



Antonio Citterio e Patricia Viel



Yang Dongjiang



José Roberto Moreira do Valle



Look Into My Eyes Studios



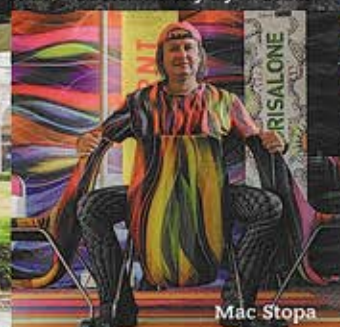
Luca Trazzi



Piuarch



Steve Blatz e Antonio Pio Saracino



Mac Stopa



Bernard Khoury



Philippe Starck



Raffaello Galiotto



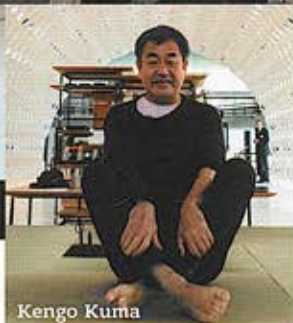
Alessandro Michele



Nemesi&Partners



Valerio Maria Ferrari



Kengo Kuma



Daniel Libeskind



Annabel Karim Kassari



Alessandro e Francesco Mendini



Sergei Tchoban



Totem illustrativi della mostra, di Mario Milana With East End Studios.

SEDI URBANE: L'UNIVERSITÀ DEGLI STUDI DI MILANO, L'ORTO BOTANICO DI BRERA E AUDI CITY LAB DI VIA MONTE NAPOLEONE. CON QUESTA INIZIATIVA DI AMPIO RESPIRO INTERNI HA CONGIUNTO IN UN PONTE IDEALE LA DESIGN WEEK MILANESE E L'ESPOSIZIONE UNIVERSALE, OFFRENDO A TUTTI, NEL CUORE PULSANTE DI MILANO, UNA MANIFESTAZIONE DENSA DI CONTENUTI, SIA NELL'AMBITO DEL PROGETTO ARCHITETTONICO, SIA NELL'INDAGINE SUI FUTURI STILI DI VITA.

ALL'UNIVERSITÀ DEGLI STUDI DI MILANO HA PRESO VITA **A DREAM FOR TOMORROW. LOOKING TO THE PAST TO INVENT THE FUTURE**, UNA RASSEGNA DI MICRO-ARCHITETTURE, INSTALLAZIONI, MOSTRE E PROGETTI CHE HANNO INDAGATO IL FUTURO PROSSIMO A PARTIRE DAI LEGAMI CON LA STORIA.

ALL'ORTO BOTANICO DI BRERA È STATA ALLESTITA LA MOSTRA **THE GARDEN OF WONDERS. A JOURNEY THROUGH SCENTS**, UN PROGETTO DI BE OPEN FOUNDATION CHE HA ESPORATO IL RAPPORTO TRA DESIGN E PICCOLE REALTÀ PRODUTTIVE NEL MONDO DEL PROFUMO. INFINE ALL'AUDI CITY LAB DI VIA MONTE NAPOLEONE SI È SVOLTA **MIND MOVERS**, UNA SERIE DI INCONTRI E CONVERSAZIONI TRA STUDIOI, PROGETTISTI, ARTISTI E DESIGNER SUI TEMI DELL'INNOVAZIONE E DELLE DISCIPLINE DEL FUTURO.

LA MOSTRA-EVENTO DI INTERNI HA BENEFICIATO DEL PATROCINIO DEL **COMUNE DI MILANO**, DELLA PARTNERSHIP DI **EXPO MILANO 2015** ED È STATA REALIZZATA IN COPRODUZIONE CON **AUDI** E **BE OPEN FOUNDATION**.

