks to its exceptional location and its solid architecture.



Enlarged axonometric view



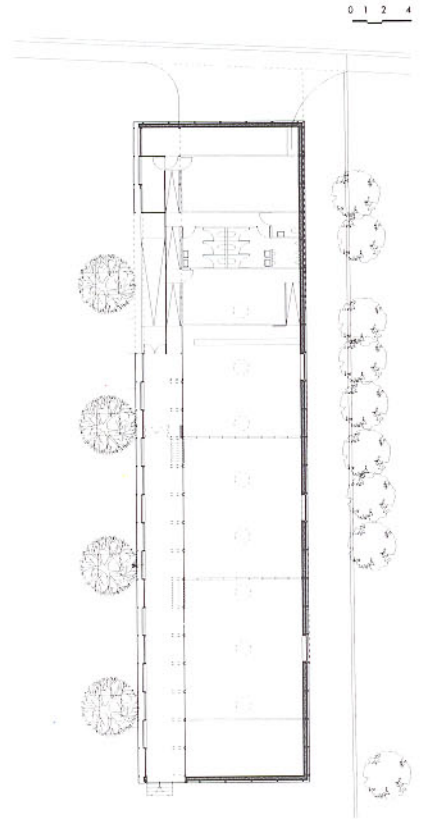
Both the guest rooms and the meeting rooms transmit a sensation of tranquility, and maximum functionality.



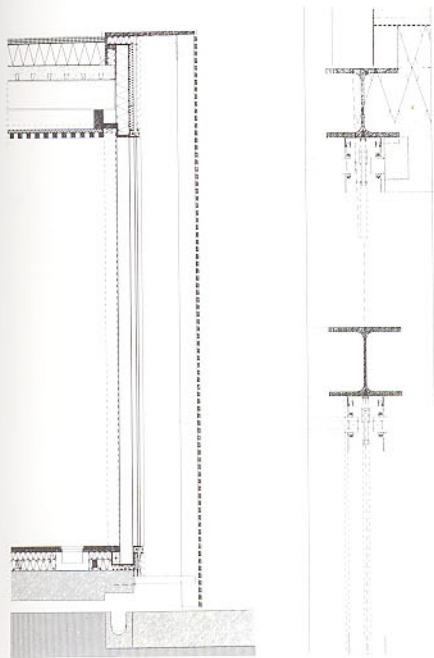








Ground floor plan



Construction detail of the facade





West elevation



South elevation



East elevation

0 2 5 10



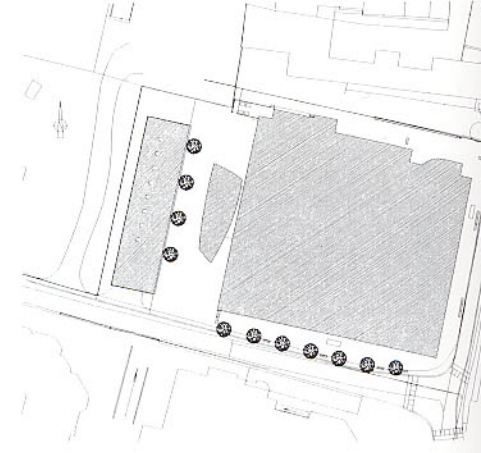
North elevation

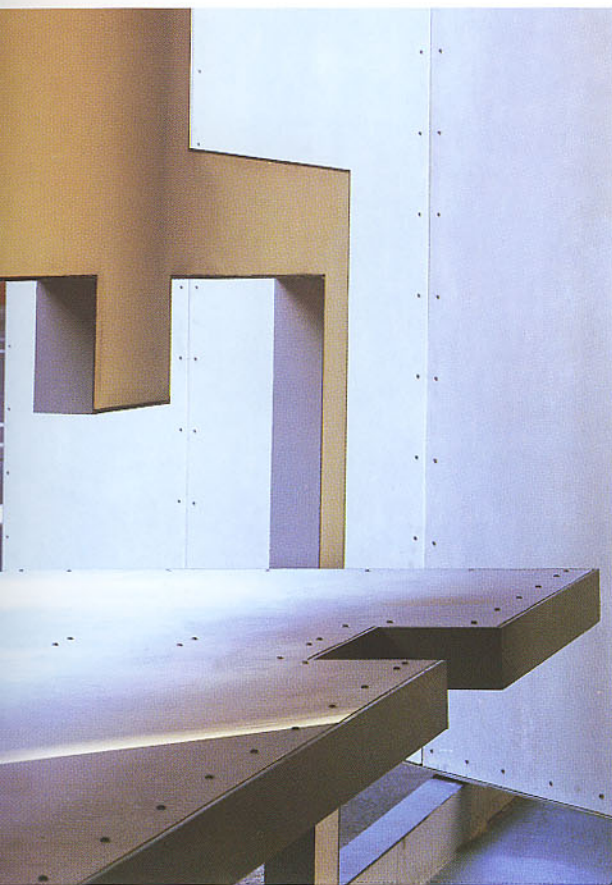




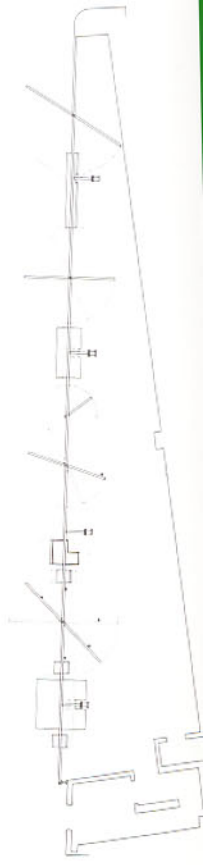
The orthogonality of the ground floor is broken when the vertical plane is reached. The skin of the building is organized into strata that stand out or are set back from the plane of the facade.







In this page, a detail of the pivoting elements that make up the facade. By means of this ingenious system, the architect succeeds in melting the facade away and endowing the premises with more space.



Floor plan



When the pivoting elements are fully opened, the limited indoor space projects streetwards.





Due to the dimensions of the site, the fundamental component through which the project was developed is undoubtedly the long, extensive street facade.

A composite of concrete and recycled fibres was used to build up the facade into a jigsaw of interlocking pivoting elements. The gallery, which was designed for exhibiting the work of young architects, occupies a narrow, triangular, wedge-shaped corner site.



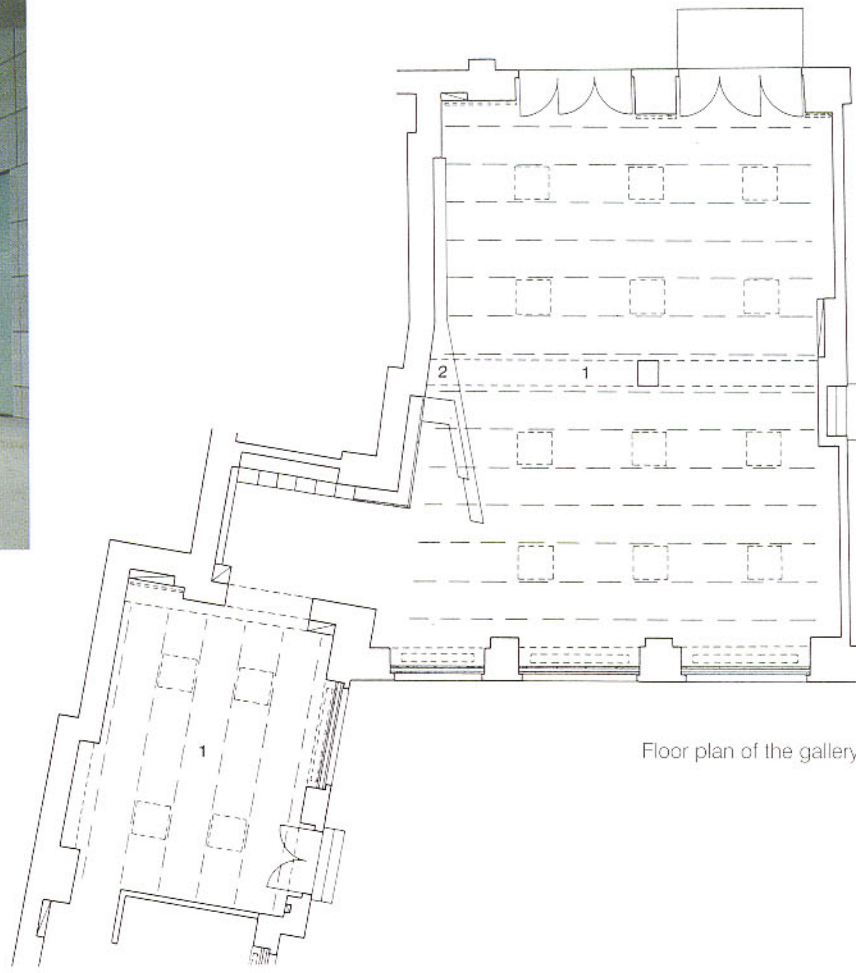




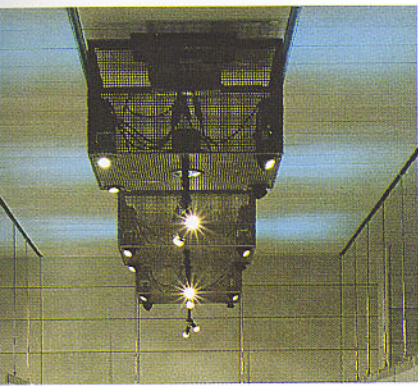
Different views of the interior of the gallery. The walls, floor and ceilings have been covered with concrete panels, thus giving a unifying image that covers the old structure of the premises.

The main feature of the interior of the gallery is sobriety, in order to provide a neutral background for the work of the artists.





