

Looking AROUND

TRANSLATIONS

INCOVER

ART

P30. ELISA TALENTINO

HER ART FUSES GLIMPSES OF REAL LIFE WITH A REFLECTIVE QUALITY, APPEALING TO THE VIEWER'S INTERPRETATIVE IMAGINATION. NATURE, HINTED AT OR EXPLICIT, IS EVER PRESENT

Viewing Elisa Talentino's work conveys a sense of freedom mingled with lightness and imbued with awareness. Her filmy handling, rich in visual levity, surrounds scenes of almost abstract life, sometimes human, sometimes animal, which the artist illustrates for editorial projects of various kinds. Books, magazines and independent works, as well as wall decorations made to measure for new or renovated homes. Her works are always modeled on reality, but then they leave scope for the irrepressible journey of the interpretative imagination. Her art can be understood by every culture, without needing words. Many firms choose Talentino's talent, which is clearly recognizable first of all by the invariable presence of nature, accompanied by an unfinished quality averse to the limits of boundaries and clear outlines. Elisa Talentino lives and works in Turin, but she hails from the Canavese countryside, where she developed a passion for art that over the years she has made her own in the form of illustrations, graphic designs, paintings and animation. Her works brighten the pages of books and magazines worldwide. They have appeared in *The New Yorker*, *The New York Times* and *The Washington Post*, and many others. They have also won accolades in various artistic competitions, including the one organized by the New York Society of Illustrators, and she twice (2017 and 2018) won the Gold Medal in the illustration competition 3x3 held by the Mag Professional Show, New York. *Veronica Lempi*

INBRIEF

OUTDOOR

P32. WELLNESS OPEN AIR

The Novo Inox BD34010 freestanding floor-mounted shower column is from the outdoor shower collection of the historic Guglielmi tap brand, always engaged in the development and manufacture of products for bathrooms and outdoors. It is produced in AISI 316L brushed stainless steel, with a single-lever mixer, automatic diverter and round hand-shower with a diameter of 20 mm, single rain jet and built-in shower head 60 mm in diameter in stainless steel with a flow rate of 14 l/min. It comes equipped with a 150 cm long stainless steel solid and flexible support with anti-torsion system and is completed with a recessed inspectable part for discharging the water and ground attachment system. 1/2" fitting. Suitable for pool areas, marine and thermal environments, lofts, full-view spas and gardens. [guglielmi.com](#)

NORDIC INSPIRATIONS

The large porcelain stoneware tiles of the Fjord collection by Fiandre draw inspiration from the lands of the remote North, places where stone is a dominant feature of the landscape. The tone-on-tone veiling of the surface enriches the different colors of Fjord, so composing the color range. Extremely versatile, Fjord can be applied indoors or outdoors and comes in the sizes 120x60, 60x60 and 60x30 cm in a semi-polished finish with thicknesses of 8 and 11 mm. The same sizes are available in the shades Dusty Fjord, Grey Fjord and Sand Fjord, with a thickness of 11 mm in the textured finish. Fiandre has recently introduced the new 100x100 cm format, 2 cm thick, with a structured surface in three shades. With a R11 A+B+C coefficient of friction and slipperiness, they are designed for paving gardens and outdoor spaces as well as use in areas with water such as swimming pools, saunas and spas. The surface retains its original silky feel that makes for easy cleaning, while ensuring adherence and non-slip performance. The collection is made from 40% recycled material. [granitifandre.it](#)

A PASSION FOR SWIMMING

A specialist company committed to technological innovation in the production of luxury bathroom furnishings, saunas, mini-pools, and heated mini-pools for counter-current swimming, Treesse presents the new version of the Aquarun mini-pool for counter-current swimming, outdoor or indoor, designed by Marc Sadler. Its special water circulation system, evolved by the development team coordinated by Sadler with the support of experts in dynamic flow from the University of Trieste, has led to the creation of special turbines that realistically simulate the flow of water, whose power can be regulated. A new cover con-

ceals the turbines in a small seat or support surface seamlessly integrated with the structure, easily accessible for checks and maintenance. It comes equipped with a double step for entering and leaving the pool, three light points, a mirror at the bottom to focus attention on performance and control the movements while swimming. It measures 510x235x142 cm. [gruppotres.it](#)