LA GRANDE MOSTRA-EVENTO CHE OGNI ANNO INTERNI ORGANIZZA IN OCCASIONE DEL FUORISALONE È GIUNTA NEL 2015 ALLA SUA 18ª EDIZIONE, PRESENTANDOSI NELLA VESTE DELLE GRANDI OCCASIONI: LA RIVISTA HA CHIAMATO A RACCOLTA PROGETTISTI DI FAMA INTERNAZIONALE INTORNO AL TEMA ENERGY FOR CREATIVITY, PER SVILUPPARE IN CHIAVE PROGETTUALE E ARCHITETTONICA I CONCETTI DI EXPO MILANO 2015, IN COLLABORAZIONE CON LE MIGLIORI AZIENDE DEL SETTORE. NELL'ARCO DI SEI SETTIMANE - DAL 13 APRILE AL 24 MAGGIO - ENERGY FOR CREATIVITY HA PRESENTATO UNA SERIE DI PROGETTI E DI CONTRIBUTI DISLOCATI IN TRE SUGGERIVE

“FORSE NON È STATA UNA COINCIDENZA CHE IO ABBIA INCONTRATO MARGRAF, PER CUI HO DECISO DI LAVORARE CON IL MARMO, CHE È UN MATERIALE LONTANO DA QUELLI CHE USO SOLITAMENTE. È LA PRIMA VOLTA CHE LAVORO CON LA PIETRA. L'INSTALLAZIONE È PIUTTOSTO SEMPLICE: ALLE DUE ESTREMITÀ DI UN CILINDRO CI SONO DUE REFERENZE MOLTO DIRETTE, UNA È L'UOMO VITRUVIANO IN PIETRA - MATERIALE TRADIZIONALMENTE USATO NELLA PRATICA ARTISTICA E NELL'ARCHITETTURA - CHE HA IL VOLTO DI UN ATTORE. ALL'ALTRO LATO DEL CILINDRO C'È UN VIDEO CON LO STESSO ATTORE, FILMATO NELLE POSIZIONI PIÙ COMUNI, NEL SUO LETTO, NEI SUOI SPAZI INTIMI. IL VIDEO VUOLE CELEBRARE IL BANALE E RIFLETTERE QUEGLI EVENTI CONTEMPORANEI, IN CUI SPESSO SI ASSISTE ALLA CELEBRAZIONE DI SITUAZIONI BANALI, ALLOPPOSTO DELLA PRATICA TRADIZIONALE DELLE ARTI. QUESTA NON È UN'OPERA DA CONTEMPLARE E GUARDARE: IL VISITATORE PUÒ ENTRARE NEL CILINDRO E PORSI NEL MEZZO DELLE DUE CONDIZIONI; È A METÀ STRADA TRA L'ASSOLUTO DELLA STATUA DI MARMO E LA VOLATILITÀ DEL VIDEO.”

BERNARD KHOURY



Vitruvius in Quarantine

Progetto di **BERNARD KHOURY**
con **MARGRAF**



L'architetto libanese Bernard Khoury ha realizzato l'installazione *Vitruvius in Quarantine*, posizionata nel Cortile d'Onore, con **Margraf**, azienda di Chiampo (Vicenza) con oltre cento anni di tradizione, specializzata nell'estrazione e nella lavorazione del marmo. Nell'installazione sono state sperimentate tecniche avanzate sia nella costruzione, come il marmo alleggerito (di spessore 5 mm su un supporto a nido d'ape), sia per l'ancoraggio dei singoli moduli.

P82. PUNTI DI VISTA

Project by PIUARCH with MARAZZI

"We established a relationship with this unique, special place, the Cortile d'Onore of Ca' Granda: looking to the past to invent the future was the central theme of our installation. We didn't want to make an object to look at, but a tool through which to look." *Germán Fuenmayor*

"They are simple volumes: a cone, a parallelepiped and a partition. The visitor enters these three objects and has a kaleidoscopic vision, underscored by the walls clad in mirrors and Marazzi tiles." *Francesco Fresa*

"We sampled different sounds inside the University, the noises you hear in various indoor and outdoor areas, and we reproduced them inside the installation. It would be nice if all the experimentation done over the years in the Interni events could be translated into something that remains for the city." *Monica Tricario*