Floor plan of the gallery

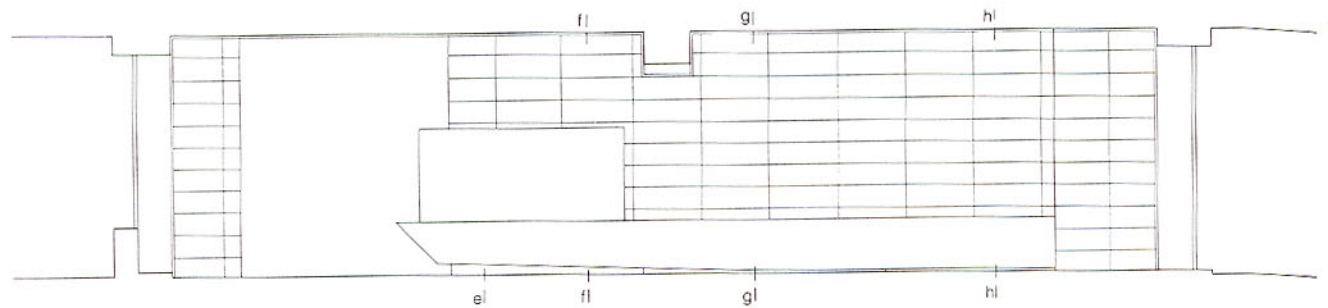


The metal skeleton of the boxes containing the points of light is the only note of contrast in an interior that is completely clad in concrete.

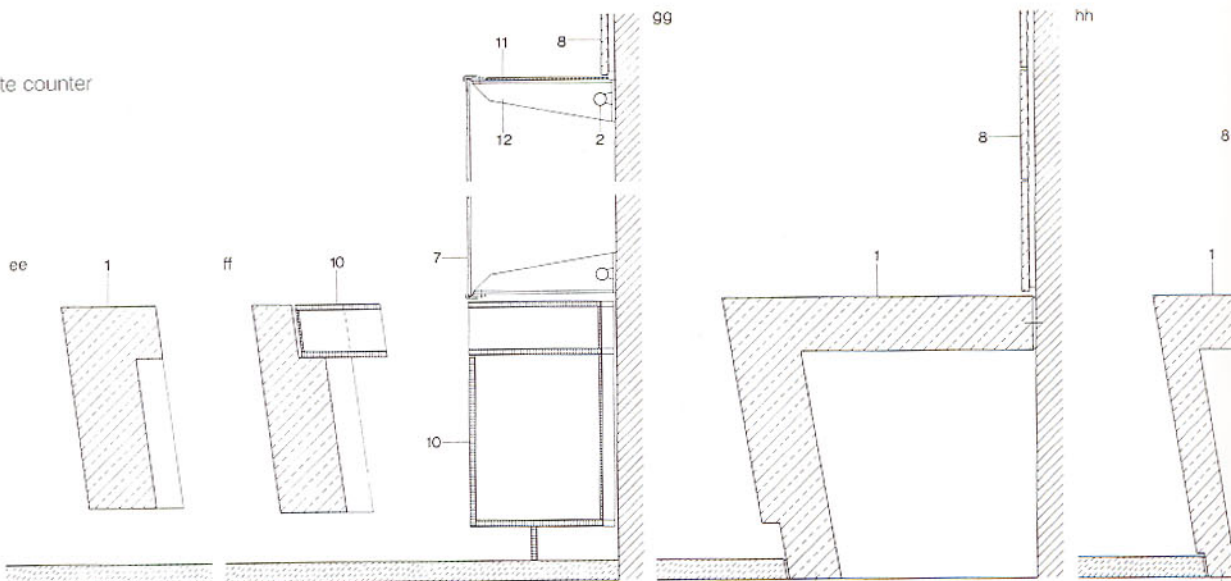
# Aedes East-Gallery



On the left we can see how the concrete counter does not touch the floor. Behind the counter there is an illuminated glass panel.

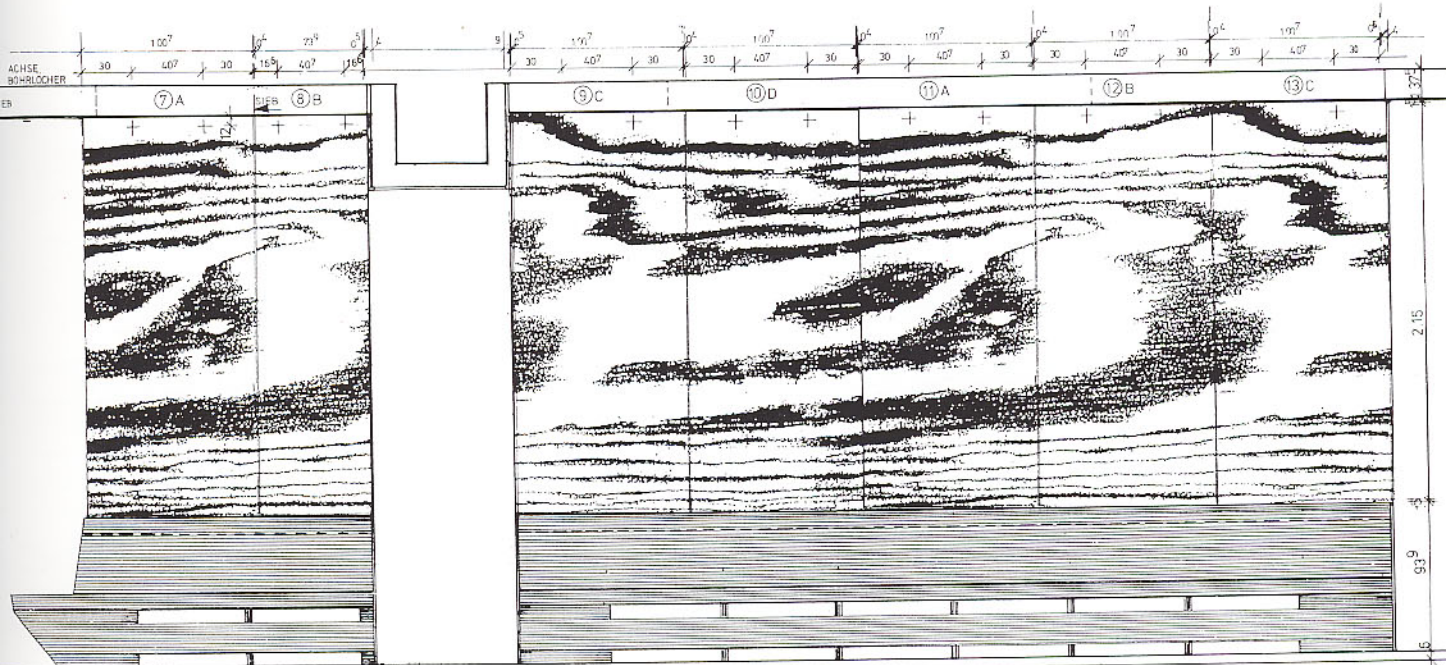


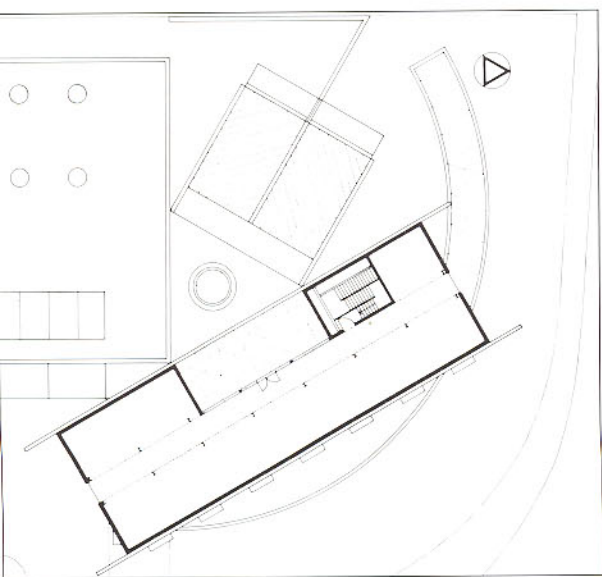
Detail of the concrete counter





Elevation of the screen-printed glass pane



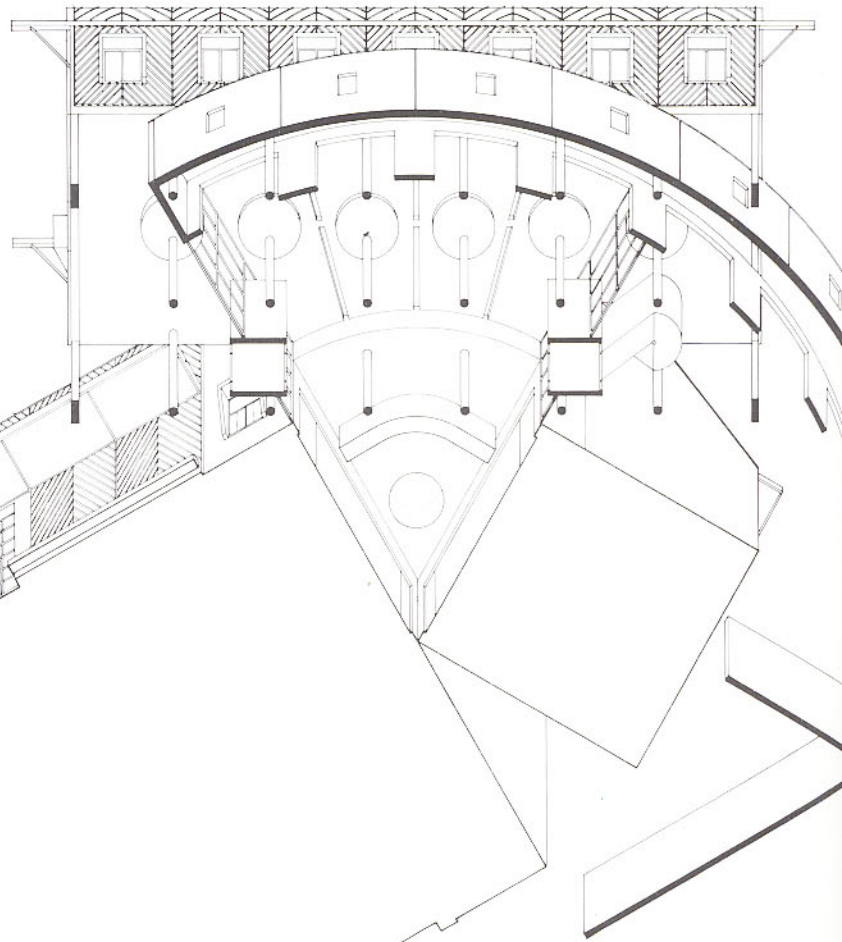
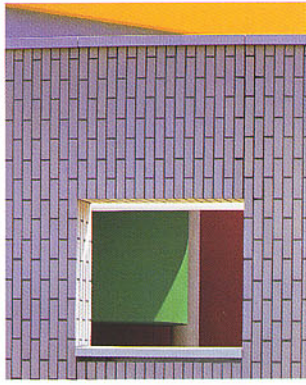


The point of contact between the various volumes creates an interior triangular patio, onto which the offices open.



