





romantic stories, "is as bad as the Soviet style," he says ironically, "we have turned the roofs into a piano nobile: a large hanging garden, conceived as a covered plaza, accessible to guests of the hotel, residents of the blocks of flats and the public and opening on to the skyline," even when it's freezing cold or stiflingly hot.

"What fascinates me about this place is its voice: a muffled scream that seems to be calling for the deliverance of its works of architecture wounded by the past," confides Lissoni, "and to which we have tried to give back their aesthetic dignity." It's for this that the anarchic perspective is needed, "to restore order to this complexity. Only by adopting another point of view it is possible to flush out the points of connection hidden in the different periods in order to bind them together." But let's not call it eclecticism: rather it is a search for a new harmony. "The more disciplined perspective is needed instead to preserve the atmospheres evoked by the imagination. Of the 19th-century building," in which it seems possible to hear an echo of the steps of Franz Joseph, emperor of Austria, king of Hungary, "we have saved almost everything. Of the others, the façades and some structural elements, like the stairs and the columns." An example of archaeological intarsia to which corresponds, for the interiors, a less fragmented architectural language. "Large expanses of glass, hangings on the walls and gleaming ceramic tiles, for which we have chosen intense shades of green and deep shades of blue, as well as ones of a lighter hue." Details that are to be found in corridors, in common and private spaces, without ever overstepping the limits. "Contemporary furniture in dialogue with modern pieces by renowned European as well as Hungarian designers." And then the local artists, including "Zoltán Tombor, a young photographer, very talented. And much more, found in little antique and junk shops. Homage to the genius loci," concludes Lissoni. "Attentive, anarchic and cosmopolitan." Just like Donald Duck. ■

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Project
Dorothea Hotel
Architect
Piero Lissoni
Lissoni Casal
Ribeiro
Location
Budapest, Hungary



Sopra, la Terrazza Presidential Suite con le poltrone *Filo* di Piero Lissoni, Living Divani. In alto, il prospetto di vetri colorati attraverso il quale si vede la scala preesistente. Nella pagina accanto, scorcio del cortile interno, arredato con poltrone *Confident + Confident Rattan* di Piero Lissoni, Living Divani. ● Above, the Terrazza Presidential Suite with Piero Lissoni's *Filo* armchairs, Living Divani. Top, the front of coloured glass through which the pre-existing staircase can be seen. Facing page, view of the internal courtyard, furnished with Piero Lissoni's *Confident + Confident Rattan* armchairs, Living Divani.

Una domus multicolore in Costa Brava *A Multicoloured Domus on the Costa Brava*

Architettura

A Rotterdam il museo dedicato
ai migranti firmato MAD
*The Museum of Migration
in Rotterdam, Designed by MAD*

Contract Design

Le novità per hotel e ristoranti
New Hotel and Restaurant Ideas

Intervista

Antonio Citterio