"With this initiative we demonstrate that Milan can offer a lot, also with what it has: we are in a very beautiful place, rich in content, that can 'contain' other presences and, at the same time, speak for itself." *Gino Garbellini*

The Milan-based studio Piuarch, founded in 1996 by Francesco Fresa, Germán Fuenmayor, Gino Garbellini and Monica Tricario, joined forces with **Marazzi** to make the installation *Punti di Vista* in the Cortile d'Onore. For the occasion, the studio produced a tribute to Gio Ponti and to Marazzi, designing the tile *puntidivista*, applied to the ceiling of the installation (photo, upper left) and inspired by the famous tile by the great master for the Triennale di Milano (1960).



P84. LIVING LINE

Project by SERGEI TCHOBAN (SPEECH) AND SERGEY KUZNETSOV with AGNIYA STERLIGOVA with VELKO 2000

"I wanted to express the theme of the exhibition with a very dynamic installation. We have created a line that changes based on the vantage point: just as the frame of the Cortile d'Onore is stable and fixed, so the Living Line - or at least its perception - is mutable. The energy represented by the design and the form of this line should reach every visitor, who will see the line in his own way, from his vantage point. The mirror effect created by the surface of these elements will be very different from one viewpoint or another. This is the third time we have worked with Velko 2000, an Italo-Russian company specialized in construction. We have chosen steel and plastic as the materials to make the reflecting surfaces. The magazine Interni gives us the opportunity to test contemporary ideas and materials, in relation to a marvelous historical work of architecture in brick and natural stone. It is the most interesting action contemporary architecture can perform: working on the contrast between old and new." *Sergei Tchoban*

The Living Line installation at the center of the Cortile d'Onore traced a sinuous figure of three rings composed of reflecting bars of different heights in steel and plastic: it was created by the Russian architects Sergei Tchoban (Speech) and Sergey Kuznetsov with Agniya Sterligova and produced with **Velko 2000**, the Italo-Russian company that produces and installs facades and claddings for large constructions.

P86. BLACK HOLE

Project by STEVE BLATZ AND ANTONIO PIO SARACINO with MARZORATI RONCHETTI, VETRERIA BAZZANESE, ZORDAN

"Energy creates time and matter: the theme is a fertile one in architectural history. Just think about the Pantheon or the installations of James Turrell. With this work we wanted to create a relationship between sky and earth, watching the energy that comes from the sky. The installation grew up around emptiness; instead of creating the raw material, we created a vortex around which it generates itself, then cooling through the stacked layers of the tower. The vortex

arises from non-Euclidean geometry, to arrive at the structure of the installation, a sort of classical temple with Euclidean geometry." *Antonio Pio Saracino*

"We worked with three specialized companies: Marzorati Ronchetti for the metal, Vetreria Bazzanese for the glass, Zordan for the wood. The installation is a cylinder with the outside in stainless steel, which reflects the context and the light, and the wrapper of the base in glass. The interiors are in dark wood, like a black hole that absorbs energy, gravity, everything around it." *Steve Blatz*

The Black Hole installation, a cylindrical tower in wood, glass and steel in the Cortile d'Onore, was created by the American architect Steve Blatz and the Italian architect Antonio Pio Saracino. The work was made with **Marzorati Ronchetti**, operating in the sector of fine metals, **Vetreria Bazzanese**, a company of reference in the glass sector, and **Zordan**, specializing in tailor-made wooden furnishings.