As with the exterior, colour differentiates the interior atmospheres: information vestibule.





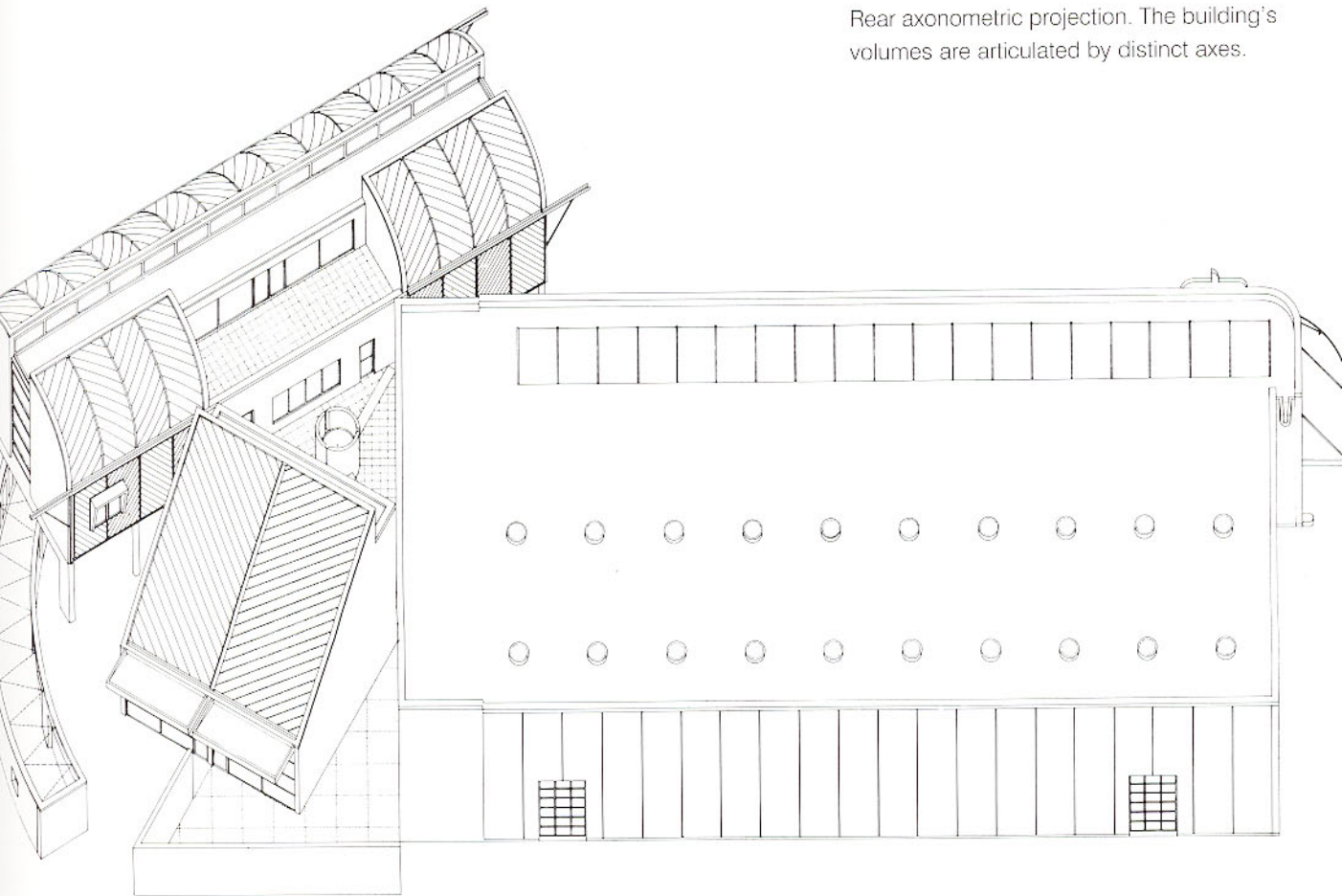
Axonometric representation of the longitudinal development of the warehouses with the glazed doors which allow access to the clients' vehicles.



ice building opens onto a small interior  
ne functions of the volume are carried over  
exterior by means of its space and bold  
g



Rear axonometric projection. The building's  
volumes are articulated by distinct axes.



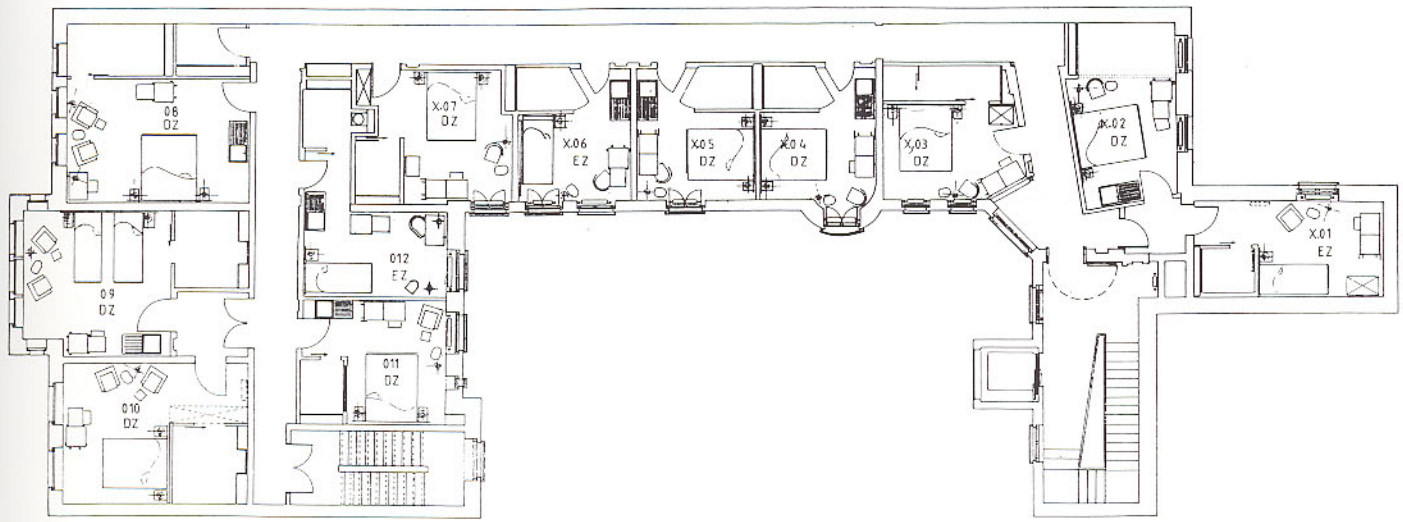








The interior spaces are wrapped in a warm atmosphere by means of the use of oak, lamps made in Murano glass and the predominant use of an intense blue color, that singularizes some specific spaces of the hotel.



Typical floor plan

The front of the reception desk, as can be seen on the opposite page, was faced with pieces of terrazzo similar to that used on the floor.





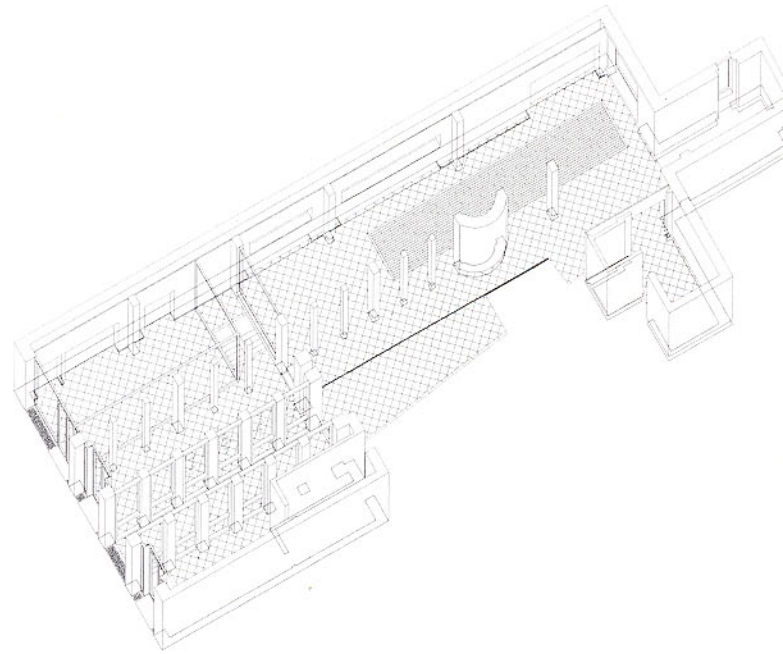




On the ground floor, the building opens its common rooms onto a peaceful garden, where a huge metal sculpture stands out painted in the same blue color that singularizes the corporate image of the hotel.

