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DESIGN detail

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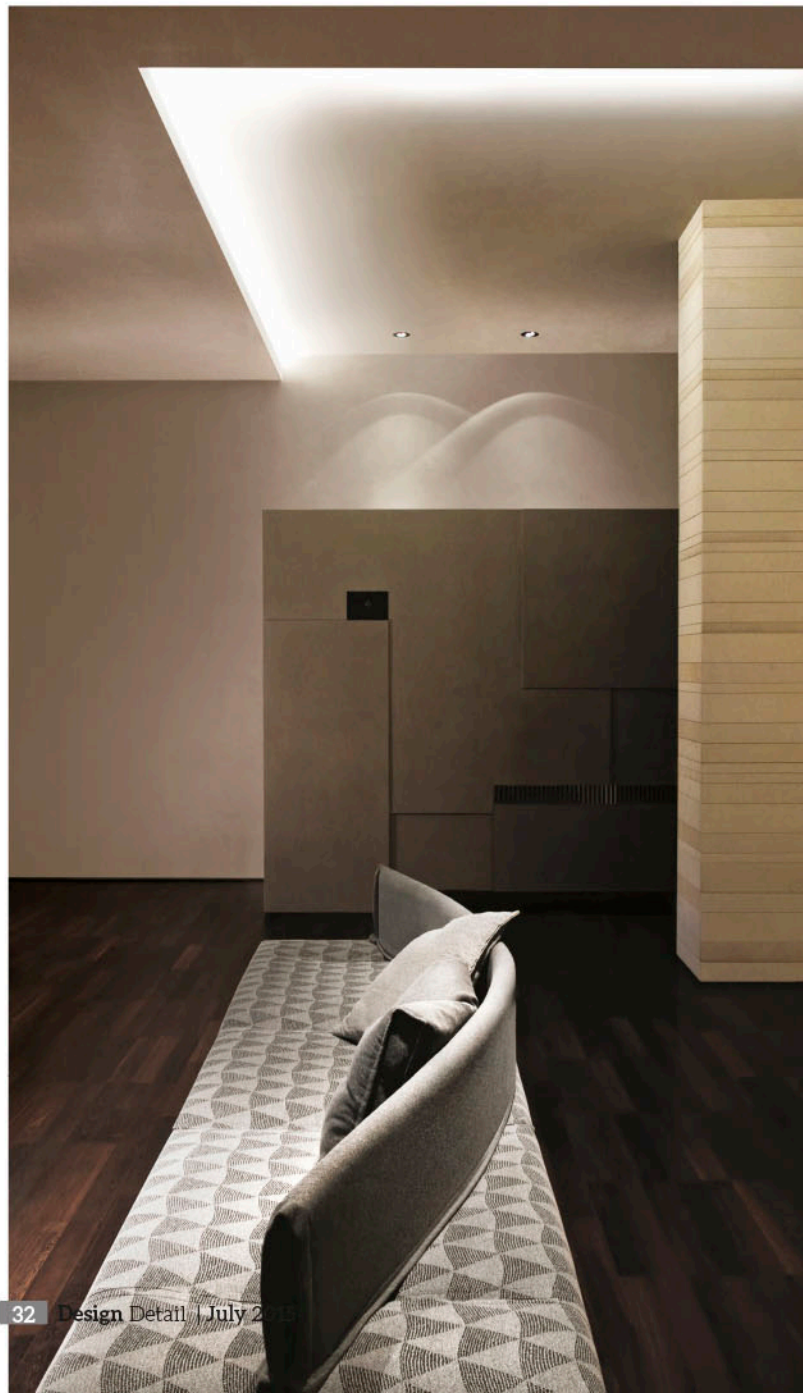
**THE MASTER WHO
CRAFTED DREAMS**
ARCHITECT CHARLES CORREA

**HANDCRAFTING A
STORY FOR TODAY**
RAAS: A LUXURY BOTIQUE HOTEL

**THE ECCENTRIC
GENIUS**
ARCHITECT NARI GANDHI

Reshaping the Classic Idiom

Text : From the Architect's Project Report
 Photos : Cosimo Lipparini & Alberto Ferrero