P87. VITRUVIUS IN QUARANTINE

Project by BERNARD KHOURY with MARGRAF

"Maybe it is no coincidence that I found Margraf, and decided to work with marble, a material quite different from what I usually use. It is the first time I have worked with stone. The installation is rather simple. At the two ends of a cylinder there are two very direct references; on is the Vitruvian Man in stone - a material traditionally used in art and architecture - with the face of an actor. At the other end of the cylinder there is a video with the same actor, filmed in very normal positions, in bed, in private spaces. The video pays tribute to the banal, reflecting those contemporary events in which there is often a celebration of banal situations, the opposite of the traditional practice of the arts. This is not a work to look at: the visitor can enter the cylinder and be in the middle of two conditions; halfway between the absolute of the marble statue and the mutable character of the video." *Bernard Khoury*

The Lebanese architect Bernard Khoury created the installation *Vitruvius in Quarantine*, in the Cortile d'Onore, with **Margraf**, the company from Chiampo (Vicenza) with over one hundred years of tradition, specializing in the quarrying and working of marble. The installation involved advanced construction techniques like that of lightened marble (with a thickness of 5 mm on a honeycomb support), and that of the anchoring of the individual modules.



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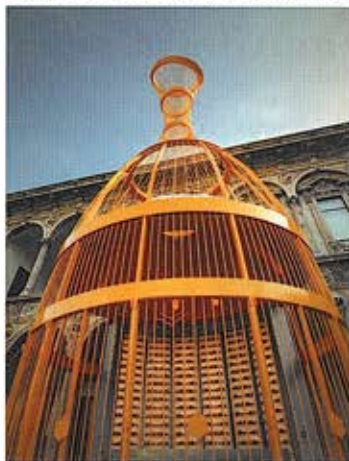
P88. YELLOW TOWER

Project by LUCA TRAZZI with VEUVE CLICQUOT

"The installation is my free interpretation of the historic Veuve Clicquot champagne bottle. It is a capsule that resembles a series of items from the character of the company and its places: it reminds us of the wire cage that grips the cork, but also the caves built by the Romans in Reims, that are also linked to this type of tower. The caves at Reims are inverted pyramids, because the Romans

excavated in the tuff to build the city. The French later connected caves and used them to age wine. My project is an architecture of dreams: it is amazing how the FuoriSalone, with its events, is perfectly contextualized in these wonderful historical spaces. This edition is the completion of a long process: the installations are more mature, more constructed; and there is always innovation, new materials, design ideas that make you think." *Luca Trazzi*

Yellow Tower, a metal cage tower with a height of 20 m installed in the Cortile d'Onore, was designed by Luca Trazzi



marketplace of speculation and waste, portrayed on monitors with audio commentary. The Intesa Sanpaolo Pavilion, instead, interprets the sense of passing time. De Lucchi was inspired by the story of an Indian master who advises his disciple to become like a river stone that lets water pass over it and is polished, taking on new vital energy. With this small pavilion (700 square meters), the focus shifts to the relationships the architect Alberto Bianchi of Studio MDL explained. Areas for maximum communication, customization, automation, conveyed in three spaces on two levels, enlivened by landscapes by Studio Azzurro projected on the curved walls, corresponding to the evocative image of three stones smoothed by water. The structure in laminated wood faced with shingles provides a screen (reducing energy consumption), cut by three waterfalls that meet the pool that reflects the image of the pavilion.

NOURISHMENT BY LOOKING

ITALO ROTA AND HIS PROJECTS FOR EXPO MILANO 2015

Italo Rota is a thinker, far from the figure of the conventional professional, and the designer of the Kuwait Pavilion (building and content), the Wine Pavilion inside Padiglione Italia and the exhibition (with Germano Celant) "Arts & Foods" at the Triennale. Three macro works to 'entrust' visitors with a strong message: what you see is not all 'dinnertime'... If we learn to see ourselves, we discover the relationships with have with food and the problems connected with nutrition. What is the contribution on this theme? In the Kuwait Pavilion, a mountain of concrete and steel that can be disassembled, there is an intense relationship with the landscape, linked to the symbolic aspect of a facade made of sails (a tribute to the local dhow, the typical boat for transporting spices and foods) and to the narrative dimension of the history of the country. In the rooms inside: the theme of the precious value of water, the models of life cycles and the 'heart' of a large hydroponic farm. The Wine Pavilion is a different place, offering a physical-sensorial-cultural experience connected with Italian wine (1840 selected types). At the Triennale, Arts & Foods stages the table of the peasant, the king, of D'Annunzio, of the astronauts, with the participation - in a dense, stimulating itinerary - of over 9000 objects and precious works of art, in a dialogue with the space designed by Muzio. All the way to the interpretations of "Cucine & Ultracorpi," the curious appendix to the show.