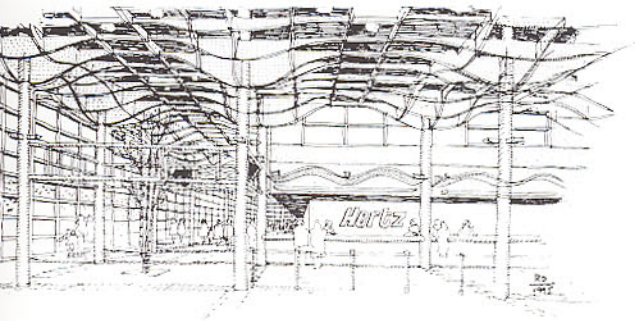


Main elevation

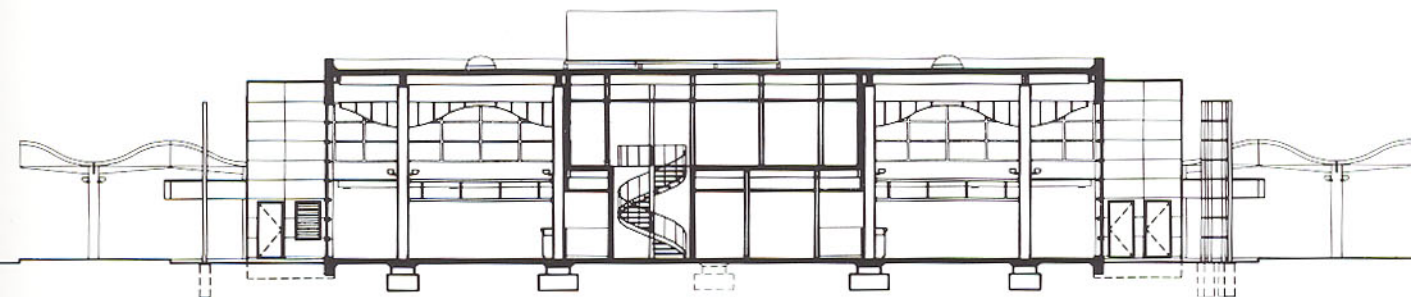


Axonometric view of the ground floor plan





ion BB

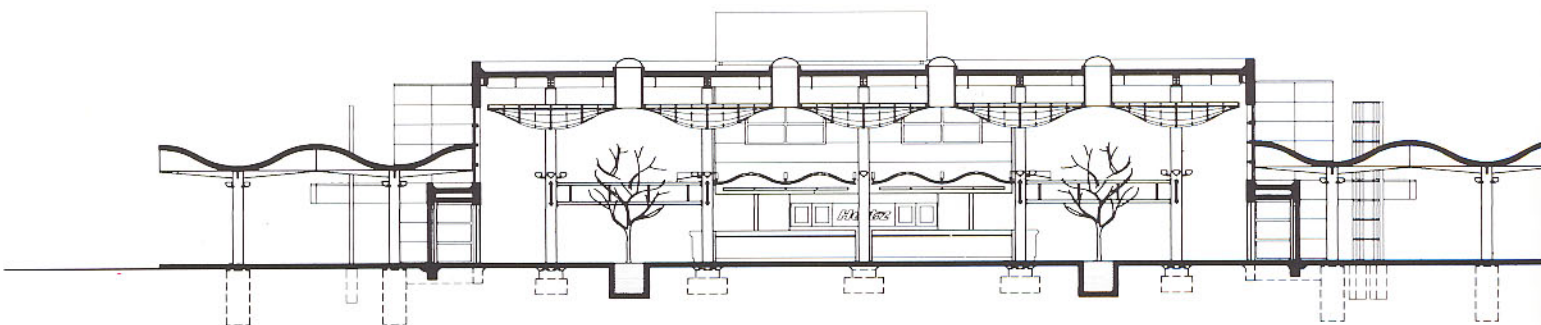


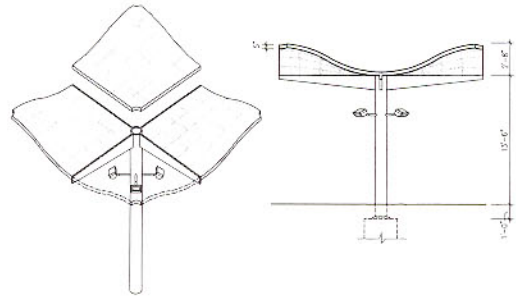
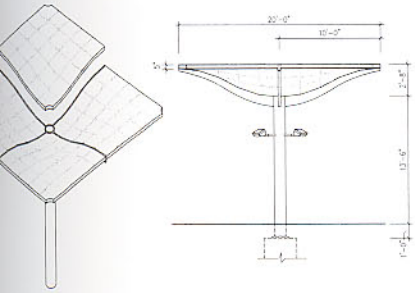


Inside the main building, the roof re  
undulating line of the canopies on the  
in this case using wood elements.



Section EE

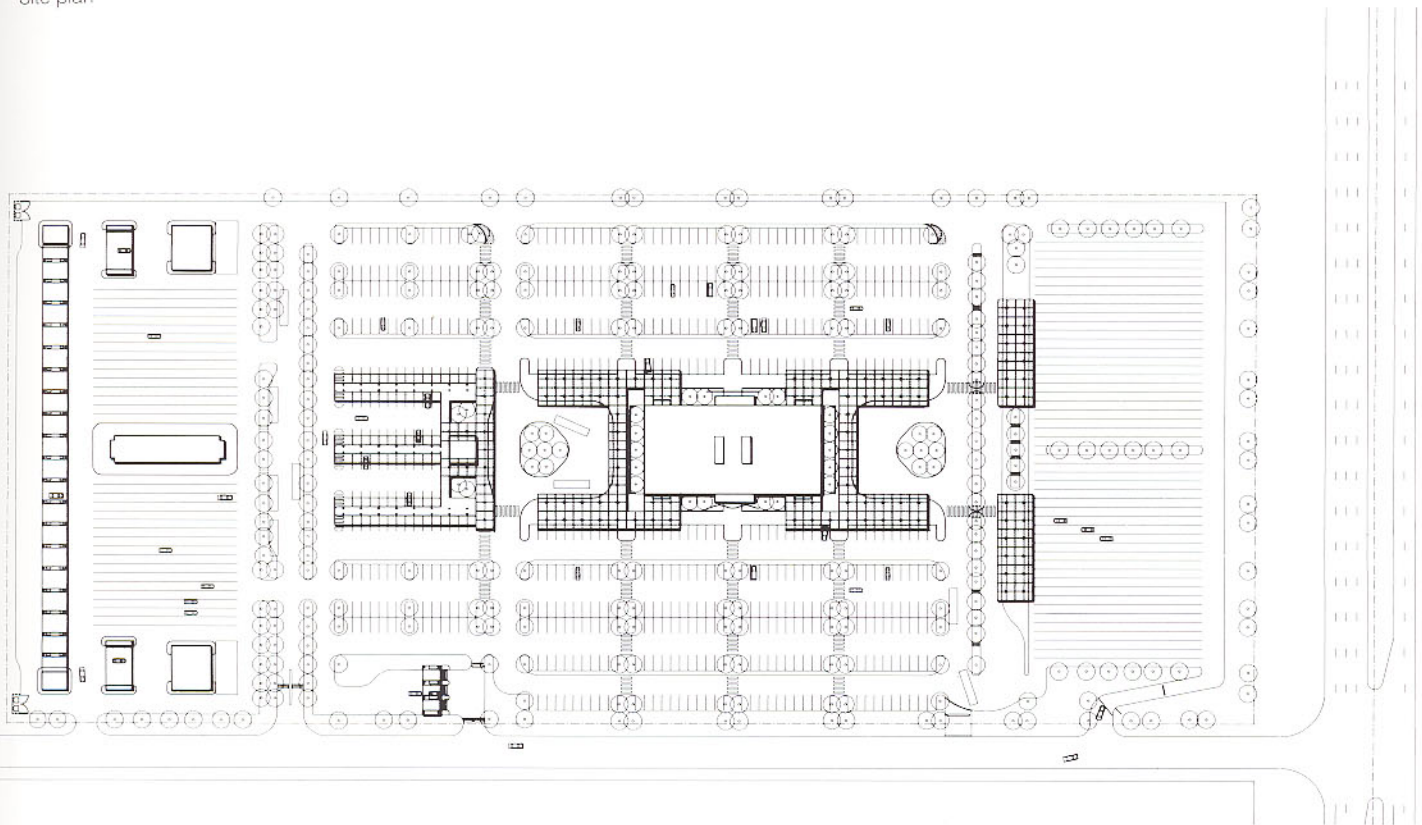




the commercial operations are  
 formed inside an orthogonal  
 building with a transparent glass  
 side and metal structural work.



Site plan





The undulating modules help to identify the facility unequivocally and to create a sensation of comfort and safety for users.



The reception bay is protected by undulating modules of fibreglass supported by a structure of metal pillars.







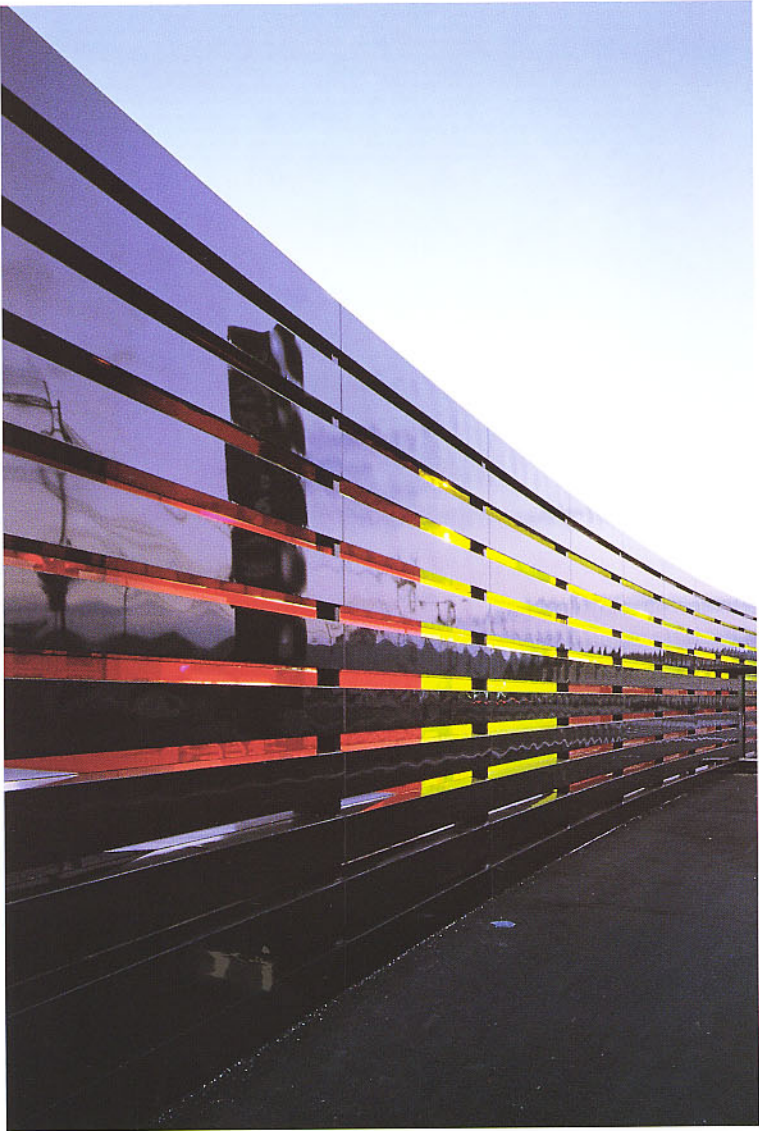


Photographs showing different views of the rest area for users, situated on a slightly sloping floor slab.