LEFT
Detail of living area

THIS SPREAD
The living area. The fireplace's stone platform connects the entire living area in a visual-spatial continuum

The apartment is a portion of a villa built in the early 1900s, the only completed project in Florence by the architect Adolfo Coppedè (1871-1951). Coppedè's eclectic style, while evoking the Art Deco idiom in certain aspects, here idiosyncratically references medieval towers, mannerist windows, and baroque crests. Located on the slope of one of the city's

southern hills, the villa enjoys a stirring panoramic view of the Tuscan countryside, sprinkled with olive groves, Lebanese pines, and cypress trees.

In the words of Mauro Lipparini, the architect who undertook the renovation, "Since my first encounter with the villa, I was inspired to expand the spaces within



ABOVE
View from the rooftop, of the neighbouring convent and surrounding landscape



RIGHT
A glimpse of the interior Zen garden and Chinese bonsai

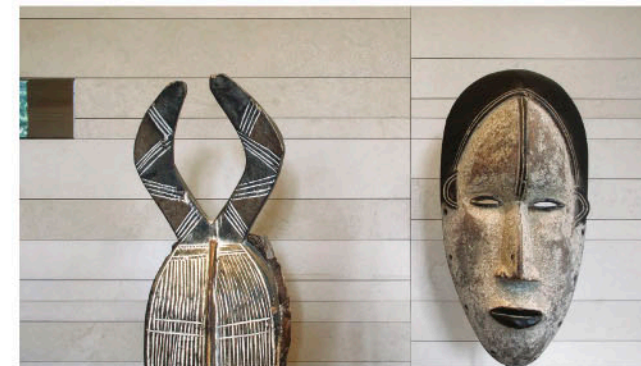
BELOW
The living room-Tunisian limestone cladding juxtaposed with Venetian encaustic plaster walls and staggered-height false ceiling

it, open them up, render them more dynamic. My objective as an architect and designer was to regenerate the space as a whole using a few bold strokes, and endow it with a revitalized elegance, combining tradition with modernity. The goal? To create a residence suitable for a contemporary lifestyle, while simultaneously taking advantage of the visual pleasure afforded by the surrounding scene, steeped in its centuries-old traditions."

To accomplish this, it was required to relate the domestic space directly to the landscape, rather than attempt to recapitulate the heavy luxuriousness of the building's façade in the interiors, which would have inevitably ren-

dered them out-of-date. With this in mind, the windows were integrated with the walls to emphasize their crucial role in framing the outside view and bringing it into relief.

The simplification of the major architectural forms serves a specific purpose. On the main, lower floor, the walls work as dramatic backgrounds within the rooms; between them, they are designed not to divide, but to gener-



