

# EDITORIAL

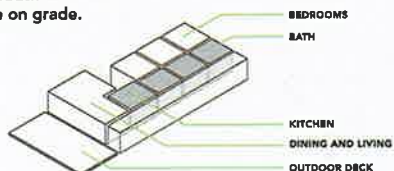
**2**013 is the Year of Italian Culture in America, meaning that over 100 events are happening in the most important cities in the United States, to narrate and promote Italy, engaging and entertaining Americans while reinforcing the ties between the two countries. We have taken this initiative as a stimulus to create our May issue of *Interni*, presented in New York during ICFE, as a special issue in English that retraces the relationship of exchange Italian design culture has established with that of the United States. Two profoundly different ways of observing and understanding design, whose diversities lead to mutual attraction, contamination and completion. On the one hand, there are the Italian designers and companies, many individual identities without a specific school of thought, but sharing a great ability: that of observing and coming to grips with other languages and other ideas to launch new projects and developments. On the other, there is the American design industry, focused more on an overall vision of consumption than on single products, marked by very high levels of specialization, relying on technological prowess. The interviews with Italian designers who now work in the States, and with the American designers who collaborate with Italian furniture manufacturers, shed light on this creative confrontation that leads to projects of great interest, in a process of hybridization and métissage (to evoke the concept of the exhibition-event produced by *Interni* in April). As Andrea Branzi writes in his contribution to this issue, "the bridge that spans the two sides of the Atlantic seems to grow rapidly." So it will be easier than ever to visit both sides, and to find the best of each, in the awareness that it is not through standardization, but through the encounter of cultures, that the best responses to the unknowns and the problems of the contemporary world can be discovered.

*Gilda Bojardi*

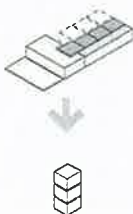


TOWER HOUSE, UPSTATE NEW YORK, PROJECT BY GLUCK+, AB MOBURG-DAVIS, PETER L. GLUCK, THOMAS GLUCK, DAVID HECHT, MARISA KOLODNY

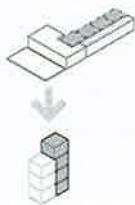
1 Start with a 3BR/3Bath house on grade.



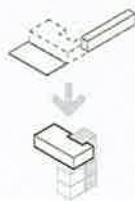
2 Stack the bedrooms



3 Stack the kitchen and baths to create a heated core.



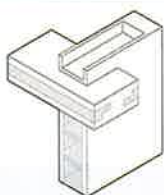
4 Raise the living space to access the view.



5 Tilt up the hallway to become stairs.



6 Result: Tower House



# THE TOWER HOUSE



IN THE forests OF upstate New York, A vacation home SEEN AS A SUM OF SPACES STACKED TO REACH THE surrounding treetops. A sustainable project FOR HIGH energy performance THAT ESTABLISHES A dialogue OF COMPOSITIONAL COUNTERPOINT WITH THE LANDSCAPE

project

GLUCK+, AB MOBURG-DAVIS, PETER L. GLUCK, THOMAS GLUCK, DAVID HECHT, MARISA KOLODNY

photos Paul Warchol - text Matteo Vercelloni

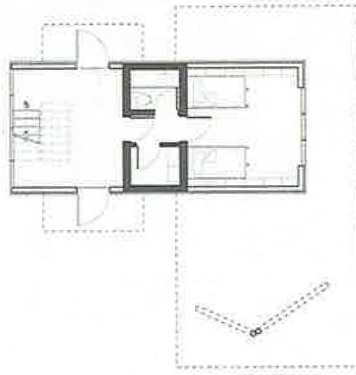
ABOVE: PROGRAMMATIC COMPOSITIONAL DIAGRAM OF THE ARRANGEMENT OF THE VERTICAL SPACES. LONGITUDINAL SECTION THROUGH THE LIVING AREA. OVERALL VIEW OF THE HOUSE AT DUSK, WITH THE FACADE TOWARDS THE STACKED BEDROOMS AND THE OVERHANGING HORIZONTAL VOLUME OF THE LIVING AREA.

*Interiors & Architecture*

*IAA*



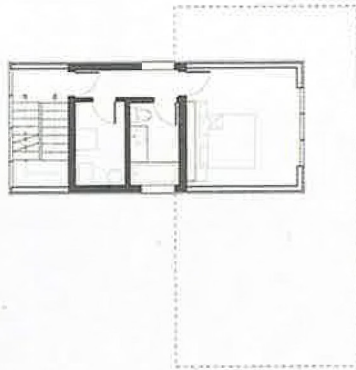




TO THE SIDE, VIEW OF THE HOUSE WITH THE COMPLETELY GLAZED STAIRCASE.