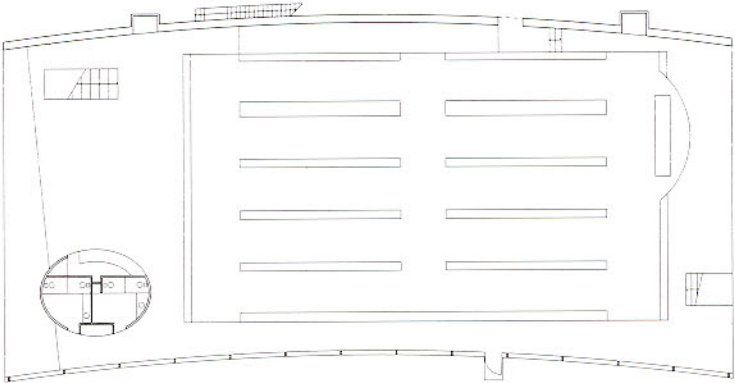


The formal language used in the finishes is closely related to the activity that goes on inside.





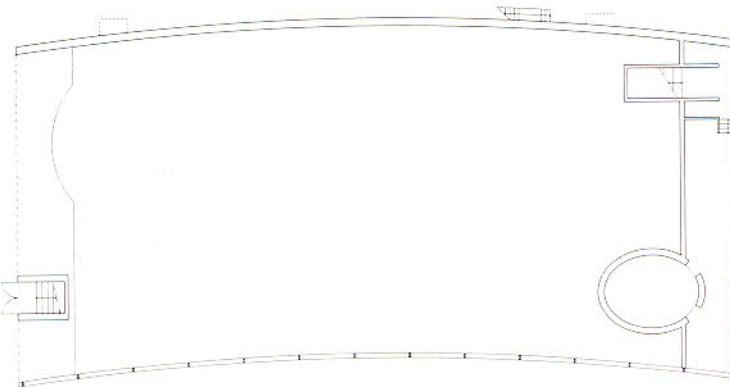
The rectangular ground plan of the building is only modified to adapt to the line of the street at the front.



0 1 2 4

First floor plan

Second floor plan





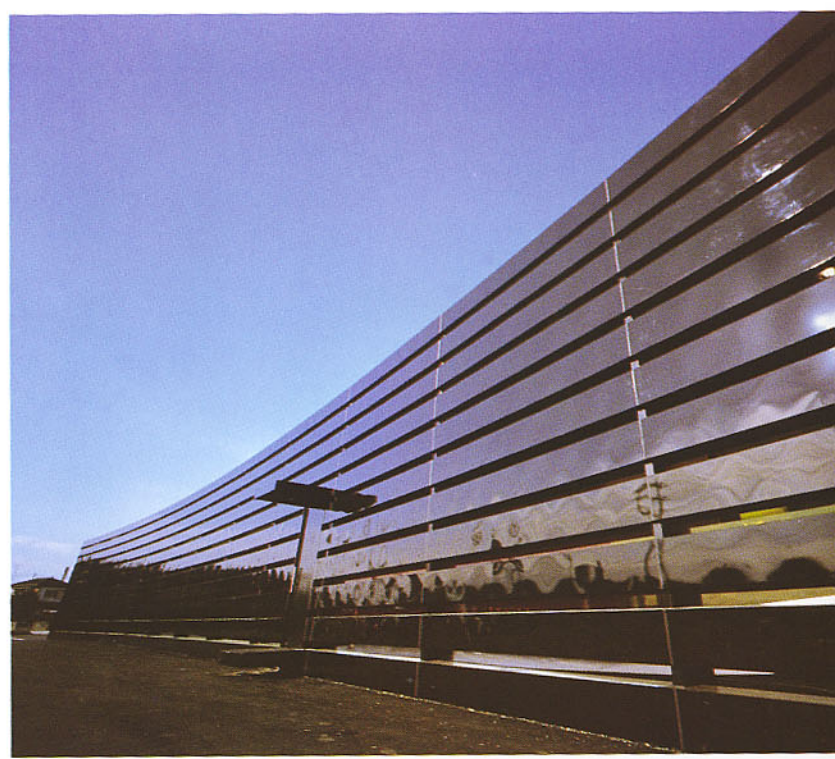
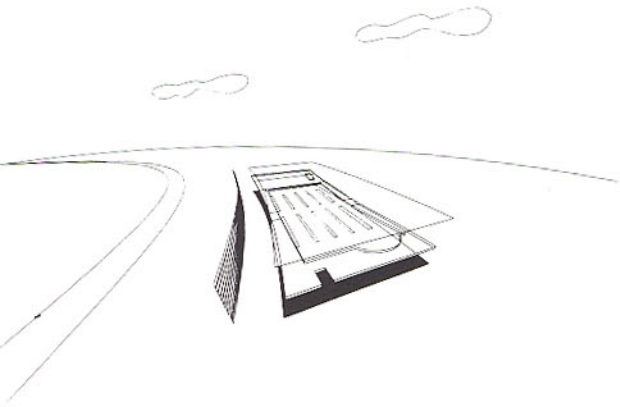
East elevation

Cross section

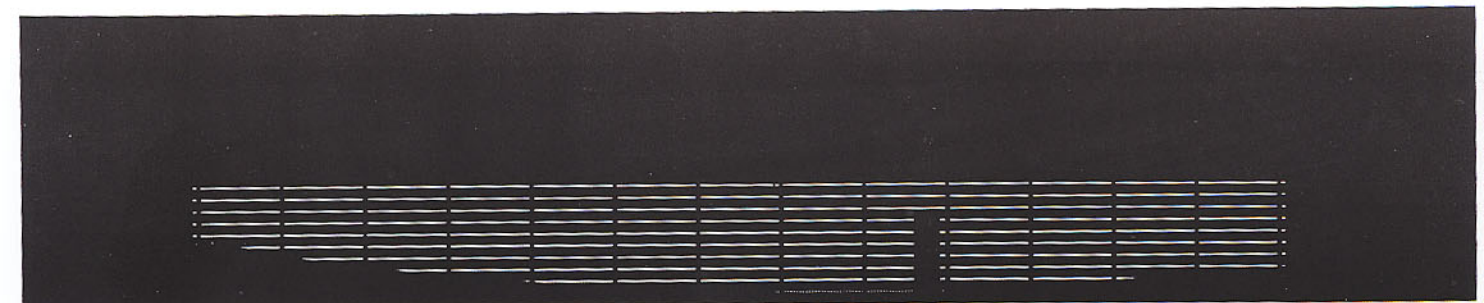


The powerful image transmitted by the facade acts as a visual advertisement and differentiates the building from the impersonal volumes that surround it.

The building has been placed as a monolithic volume in the middle of the site. It thus corresponds perfectly to the building type of any suburb near to a motorway.



Elevation at night



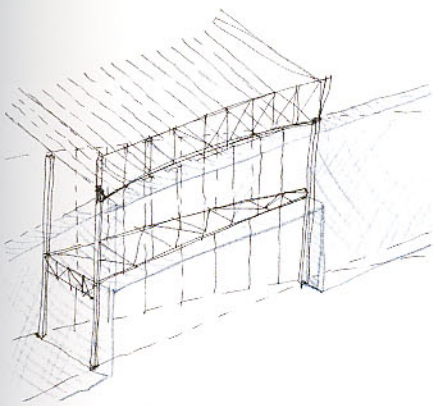


On this page, two different views of the restaurant situated in the central square, which is top-lit by a skylight in the roof.

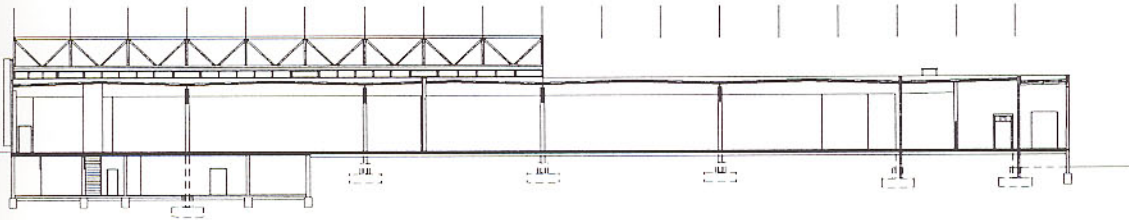




Sketch of the main entrance

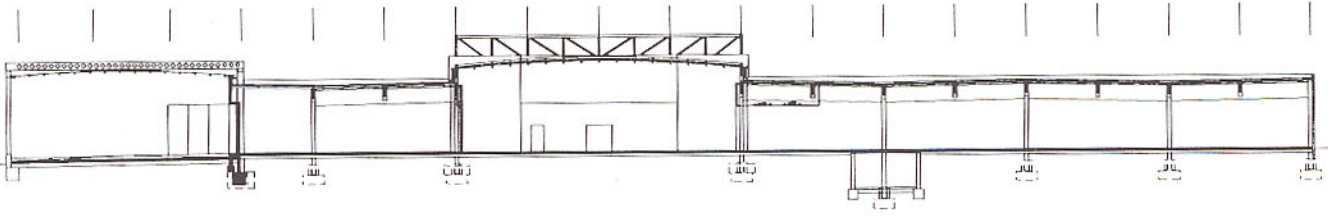


The skin of the building is formed by a double layer of perforated metal sheet. The neon lighting system installed inside it has a startling effect.