TOP
The dining area

ABOVE
African masks from the Belgian Congo, Ruanda-Urundi

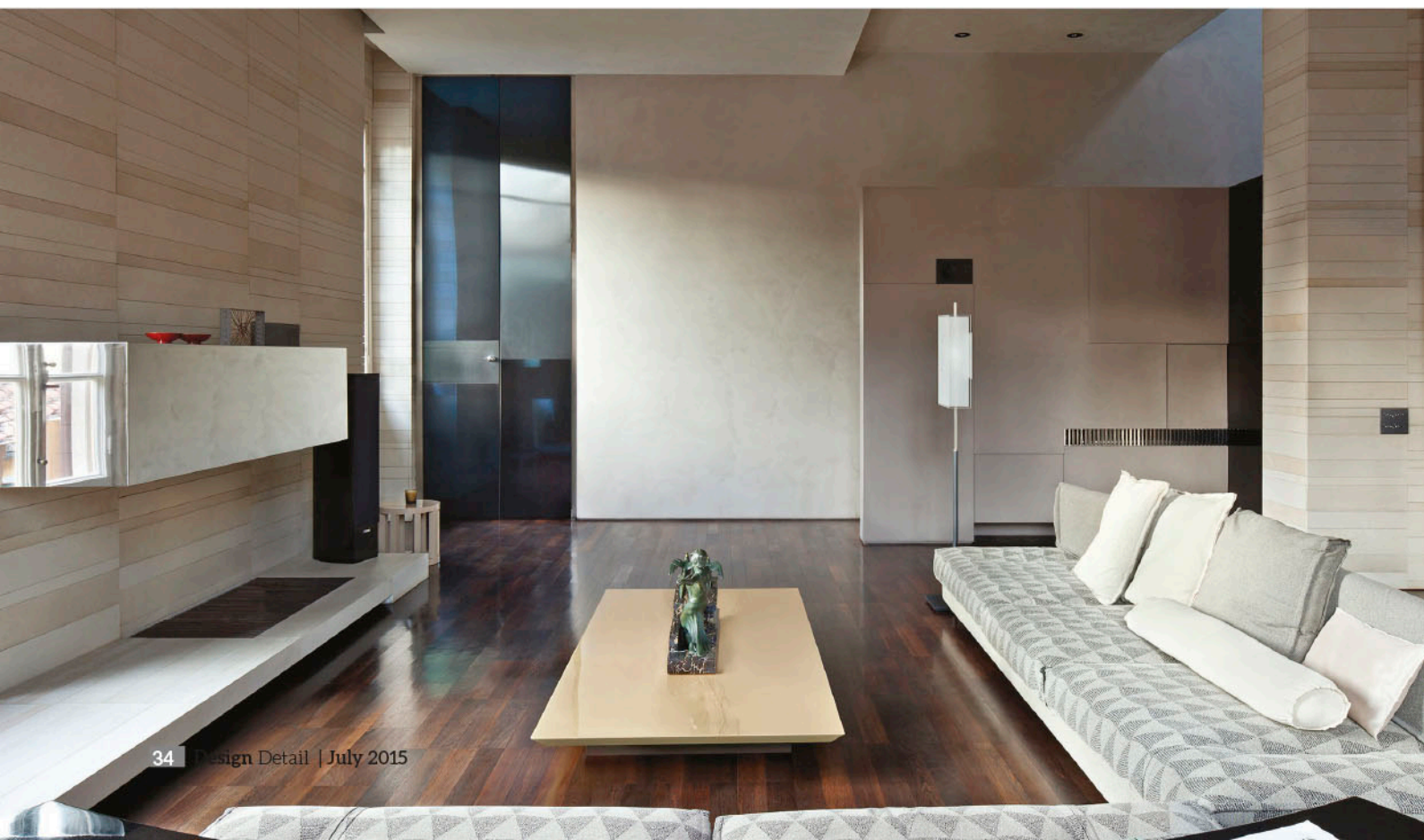
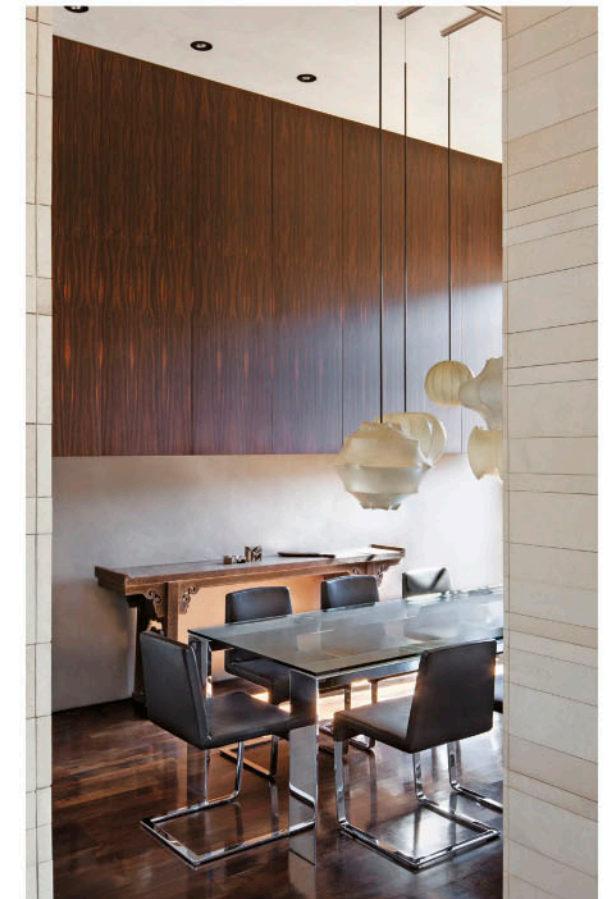
RIGHT
Vintage "Cocoon" pendant lamps characterize the dining area