TRADITION AND INNOVATION IN THE ARCHITECTURE OF THE RUSSIAN PAVILION

SERGEI TCHOBAN AND THE ARCHITECTURE-ITINERARY OF THE RUSSIAN PAVILION

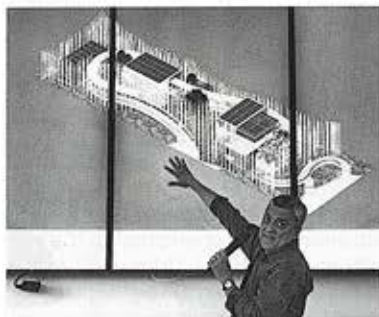
Sergei Tchoban is the designer of the Russian Pavilion, an architecture-itinerary, a volumetric hill where the roof is configured as a series of gardens and the entrance becomes a particular accent with its mirror roof that becomes a reflecting surface. All in a sort of wooden ark, with simple lines and clear shapes, protecting and welcoming visitors, combining the landscape dimension with symbolic impact. The pavilion is designed to be disassembled and reconstructed in Russia, with technical-materic adjustments, but also to make it recognizable trademark of the country, Tchoban explained. The idea is to continue the tradition of Russian pavilions at World's Fairs over the last century, combining it with the tradition of wood. Isn't Expo 2015 in Milan an opportunity for experimentation? And doesn't Tchoban have a talent for mixing different dimensions? Just consider his passion for painting on architecture, for temporary works, but also large-scale urban projects, coinciding with the approach of a professional who has always sought connections between cultures. And not surprisingly, in addition to having participated several times at the exhibitions of Interni, in 2010 and 2012 he also created the Russian Pavilion for the Venice Architecture Biennale.



SHARING: THE COMMON PATH OF THE CARITAS PAVILION AND THE ENEL PAVILION

TWO PROJECTS FOR EXPO DONE BY PIUARCH

"Sharing is wealth because it means distributing resources." So began Francesco Fresco, founding partner of the Milan-based architecture studio Piuarch, together with his colleagues Germán Fuenmayor, Gino Garbellini and Monica Tricario, in his presentation of the two pavilions created for Enel and Caritas at Expo 2015. The Caritas pavilion is a small, austere structure: a cube that breaks up to reveal all its richness through multiplication of volumes, creating relationships, synergies. The five 'rooms' are similar but not equal in size, taking shape according to the different functions they host. The common denominator is the simplicity of forms and materials: the metal structure is mounted like a construction game and



clad with a simple PVC screen to allow air to pass, eliminating any need for air conditioning, while natural lighting also leads to savings in the use of energy resources. In the Enel Pavilion the message of sharing is expressed through the innovation of the 'smart grid,' an alternative to

the tradition electrical grid, to distribute energy in an efficient, sustainable way. The initial matrix of the project was the intelligent grid Enel has installed for the Expo site. From a structural viewpoint the grid spreads on the ground with a modular grille, within which energy and data can 'flow'; 650 carriers in polycarbonate are grafted on, like the nerve endings of the system. The result is a spectacular virtual volume, a 'non-place' generated by vertical elements that form a sort of virtual forest, lit by LED lamps. A wooden elevated walkway leads visitors to discover this magical landscape (carriers generate unexpected situations of light and sound), where densely wooded areas are to the 'virtual' forest. The nerve center of this microcosm is the control room, where you can discover all the secrets of the smart grid.