Cross section





Longitudinal section



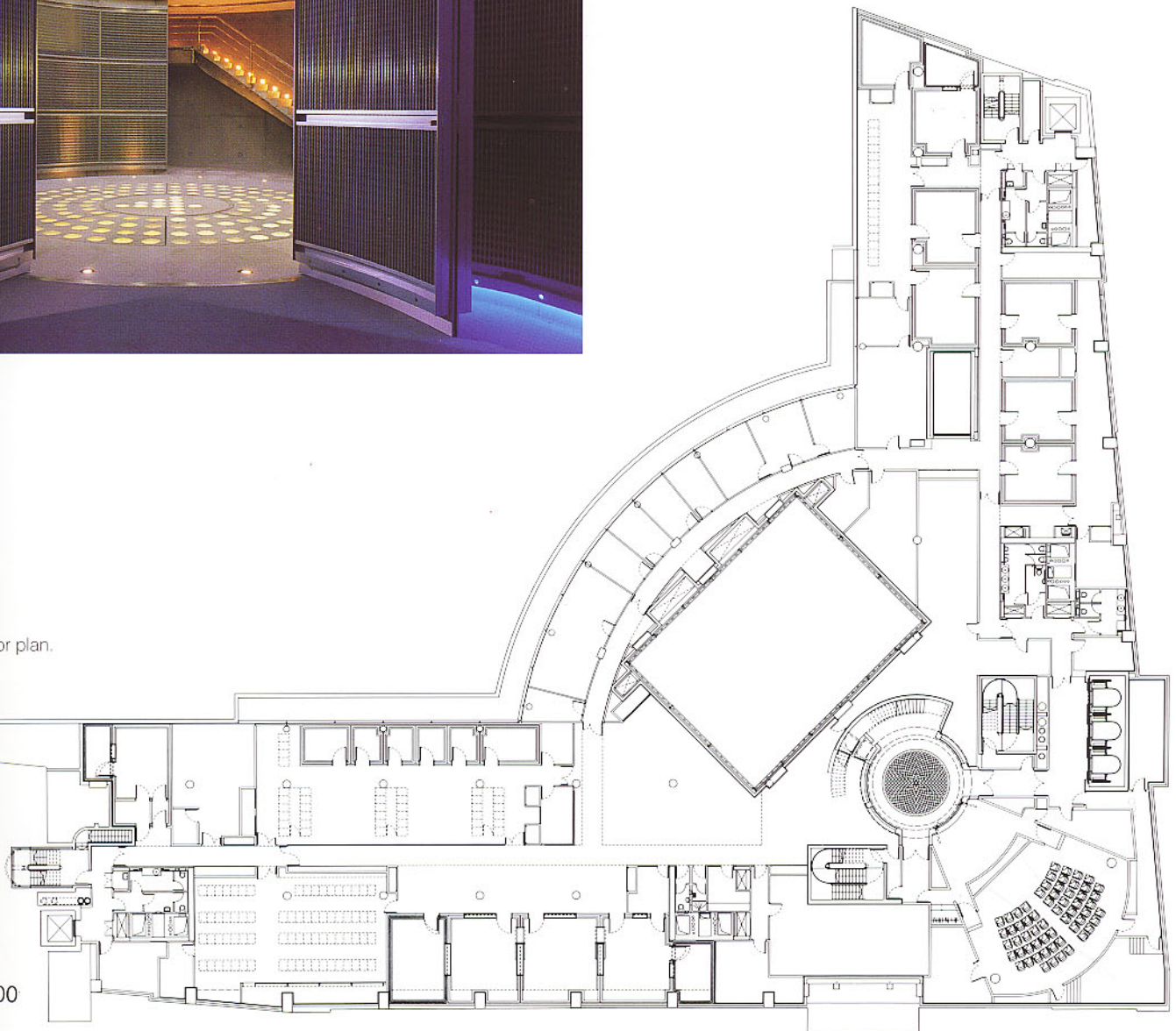


The Channel 4 Television Company is a publisher rather than a creator of programmes and therefore requires only a limited amount of studio space. All technical equipment and the main preview theatre are located on the lower ground floor and basement.



Lower ground floor plan.

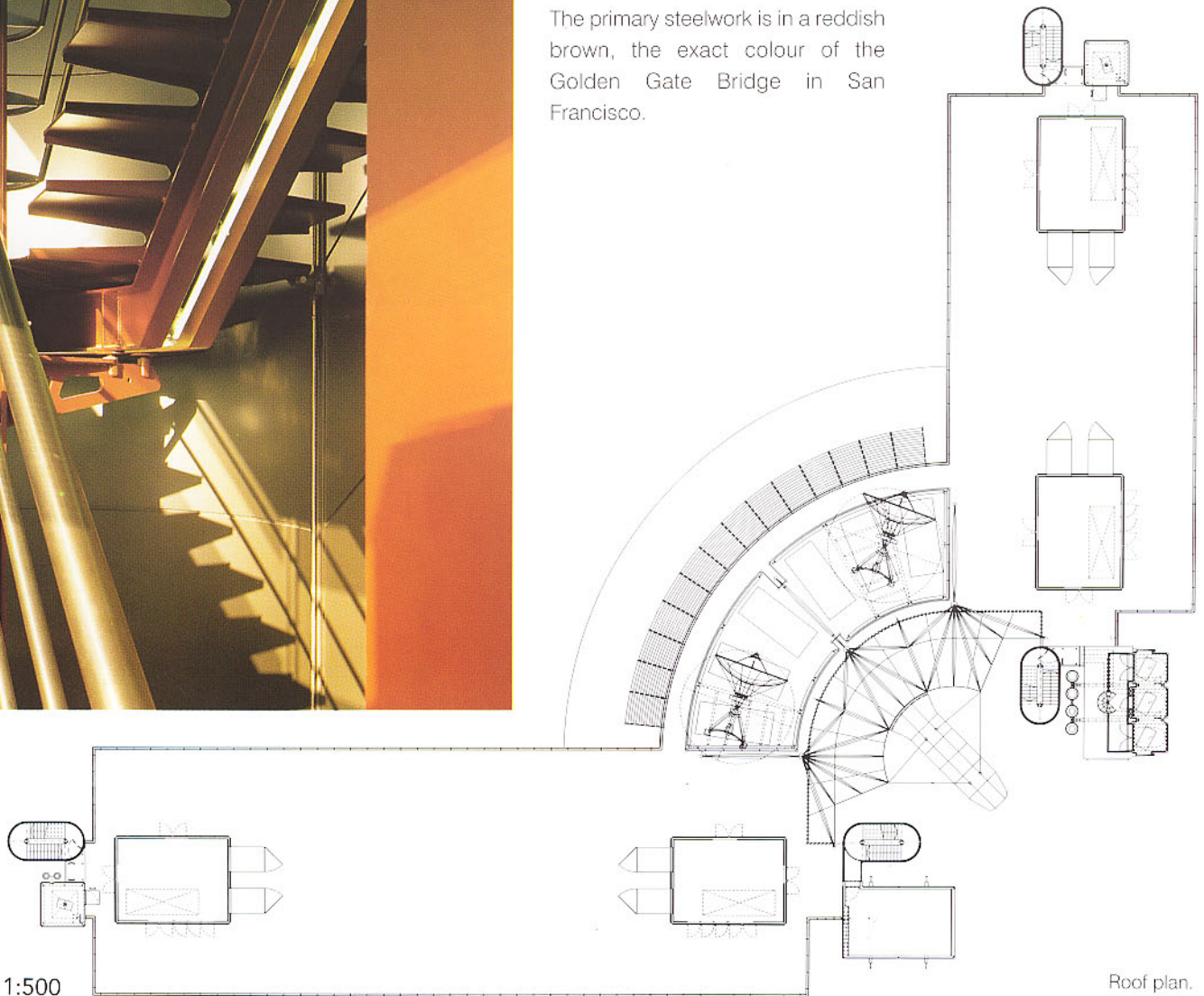
1:500





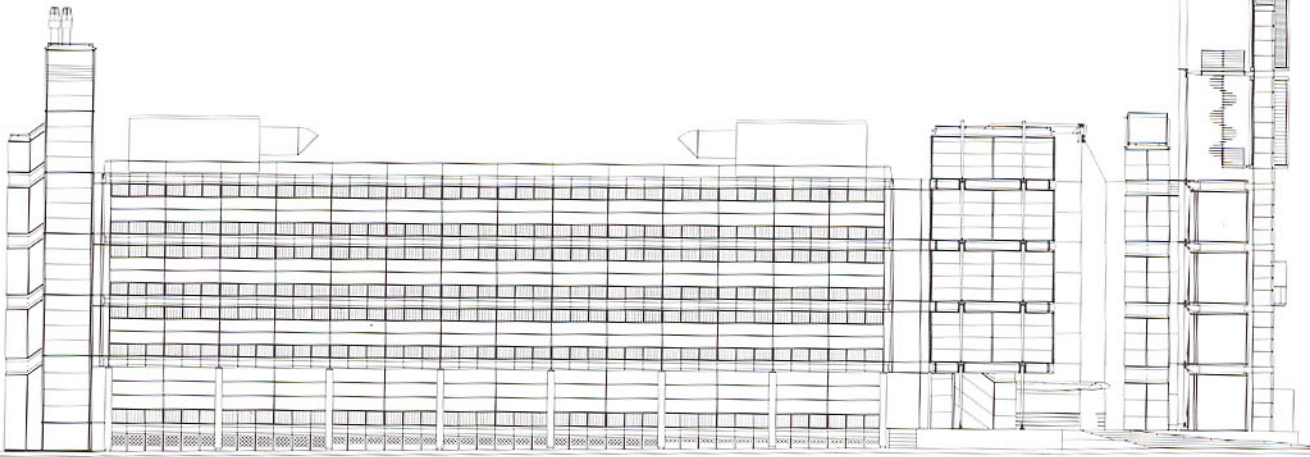
The office accommodation is designed to be flexible and divisible, should the clients needs change or some of the building have to be sublet.

The primary steelwork is in a reddish brown, the exact colour of the Golden Gate Bridge in San Francisco.