GLOWING EMOTIONS

Halo Project is the result of optical research conducted by the independent Mandalaki Design Studio, whose goal is to unite art and design with technology. In recent years, Mandalaki has devoted itself to extensive research into the nature of lighting leading to the creation of the Halo Edition collection. The purpose is to perceive light no longer as a source of illumination but as a precise and defined graphic projection. The Halo Giga lamp, 180 cm high, comes equipped with an optical instrument capable of creating artistic installations that expand the perception of space and make it possible to reach a nighttime projection up to 10 meters in diameter in sunset red and deep blue. Sculpted from a solid slab of aluminum, its body is designed to maximize heat diffusion in a compact and minimal design made of black anodized aluminum, iron and glass. Halo Giga is available for outdoor and ceiling installation on request. [haloedition.com](#)

CREATIVE CEMENT

Thanks to its inhouse laboratory, isoplam, a company specializing in continuous cement-based floorings and coatings has designed and developed Skyconcrete Outdoor, ideal for creating continuous surfaces, without joints, capable of being integrated into residential or public settings. The broad color range can be combined with different types of finishes. In addition to the traditional product, also available are the anti-slip and the fine, medium and coarse combed versions. Skyconcrete Outdoor is suitable for lining the edges of pools and adjacent walkways. Outstanding performance in terms of resistance to wear, chemicals, atmospheric factors, abrasion and fissuring make this solution ideal even in high-traffic areas, such as urban spaces, playgrounds, theme parks, vacation villages, parking lots, and so forth. Its thinness (3-4 mm), combined with high adhesion, enables Skyconcrete Outdoor to coat existing surfaces without the need for prior removal or demolition work. [isoplam.it](#)

LookingAROUND

PRODUCTION

P37. WIRED

OUTDOOR FURNITURE FINDS EXPRESSION IN PURE GRAPHIC AND MINIMALIST LINES. WIRE IS THE KEY: IT DESIGNS THE FORM AND WEAVES THE STRUCTURE
by Katrin Cosseta

CAPTIONS: pag. 37 At left: *Thread* by Ma Yansong - MAD Architects for **Sawaya & Moroni**, an aluminum outdoor chair in a single material synthesis, the frame made from metal rod is bent to form a sculptural grid that plastically embodies all the supporting elements: legs, back and arms; at right: Charles and Ray Eames' iconic Wire Chair, produced by **Vitra** in welded steel wire, is now presented in four new powder-coated colors, so making the seat also suitable for outdoor use. Based on the color palette created by the Eameses for the Fiberglass Chair, Vitra devised the colors citron, sky blue, dark green and Eames Seafoam Green. Cushions optional. **pag. 38** *Ostrea* chair by Mathias De Ferm for **Royal Botania**. Inspired by the forms of an oyster, it is produced in bent and welded tubular steel, in four neutral colors. Available with two cushion options: seat cushion or full surface padding. *Apero* armchair, design by Martin Drechsel for **Emu**. Graphic and minimalist, it has a continuous silhouette in tubular steel and seat and a back in metal rod that conveys visual lightness. Available in four colors. *Velit*, by Björn Dahlström for **Plank**, an indoor-outdoor chair with tubular metal structure, seat and back in powder-coated steel wire, available in seven shades. Removable polyurethane cushion in the colors of the structure. *R24* Coffee Table by the Argentinian designer Paula Valentini for **Gandia Blasco**. The structure consists of stainless steel rods 5 mm in diameter bent, entwined and arranged in a structural pattern. It comes in many colors. Glass top.

