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DESIGN WORLD: 3D INSTALLATION AT KENNEDY CENTRE, WASHINGTON DC

FRAME STORY

A PLOT WITHIN A PLOT IS HOW ARCHITECT ANTONINO CARDILLO ENVISIONED THE STORE FOR ITALIAN LUXURY footwear brand Sergio Rossi in Milan. He dissolves time and space through the design, throwing up contradictions in the way this temporary set-up takes cues from Italian architecture

The temporary enclosure stands as an installation even as it is residual and amorphous. Its homogeneous grey-blue colour takes cues from the urban landscape of Brera, Milan

Sicilian architect Antonino Cardillo designed a store for the famous Italian luxury footwear brand Sergio Rossi in Milan. Timed to coincide with Salone del Mobile 2010, this store for men's footwear designed akin to a cinematographic set, is a temporary structure encased in a permanent store.

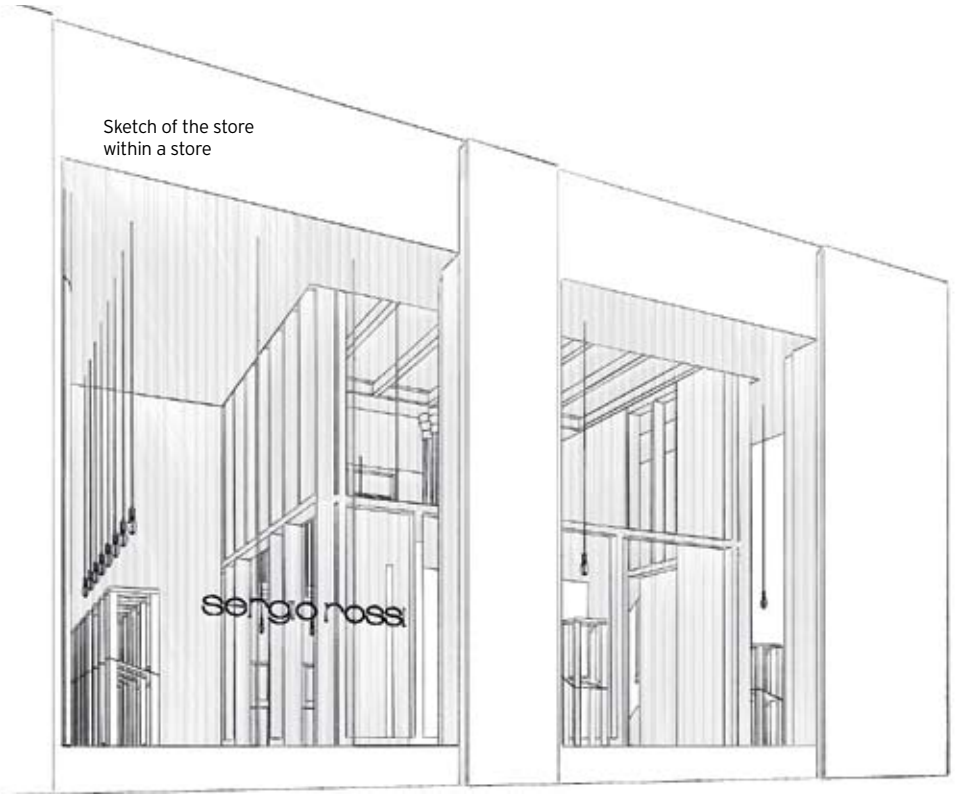
Antonino was inspired by American filmmaker David Lynch's movie *Inland Empire* where the emphasis is on ever-evolving film sets. The temporal production at Sergio Rossi attempts a transliteration of this structural idea in Lynch's film. It creates worlds between ideal and real, between interiors and exteriors. The architecture overlaps the diverse identities of the place: from the outline of the pre-existing 1980s shop to the urban backdrop of the medieval Church of the Carmine and to the decorative Art Nouveau pieces of the palazzo in the alley nearby. So time and space converge and become part of a dialogue with the past and present.

The idea of superimposition, of insertion of a building into a building, echoes the recurring theme in the architecture of the past. Examples are the medieval schola cantorum of the Basilica di Santa Maria in Cosmedin in Rome, Leon Battista Alberti's fifteenth century Tempietto in Florence that simulates a miniature of the Sacred Sepulchre in Jerusalem inside a large room, the Baroque experiences of rooms of light, theatrical stage sets, and the neoclassical canopies of John Soane which, inspired by the unfinishedness of the Roman ruins, seem to fluctuate in a space made of light.

The set up at Sergio Rossi is made up of two juxtaposed squares. A multitude of alcoves and apertures—giving a raison d'être to the space—are expressed in a balloon frame (light wood frame). A grille of exposed tulipiè wood beams supports a rhythmic sequence of light grey vertical planes.

With a multitude of alcoves and apertures, a grille of exposed tulipiè wood beams supports light grey vertical planes

Explains Antonino, "Reminiscent of the ephemeral canvases of the movie, the actual geography of the place stands



Sketch of the store within a store

independent of the existing space. This system of construction is set out to be a mutated version of Milanese rationalism of the 19th century (which believed that structure itself could create space without need for decoration).

The rational nature of this enclosure contradicts the diverse identities of the space: that of an installation even as it is residual and amorphous in its purpose—its homogeneous grey-blue colour, akin to the urban landscape of Brera, Milan, time, beaten by the episodic passage of the tramways.

Thus the internal space is presented to the observer according to a progressive unveiling of different and partially hidden ambits which suggests an alternative way of perceiving a conventional interior open space."

Photographs courtesy: **ANTONINO CARDILLO**