FROM THE SHITANG TO THE WINGS

THE VANKE PAVILION AND THE SIEMENS SCULPTURES DESIGNED BY DANIEL LIBESKIND

From the Shitang to the Wings, because the emotional and conceptual intensities of the works of architecture by Libeskind is connected, in the case of the Vanke Pavilion, a sculptural building without front or back, with the ritual of the table (Shitang), very important for the Chinese in terms of symbolic sharing of food. The idea of wings is connected to the theme of urban design: the four sculptural and dynamic propellers, 10 meters in height and width, 14 tons in weight, with a brushed aluminum, skin, are markers that define the four corners of the square as a place to meet and socialize. In the Vanke Pavilion, the complexity of the curvatures implies the idea of an organic nature inspired by the alchemy of the paintings, landscapes and figures of Chinese mythology, a nature summed up in their innovative bird's-eye perspectives. A sophisticated building but made in a traditional way, because "design is generated with the mind, not through the computer, though every part is then assembled in a complex way with the technologies of the 21st century." Inside, then, exhibition spaces in wood and bamboo, and plasma screens. Outside, a skin of expressive quality that changes color during the day, made with a special three-dimensional tile containing titanium, developed by Casalgrande Padana, that carbon dioxide into oxygen and is self-cleaning. Over 4000 sheets have been used to cover the metal structure of the building by hand. The four wing sculptures will be repositioned in different places in the world; one almost certainly at the Munich headquarters of Siemens, sponsor of the installation. Sustainability is also gauged by this, in the dimensions of the intervention connected with the proposed theme. The Expo is no longer the delirium of the century mentioned by Gustave Flaubert in his dictionary of clichés.



INTERNI CONFERENCES - ITALCEMENTI GROUP

P134. ITALCEMENTI GROUP AT THE FUORISALONE

THE CONTEMPORARY ARCHITECTURE CONFERENCES ORGANIZED BY INTERNI WITH ITALCEMENTI GROUP DURING THE WEEK OF THE FUORISALONE 2015 HAVE REACHED THEIR FOURTH EDITION. AT THE UNIVERSITÀ DEGLI STUDI DI MILANO AND THE I.LAB OF ITALCEMENTI IN BERGAMO, THE ENCOUNTERS OFFERED INTERESTING INTERNATIONAL TESTIMONY, FOCUSING ON ARCHITECTURE BY WOMEN

The refurbished auditorium of the State University of Milan hosted the first of four conferences Interni organized with Italcementi for the FuoriSalone. The theme of "Urban Rebirth" was addressed in the encounter between three architecture studios focusing on issues of reuse of urban heritage, recomposition of the borders and gaps of the city. Bernard Khoury, Park Associati (Filippo Pagliani and Michele Rossi) and Francesco Fresco of Piuarch presented a series of design experiences in the cities of Beirut (Khoury), Milan, Bolzano and St. Peters-

Looking AROUND

TRANSLATIONS

burg (the two Milanese studios). Projects that underlined a path of research in which existing architectural features are taken as a resource rather than an obstacle to be replaced, in keeping with the old practice of orthodox Modernism based on demolition-design-reconstruction. Grafts, transformations and reuse of existing heritage combine to underline the complex phenomenon of "Urban Rebirth," where the focus on the form and architecture of the city even moves inside the buildings, updated in terms of the culture of sustainability and reduction of energy use. At the Italcementi i.Lab in Bergamo, three days of discussions involved three female protagonists of the contemporary scene: Susanna Tradati of Studio Nemesi, involved in Expo 2015 with the Padiglione Italia project; Paula Nascimento, an architect from Angola; Angela Deuber, Swiss, winner of the Arcvision Prize - Women and Architecture 2015 of Italcementi. Susanna Tradati underlined the symbolic and constructive path, the worksite phases and experimentation of Padiglione Italia, where Italcementi, with the collaboration of Styl-Comp, has made the architectural skin in white biodynamic cement of the architectural enclosure of the facades and the space of the internal courtyard. The project for Expo 2015 by Nemesi underscores the studio's focus on design research that combines contemporary figures and landscape design in a single compositional synthesis. Paula Nascimento, the young architect from Angola, known for the Leone d'Oro assigned to her at the 13th Architecture Biennale in Venice for best national contribution, and working with Expo 2015 as co-curator of the Angola pavilion, winner of the Special Arcvision Prize 2015, narrated the