PROJECTS

P40. A PLACE FOR GREENERY

DESIGNER VARIATIONS ON THE THEME OF OUTDOOR PLANTERS: MINOR DESIGNER ARCHITECTURES THAT EXPERIMENT WITH EXTRA-LARGE MATERIALS, FINISHES AND DIMENSIONS
by Katrin Cosseta

CAPTIONS: pag. 40 *Magna Graecia* by Antonio Riccò for **Seletti**, collection of objects in indoor/outdoor terracotta, including free-standing or wall-mounted vases decorated with Doric patterns, friezes or waves, and plant pots in the form of male and female heads inspired by Caltagirone ceramics. Photo A. Muscatello. **pag. 41** *Erasmus* by Patricia Urquiola for **Cimento**, a family of planters in the namesake material, available in different sizes and diameters. The designs play

with color contrasts and rough/gloss finishes **2.** Melides clay plant pot, designed by Vincent Van Duysen for the Belgian brand **Domani** **3.** Threebù Pot by Marcantonio for **Slide** plant pots that recall tribal art, made of polyethylene or bio-polyethylene derived from sugar cane **4.** Tao plant pots by Rosaria Copeta for **Myyour** in the new Velvet finish, a mechanical surface processing with Poleasy®, an innovative polyethylene with a velvety effect **5.** Bulbi planters by StudioPepe for **Ethimo** The collection includes six different models made of concrete in different geometric shapes and sizes. The craft production endows the surfaces with a distinctive texture and a Mediterranean mood interpreted in warm shades of color **6.** From the **Vitra** accessories collection, Terracotta pots designed by Théonious Goupil. Made of high quality Italian clay, compressed into the desired shape and fired, they come in four sizes. The models M and L are intended to rest on the ground.

PRODUCTION

P42. LIVING OUTDOORS

STRUCTURES ALLOWING US TO SCREEN THE SUNSHINE WHILE ADMIRING THE LANDSCAPE SHELTERED FROM BAD WEATHER, AS WELL AS FABRICS FOR FILTERING HEAT AND CONTROLLING GLARE. TO ENJOY SPACES EN PLEIN AIR ALL THE YEAR ROUND