IN THE DRAWINGS: PLANS OF THE VARIOUS LEVELS.

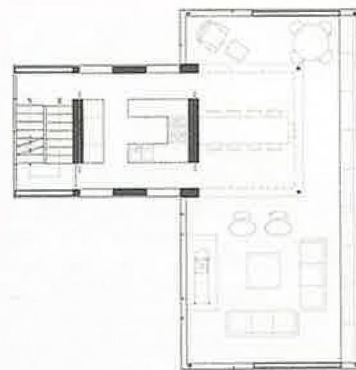
FIRST FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN



FOURTH FLOOR PLAN

“I have already said that we spent hours and hours in the trees not for utilitarian motives, as so many youths are prone to do, who climb trees to look for fruit or birds’ nests, but for the pleasure of negotiating the troublesome bulges and forks, to get as high up as possible, to find the best spots in which to rest and gaze at the world below us. To play pranks and to shout to those passing underneath.” This is how the young Cosimo Piovasco di Rondò of the “Baron in the Trees” by Italo Calvino speaks of his choice of going to live in the treetops, after a futile argument with his father. First on the live oak in the garden of his house, and then in the taller trees of the nearby woods, Cosimo develops new ways of living and (literally above all) new vantage points from which to observe the landscape and, by extension, the whole world. This literary invention seems to have a connection with the design of this tower-house that establishes a relationship with the trees not only due to its direct surroundings, reflected in the green facade panels, but also in the idea of translating into architecture the form of the trunk and the foliage, making them into perfectly interlocking geometric volumes in which to organize, respectively, the stacked rooms and a panoramic living area with a terrace above it from which to observe the natural skyline and the horizon, from the framed height of a continuous horizontal ribbon window.



The design path is marked by precise choices that are assembled in a program of necessary spaces, organizing a central block of services flanked on one side by a glazed staircase that emphasizes the ascending movement, and on the other by carefully calibrated rooms, with their own bathrooms and closets, to form an essential nighttime area on three levels. The resulting trunk supports a fourth level at the

top, for the living area, obtained by interlocking an overhanging horizontal parallelepiped in the vertical volume of reference, resting on the most extended side on two forked metal pillars that blend in with the slender trunks of the nearby trees. The large open space perched at the top, with a terrace on its roof, is placed next to the kitchen, perfectly stacked on the central services block.



VIEWS OF THE LIVING AREA ON THE UPPER LEVEL OF THE HOUSE, WITH THE CONTINUOUS RIBBON WINDOW THAT FRAMES THE 360° VIEW OF THE LANDSCAPE. TABLE-BENCH BY **VITRA** (DESIGN GEORGE NELSON, 1946).



VIEWS OF THE DINING AREA BESIDE THE KITCHEN, PLACED OVER THE SERVICES BLOCK OF THE HOUSE. CHAIRS BY **FRITZ HANSEN** (SERIES 7, DESIGN ARNE JACOBSEN) AND **VITRA** (WIRE SERIES, DESIGN CHARLES & RAY EAMES), ROUND TULIP TABLE BY EERO SAARINEN FOR **KNOLL INTERNATIONAL**.

ON THE FACING PAGE: VIEW OF THE GLAZED STAIRWELL. THE YELLOW STEPS UNDERLINE THE RIBBON OF ASCENT TO THE VARIOUS LEVELS.

The living area looks out on all sides at the foliage of the surrounding trees, with a ribbon window that opens in pre-set points to create a rhythm in the regular frames that repeats, rotated by 90°, on the continuous glazing of the bedrooms on the levels below, framing the entire 360° panorama like a film that follows the shadings of the daylight. The white of the internal enclosures forms a contrast with the bright yellow of the staircase that underlines its role of ascent, displayed from the outside as a domestic cutaway, open to the natural

setting. From the standpoint of energy use, the insulated central service block guarantees a high level of efficiency of consumption, also due to the possibility offered by the layout to heat only certain zones of the house. In the summer months cool air is brought into the volume of the staircase, facing south, creating a chimney effect and distributing the air to all the spaces in a natural way, while 96% of the utilized water is returned to the earth, after having been purified by a central septic system.