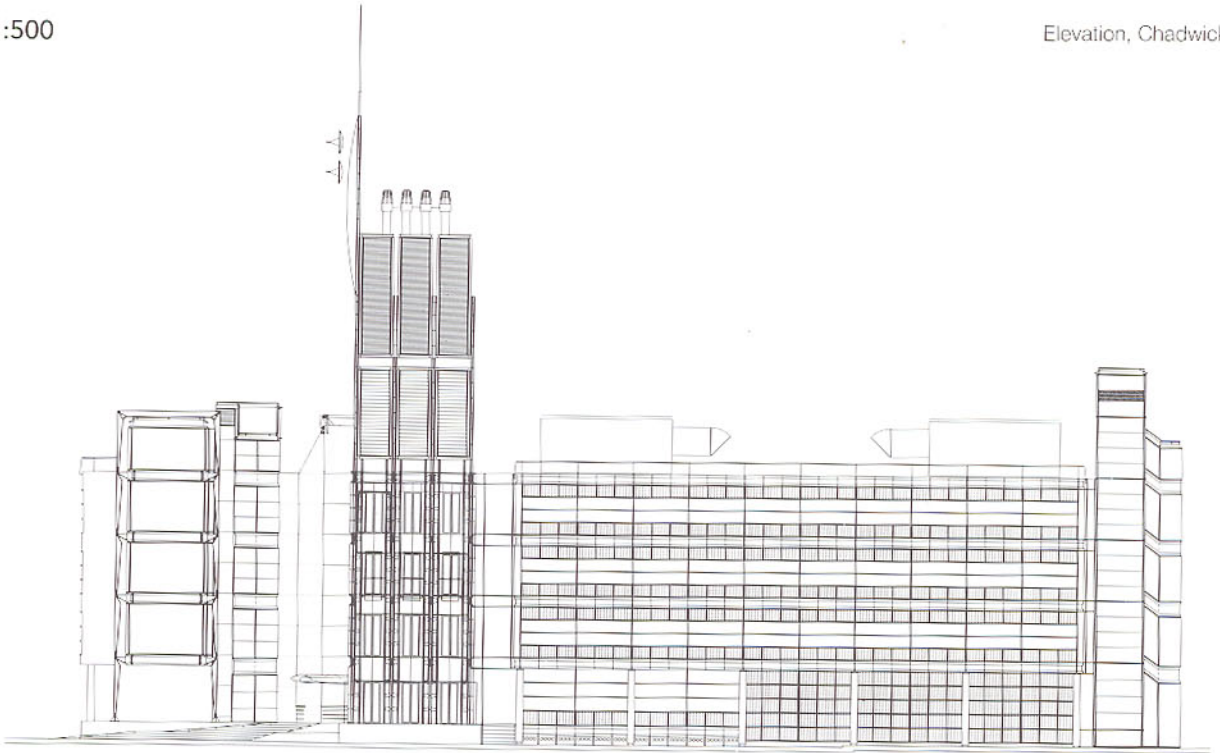
1:500

Roof plan.



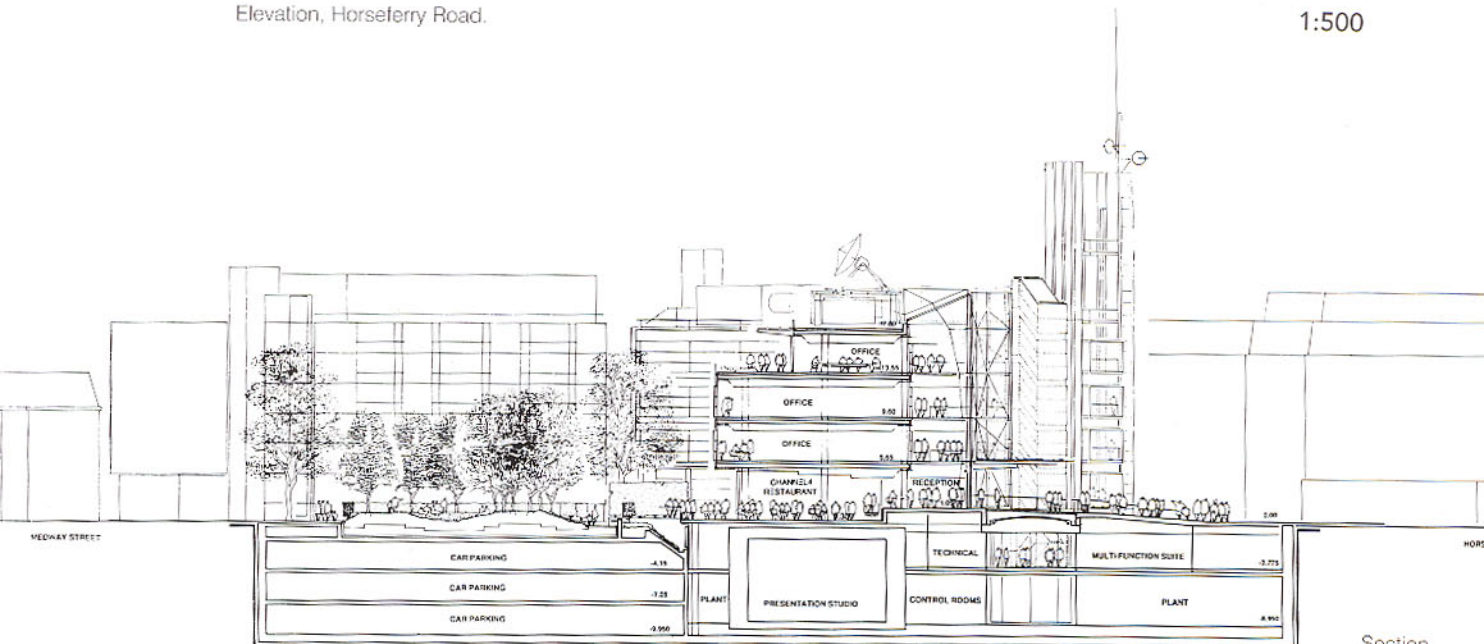
1:500

Elevation, Chadwick Street.



Elevation, Horsferry Road.

1:500



Section.

SITE DATUM 4.300 AOD (0.00)  
TAKEN AT CORNER OF MEDWAY ST  
AND HORSFERRY ROAD











The site is a corner plot on Horseferry Road, in a mixed development area.

Next page: View from the main entrance and details of the structural glazing. Constructed on a concrete frame, the building is clad in powder-coated pewter-grey aluminium.



On the 10th floor of the Metropolitan, the Penthouse is the ultimate suite with a view. A Japanese rock garden, designed by Peter Chan surrounds all the room as seen above this caption.

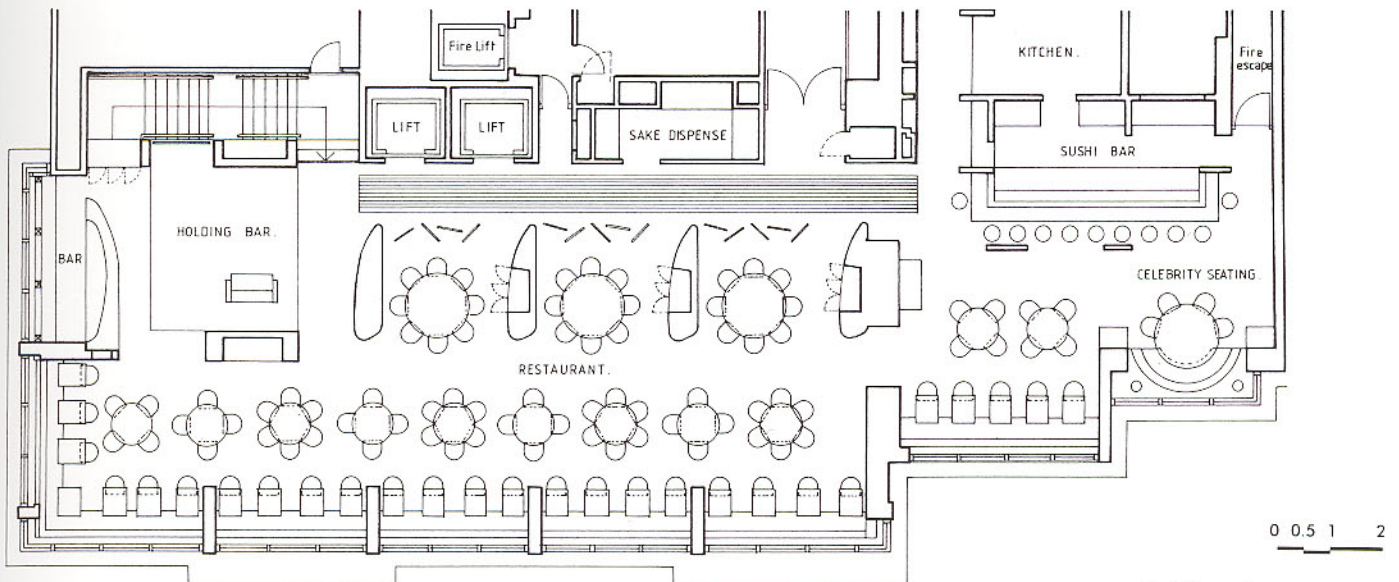


Wood is an important feature in the design of the 155 rooms, even in the bathroom where the architects used pear-tree wood.