by Andrea Pirruccio

CAPTIONS: pag. 42 Kedry Prime by **KE** is a bioclimatic pergola equipped with customizable features, such as LED strips along the guttering and slats. The latter, adjustable up to 135°, ensure proper ventilation and lighting of the interior and, when closed, guarantee it stays watertight if the weather turns rainy. The model can be closed with panoramic sliding glass windows or Vertika Prime side drop-down blinds. The variety of choice of fabrics (transparent, filtering and blackout) means the desired level of shielding is always obtainable. The options include the addition of sensors for rain, brightness and wind speed (anemometer), as well as remote control. The Imago bioclimatic pergola by **Corradi** is a garden pergola with adjustable slats consisting of a series of elements in architectural continuity. The cross-pieces and uprights are designed to seamlessly embody all the side elements in the range. The uprights also house the guttering, which guides the flow of water and can house electric sockets and USB connections. Imago's interior spaces can be modulated to suit different needs with the Private and Look at the Sky options. Private is a corner that can be used as a dressing room and space to store chairs and sunbeds, consisting of a partition of panels and a transparent plexiglass roof (Look at the Sky) **pag. 43** **Resstende** was involved in the regeneration project of the building Monterosa 91 in Milan, designed by the Renzo Piano Building Workshop. It seeks to enhance the collective space of the building by opening it to the city. Confirming this purpose, Resstende replaced 1,121 blinds in the façade to set off the windows, restored to their original brilliance. The fabric chosen by the Renzo Piano practice is Soltis Perform 92, gray on one side and reflective on the other, so acting as a heat shield and preventing the entry of up to 97% of heat. The micro openings of the fabric filter heat, reducing the energy costs of the building, favoring the introduction of natural light and maintaining optimal glare control **Pratic** presents the evolution of its Opera bioclimatic pergola, equipping it with an innovative structural element, the Set modular platform, designed to enable its installation on any type of ground. The Opera slats, adjustable from zero to 140°, have a variable inclination to ensure the desired degree of shade and circulation of the air. In bad weather the slats can be closed, with the rainwater being carried off by the guttering running around the eaves and integrated into the structural uprights. The uprights allow Opera to be joined to the platform, which uses its own compensation system to create a perfectly flat and customizable surface for installation with various finishes on the flooring **pag. 44** Designed for **BT Group** by Ivo Pellegrini, the C.o.d.e. system is defined by the customized composition of the aluminum side screens which can be closed by all-glass sliding panels and are surmounted by a bioclimatic pergola or a model with retractable PVC blind. The LED lighting system ensures customized color finishes and the lights – whether spotlights or perimeter strips – means the outdoor spaces can be enjoyed even at night. The anodized aluminum used in the slats is ideal to withstand the elements and as a sustainable material it can be recycled endlessly to create new products. From **MV Living**, Ischia, a bioclimatic pergola that, thanks to its system of aluminum slats adjustable up to 140°, offers total control of the passage of direct sunlight and aeration. The structure is self-supporting and can be installed as an island or abutting a wall, while the motorized system for operating the slats has sufficient power to cover large surfaces with a single module. By configuring the pergola with the addition of sliding windows or with the Evo Zip solar shading system, complete protection can also be ensured along the sides of the structure, to fully enjoy outdoor spaces even in the coldest months **pag. 46** Bioclimatic pergola in the new **Gibus** line, including the Velvet and Velvet Plus models. Thanks to the Velvet Motion system, the pergolas in the range feature a retractable cover with two degrees of freedom, so that users can opt for a fully closed, orientated or packable covering. The two new models also come equipped with patented Side Seal technology, ensuring complete insulation from the outside when closed. Available in island and lean-to version (front or side), Velvet and Velvet Plus allow the use of customizable modules to enjoy the maximum design versatility, and offer a series of comforts such as the LED lighting system, heaters and audio system. The new Qbox Blue bioclimatic pergola by **Sprech** comes equipped with a system for the dual movement of the sunshade slats, making it possible to

simultaneously adjust ventilation and brightness in the space below. The angle of the slats can be inclined to filter the sun's rays and personalize the air flow, while they can be retracted to adjust the areas of shade, brightness and breadth of view. The sunshade slats retract inside the structure, completely eliminating the asymmetrical effect and creating a clean, linear architecture.

PRODUCTION

P48. AESTHETIC SURROUNDS

DOORS AND WINDOWS ARE NO LONGER JUST FEATURES THAT DIVIDE SPACES AND DISTINGUISH INDOORS FROM OUT. THEY ARE ALSO DECISIVE DESIGN SIGNS IN THE CONFIGURATION OF EVERY SPACE