approach on an urban-territorial scale of the association "Beyond Entropy Africa" founded with Stefano Rabolli Pansera, which sets out to identify and cope with environmental and social crises by invented, case by case, new intervention strategies in which architecture is just one of the parts of a multidisciplinary action. Finally Angela Deuber, with a studio in Chur, Switzerland, presented constructed works where explicit use of materials, especially exposed cement, underlines the structure of buildings, taken as a compositional and poetic element.

INTERNI CONFERENCES - UNIVERSITÀ DEGLI STUDI DI MILANO

P136. GREAT PEOPLE FOR A GREAT MILAN ALBUM DI MILANO. 150 FIGURINES OF PERSONALITIES DESIGNED BY EMILIO GIANNELLI FOR CORRIERE DELLA SERA

Album di Milano is an initiative of Corriere della Sera in collaboration with BPM Banca Popolare di Milano. To illustrate the project, Giangiacomo Schiavi, vice-editor of the Corriere, one of the editors of the Album, spoke about its creation. The Album has the classic format of those of figurines, in this case 150 portraits



made by Emilio Giannelli, the cartoonist of the front page of the Corriere. On newsstands starting in late March, with packages to collect each week, the Album provides information in a careful but not overly serious way on the personalities who over the last 150 years (from 1865 to the present) have made Milan a great city. Schiavi talked about how the idea came about, initially as a small dream, but one that became a reality thanks to the enthusiasm of readers, including the younger generations. One of the goals is to spread the word about the personalities who have made Milan a driving force in terms of ideas, labor, art, culture and hospitality. Giangiacomo Schiavi mentioned some of the figures, while the portraits were projected on a screen: Giuseppe Verdi, Alessandro Manzoni, Dino Buzzati, Vico Magistretti, Fernanda Pivano, Gae Aulenti, Achille Castiglioni, covering all the spheres in which Milan has been a leader in Italy. To remind the Milanese that Milan is still a place of opportunity and, to quote Guido Piovene, "an America without the cruelty."

ITALY CALLS, CHINA ANSWERS

A DEBATE SHED LIGHT ON THE DIFFERENCES AND AFFINITIES BETWEEN ITALIAN AND CHINESE ARCHITECTS AND DESIGNERS

Yang Dongjiang (curator of the exhibition "Designing China - Mood Object" in the West Loggia of the University), Yaoguang Chen and Simone Micheli, Hao Ruan and Marco Piva, Sherman Lin and Giovanni Polazzi of Archea, Frank Jiang, Valerio Maria Ferrari and Fabio Rotella discussed the situation of design and architecture in China. With reflections that also have to do with our country. China has changed over the last 30 years, after the opening to the West. It has improved the quality it offers and remains a country of great opportunities, where it is possible to make architectural works on a large scale. Since the 1980s it has seen great development in the field of design, transformed from traditional to modern, contemporary. Furthermore, China is becoming more qualified. The Chinese do not want to just "copy," but above all to "understand," because in the end intelligence is the winning card. As is proven by the fact that what survives in architecture and in design, in China and in Italy, and on an international level, are iconic works, distinctive, not stereotyped designs. Another theme discussed was if in China and Italy, today, collaboration between architects and designers is possible, or if the only path is that of competition. The important thing, if there is competition, is that it remain a contest of quality, a true face-off between cultures. Focusing on the attempt to explore, together, how to construct a new, qualitatively significant process to permit sharing values and then proposing them to the world. Today everyone's country is the world. There are no differences and there is no competition between creative people, whose activities have to have a shared goal: to make a better world for those who come after us. And in this area, China has a great responsibility, because it is the largest market in the world.

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