ate an impression of flowing continuity from living room to dining room to kitchen, and again from living room to stairwell and the guest bathroom off the landing.

The stairs themselves are not merely preconceived vertical elements introduced into the apartment to allow for transit between the lower floor and the higher; they emerge smoothly from the floors and walls, from the space itself, again creating a sense of

FACT FILE

LOCATION : FLORENCE, ITALY
SITE AREA : 1,750 Sq. m
BUILT AREA : 715 Sq. m
COMPLETED : 2014





ABOVE
Master bedroom

BELOW
Kitchen

OPPOSITE PAGE
The origami-effect staircase between the mezzanine level and the first floor

natural flow between the different levels. The continuity of the apartment's various spaces is the backbone of the architectural system and provides the domestic experience here with its defining character.

Throughout the residence, materials have been selected, shaped, and set so as to accent and underline the architectural

structure, while simultaneously expressing the values and sensibilities of the family that lives there. Some of the walls are clad in Tunisian limestone, artisanally carved into slabs of varying shapes and sizes that fit together while leaving open fissures, resulting in a graphic play of dark lines. These walls are complemented by others finished with Venetian plaster in

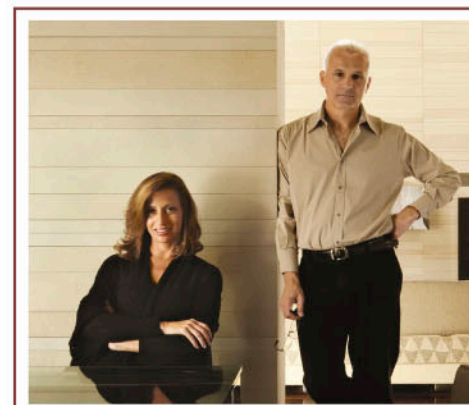
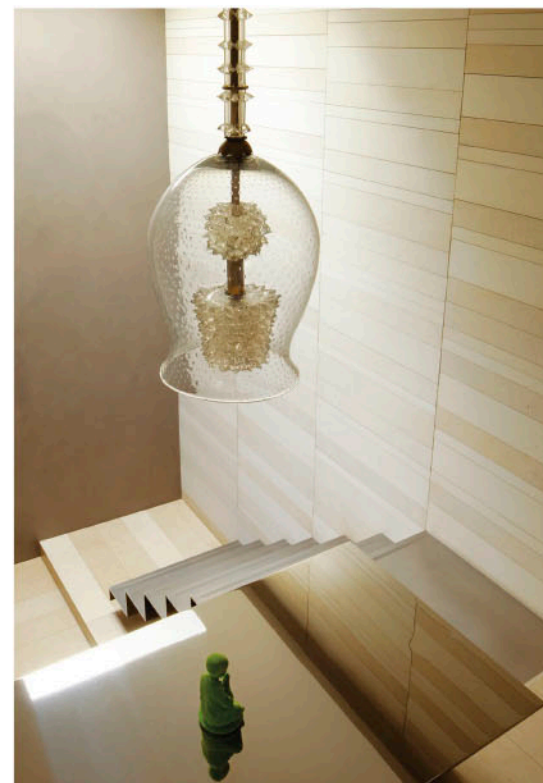
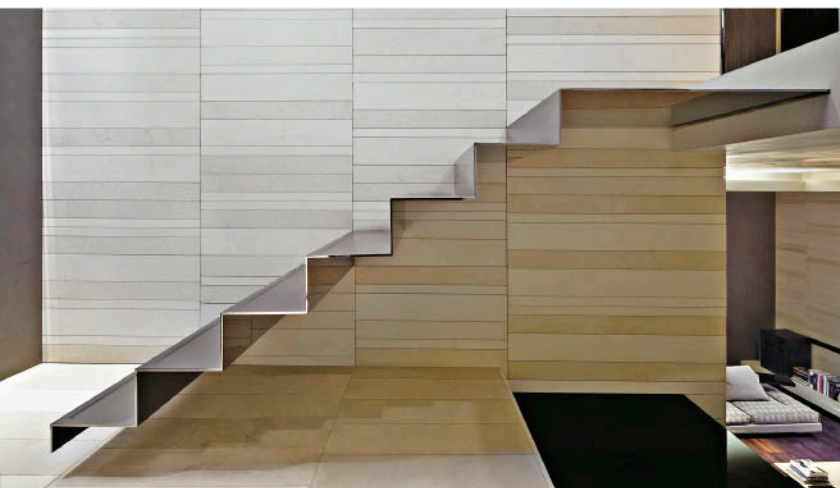