by Andrea Pirruccio

CAPTIONS: pag. 48 After 25 years, **Garofoli** presents the restyling of one of its most successful collections, Ia, designed by Fernando Garofoli. The elements of the revised line have less rounded forms and a thicker window (46 mm compared to the previous 40). The doors are now enhanced by the latest generation accessories (concealed hinges and magnetic locks). They are available with all finishes in oakwood from the company's range and can also be ordered in all the finishes in the RAL range. The image illustrates the hinged doors of the models Peronda 1D (left) and Dueonda 203INC (right) in Silk oak finish and with Atlanta handle from the Io2023 collection **pag. 49** Devised to fulfil the current trend towards verticality in luxury homes, Skydoors by **Oikos** Venezia is an innovative type of aluminum cladding that makes it possible to create an entrance architecture with an immediate visual impact, without lessening the dominant role played by the design of the door. Skydoors is available in two models. Diretrnice, which highlights the vertical thrust generated by the reduced space between the slats, and Orizzonte, contrastingly featuring a horizontal sign of demarcation. In the illustration, the interpretation of a London portal with Skydoors in the Diretrnice model and Nero Carbone finish (of the doors and slats). From **Flessya** comes a door in the Kikka line, model K00, with four parallel sliding leaves. All Kikka models feature an 8 mm structural glass pane with very slim veneered wooden planking border (40x40 mm). The doors are made of woven glass, namely fabric sandwiched between transparent laminated glass panes. In addition to its aesthetic value, the "C" handle offers a very practical grip and is ideal for sliding the door open or closed. Designed for **Erco** by Giuseppe Bavuso, Flow is a lift-and-sliding system whose very slender profiles offer an all-glass effect. Made to measure, Flow is ideal for both renovations and new buildings, and allows for the production of large sliding windows, with door sizes up to 3000 x 2950 mm. The profiles disappear completely into the masonry, with only the presence of a central node of 60 mm **pag. 50** **Schüco** ASE 51 PD aluminum panoramic sliding doors have slim profiles, with a visible central pillar just 32 mm thick, as well as a 0 level flush threshold to maximize the amount of glazed surface and ensure easy access without tripping. Schüco ASE 51 PD can support large doors (with maximum dimensions of 2900x2750 mm) and weights up to 400 kilos. The perimeter frame can be completely recessed in the walls of the building, so creating a striking framed effect. Another distinctive feature of this sliding door is the new handle, designed specially to enable it to be released by rotating it slightly through no more than 20°. Scenario by **FerreroLegno** is a system of sliding partitions, which can also be combined with fixed panels, available in four versions: Visio, Delinea, Premium and Lignum. Among these, the Visio model (as well as its evolution, Visio Up) is the all-glass version with wall- and ceiling-mounted slide system. Visio and Visio Up come in 18 tempered glass finishes and six patterns. In the picture, the Scenario sliding door system presented in the Visio Up model, with two sliding doors and in the variant with a recessed slide mounted on the ceiling and Segni extra-clear white satin finish crystal. Skye is the system of fixed and sliding partitions designed by Piero Lissoni for **Lualdi**. Development of a new production process has made it possible to make an all-wood frame, without the need for an aluminum core, so increasing the collection's sustainable approach. Configurable in different combinations of panels, Skye offers a flexible internal partition solution for residential and contract applications. It can be produced both in the model combining wood and glass in various finishes and thicknesses and in an all-wood version **pag. 52** Designed and developed by **Secco Sistemi**, OS2 40 is a system of metal elements ideal for creating multiple interior design projects. Consisting of small, lightweight tubular profiles (with visible sections ranging from 12 to 47 mm and a depth of 42 mm), it leaves ample space for light and can take panes of glass up to 27 mm thick. OS2 40 is available in pickled steel and the transparent partitions obtained with it perfectly accommodate the door, which fits between the profiles defining their rhythmical spacing and distance. Maxi is the new system of sliding panels designed by Giuseppe Bavuso for **Rimadesio**. Always made to measure, even in exceptional dimensions, Maxi is available with an aluminum structure covered in walnut or heat-treated oak, as well as in brown, bronze, graphite and black aluminum. The glass panes are available in 73 finishes and can be alternated in two colors to a prearranged pattern. The recessed slide rail is equipped with interlocking cover profiles prepared for painting in the same color as the ceiling. The Seta Collection from **Viva** is an original variant of the Bellagio sliding system, with integrated silk fabrics with gold and silver effects as well as exclusive hand-painted creations. The lightness of the patterns generates spectacular partitions and the fibers, illuminated by a light source, create a poetic lakeside atmosphere. The fabrics chosen are woven from fine yarns made wholly in Como. The Bellagio system comes in metal finishes with innovative colors, such as bronzed and burnished tones.