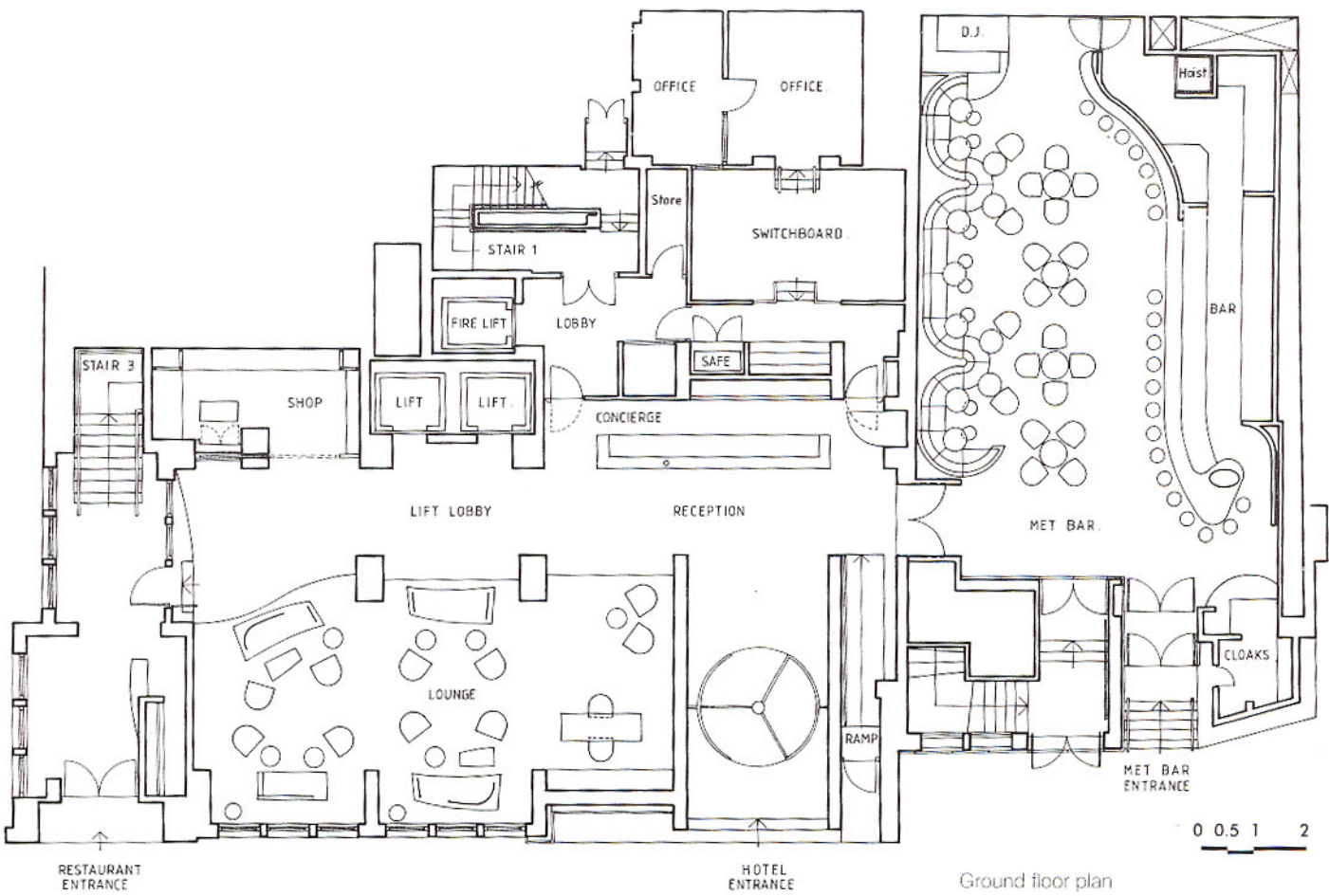


The photographs on this page show the large Japanese restaurant located on the first floor. Its design, like that of the rest of the hotel, is based on the use of high-quality natural materials.



First floor plan





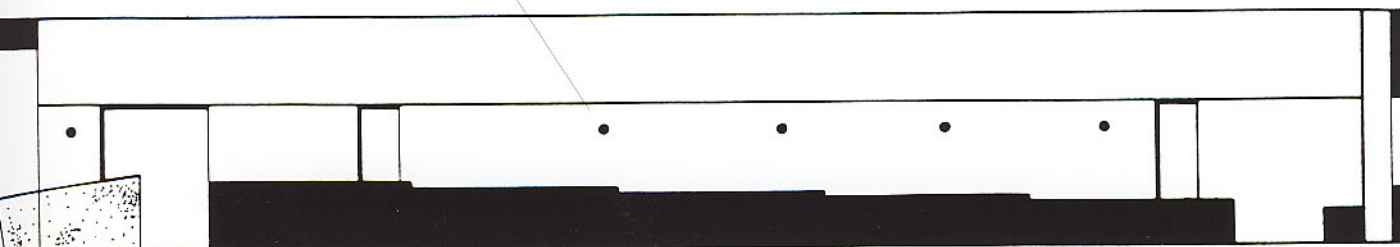


The lighting comes mainly from halogen lamps placed along the whole perimeter of the shop and supplementary ones hidden behind a satin-finish glass panel embedded in the wall.

The narrowest part of the shop has been intentionally cramped even more by the curve of the roof.



17



1. Entrance
2. Satin glass illuminated display counter
3. Shelving for shirts, drawers below
4. Mirror
5. Shelving for suits
6. Pear wood stepped counter and drawers
7. Stone bench
8. Illuminated satin glass
9. Shelving for jackets
10. Store and cashier
11. General shelving
12. Display table
13. Access to 1st floor store room
14. Changing cabins
15. Cut-out into above floor structure for natural light source
16. Staff area
17. Satin glass disc lighting





The whole paraphernalia of an office is visible. Through austere finishes a total balance between visual purity and functional efficiency has been achieved.





Starkmann offices



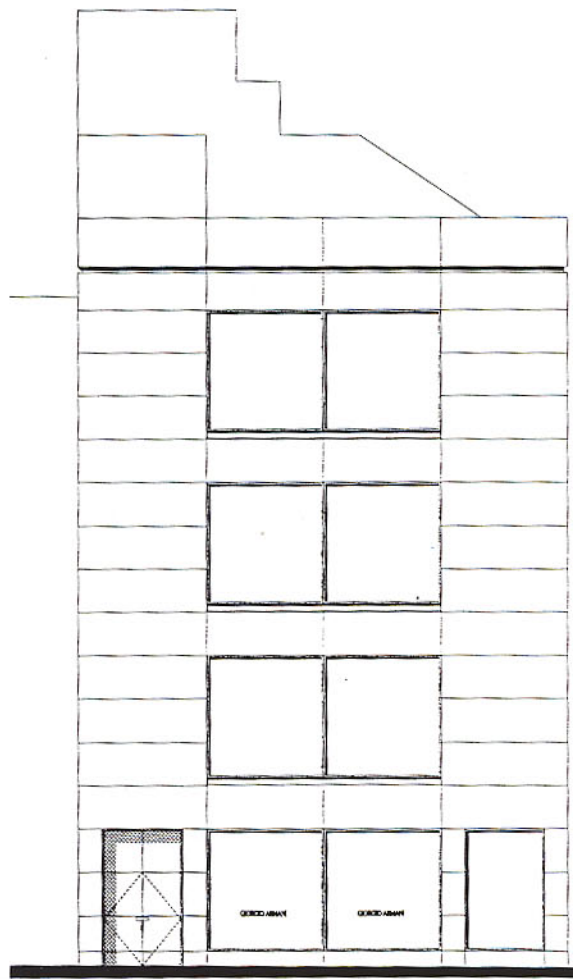
Johan menswear shop



The building combines a small range of colours and materials: the cream colour of the limestone, the dark wood, and the dark grey and dark brown of the mode-to-measure carpets.

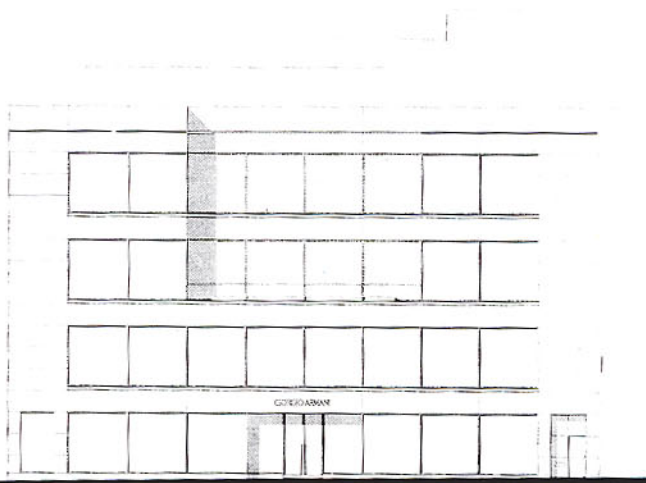


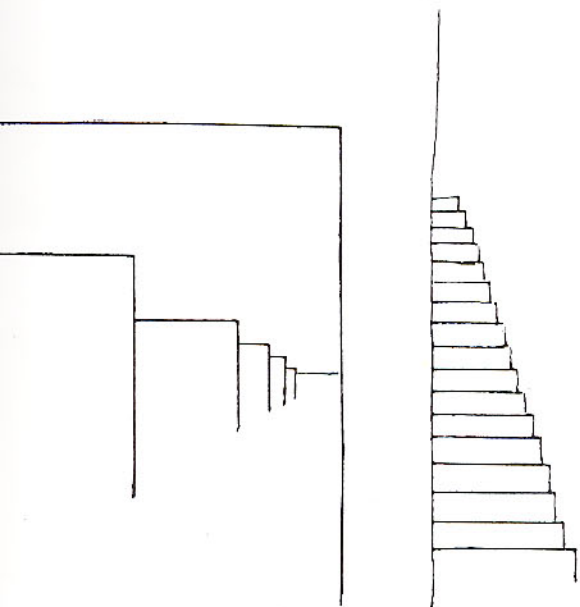


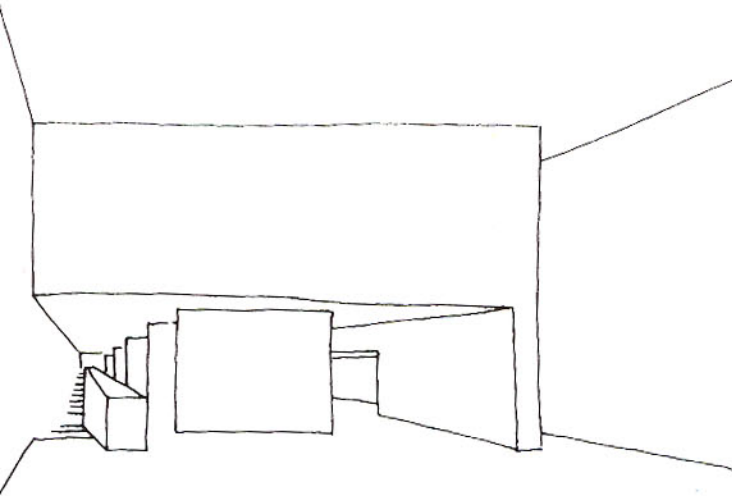


In the interior bath the floor and the internal partitions have been fully clad with cream-coloured French limestone.

The wall supporting the interior staircase communicating the four floors of the premises reveals the outline of the staircase that it conceals.







With its white walls and granite floor extending along the depth of the shop, the scheme gives a sense of space and proportion that underlines its originality.