THIS PAGE
Various views of the large corridor flanking the bedroom night area and the chrome-finish balustrade shelf.

dove-gray tones that strike both eye and hand in a different manner, smooth and silky. Finally, providing a greater contrast, several walls are composed of smoked-glass panels, that still respect and maintain the tone of continuity.

The diversity of materials and their various textures and colors, within a carefully



MAURO LIPPARINI: Mauro Lipparini graduated in 1980 from the University of Florence's Department of Architecture where he has also been a faculty member. A leader and innovator in the style that has been called "natural minimalism," he is a winner of the Young & Design Milano (Italy 1987) and International Du Pont Award Köln (Germany 1988 and 1989) international design competitions. In the realms of architecture and interior design, Lipparini has concentrated primarily on private and public housing, retail and wholesale showrooms, and exposition installations. Lipparini's style, rooted in the spare forms and clear, powerful lines that are the hallmarks of minimalism, is imbued with a spirit of joy, a buoyant sense of pleasure and possibility. Freely employing bold colors, organic textures, imaginative visual concepts, Lipparini broadens the palette of minimalism, conveying the immediacy and strength of the aesthetic into a new era.

MICHELLE RICHTER: The partnership of Mauro Lipparini and Michelle Richter first came together in 2000, while Richter was working with the Ferragamo/Giunti Editore/Pineider A.T.I. As Pineider Gallery's managing director, she was in charge of the design and production of major lines of high-end, art-inspired stationery and gift items for the museums of Florence, including the Galleria degli Uffizi, and Milan's famed La Scala opera house. Since 2002, Richter has been the full-time managing director of Studio Lipparini, devoting herself to ensuring that Lipparini's talents find appropriate outlets that also offer exciting new creative opportunities. Under her guidance, the business has grown exponentially in Asia, with the company garnering multiple projects in China, Japan, and Azerbaijan, as well as around Europe.



ABOVE
View of the mansion from the approach road

TOP RIGHT
View of the Coppède tower from the master bathroom

defined palette, creates a series of subtle contrasts and symmetries that confers upon the domestic atmosphere a sense of rigor, purity, and refinement.

The internal focus point of the living room is the fireplace, which lies between the pair of French windows with their compelling vista of the Florentine landscape. A voluminous block of chrome-finished stainless steel, the vent emerges from the stone wall, floating lightly a few feet above the grill. Its eye-catching, highly mirrored surfaces belie its crucial function, liberating it from the ordinary, virtually automatic connotations of the traditional fireplace, while its

strong geometry, perpendicular to that of the windows, acts as a bridge between them, maximizing their own dual effect.

Upstairs, a master bedroom and two guest bedrooms in muted hues and textures promote serenity and tranquility. Along the airy corridor onto which they open, a deep interlock between the interior and outside worlds is achieved through a sky-lit, glassed-in greensward with a sturdy tree near its center—a small oasis where nature thrives, undisturbed, amid the architectural realm. A surprise, yes, but a calm and quiet one that gives a gentle, graceful turn to customary notions of the urban home. **dd**