PRODUCTION

P54. CONVIVIALITY EN PLEIN AIR

OUTDOOR DINING ONCE MEANT BARBECUES OR PICNICS. TODAY THERE'S A RANGE OF KITCHENS, IN EVERY WAY EQUIVALENT TO INDOOR MODELS, THAT ENHANCES THE REWARDING EXPERIENCE OF ENJOYING A MEAL WHILE IMMERSSED IN GREENERY by Andrea Pirruccio

CAPTIONS: pag. 54 Designed by Vittoire Niolu for **Scavolini**, *Formalia Outdoor* keeps the distinctive features of the indoor model: the shaped door to which the handle is attached, the Parete Status System and the modular open aluminum structure available in Rust, Black and Titanium finishes. Both the structure and the top with built-in washing area can be combined with two different finishes of doors and cabinetry: steel or Okume plywood with teak veneer, a wood highly resistant to the conditions of outdoor spaces. Thanks to its elevated modularity, ensured by 19 elements to be combined with the latest generation appliances, each configuration of *Formalia Outdoor* offers an exclusive model capable of transferring the pleasures of convivial living en plein air. **pag. 55** The

Modulnova design system moves to the outdoor spaces with a composition called Project 1. Designed by Carlo Presotto and Andrea Bassanello, it consists of several elements. The Block system with three Gold Brown stoneware slabs defines both the washbasin block equipped with sink and mixer tap, and the cooking block. This last is completed by the Mate freestanding hob, electric or gas-fired, which is easily removable and interchangeable. Project 1 also presents the new XY peninsula in light heat-treated ash wood, paired with the Macia Sipario in Gold Brown stoneware, modular and customizable, notable for the extreme lightness of its sides and top (just 6 mm thick). **pag. 56** **Oreste** by **Palazzetti** is a cooking system that heats the barbecue and oven with a single flame. The outdoor work station embodies in a single volume the lava stone plate, the wood-burning oven, two worktops and a compartment to load the wood and obtain the flame. The inside of the oven is made of Thermofix, a refractory material offering high performance that ensures a steady even temperature. The lava stone hotplate heats up in just ten minutes and is ideal for cooking meat, fish and vegetables. The firebox ensures easy lighting and control of the flame. **Oreste** is also designed for direct flame baking for bread and pizza. Aesthetically identical, the K-IN and K-OUT kitchens, designed for

Rossana by Massimo Castagna, are devised respectively for interiors (with wooden structure) and exteriors (with anodized aluminum structure). They are defined by a single island block in stone or wood, available in various configurations, sizes and finishes. The large sliding tops conceal the kitchen's work areas. Resting on special slide runners they can be opened in either direction to turn into snack bars. A low-voltage electrically operated movement conceals the inner worktop, where the gas and induction hobs and the hood set in the countertop are installed in the indoor version, and gas and barbecue hobs in the outdoor version. **pag. 57** Designed for **Boffi** by Alessandro Andreucci & Christian Høisli, the AH01 outdoor kitchen has a stainless steel tubular structure and comprises three separate modules – for cooking, washing and prepping food, in the wall or island versions – or as monoblocs containing all three functions (also in wall or island versions). The system's cooking device is distinctive: a "teppanyaki" hotplate in Aisi 304 stainless steel, selected during fusion to achieve maximum performance in terms of hardness, compactness and thermal conductivity. AH01 can be expanded by combining the operative monoblocs with a table with a top made of Iroko boards, a bench and a service trolley. The first collection of outdoor kitchens by **Very Simple Kitchen** keeps the same simple and clean aesthetics of the indoor line, also offering a choice from a wide range of colors and finishes, as well as electrical appliances and worktops designed specially for outdoor use: barbecues, hotplates, foldaway sinks, steel or stone tops. The range's key feature remains its modularity. Each kitchen can be configured to suit the most varied needs, adapting to both small urban terraces and larger spaces. Photo Mattia Parodi

SHOWROOMS

P59. DESIGN VICE

IN CONJUNCTION WITH ART BASEL MIAMI, SOME OUTSTANDING ITALIAN FURNISHING COMPANIES HAVE OPENED NEW STORES IN FLORIDA'S SECOND CITY: A GOOD OPPORTUNITY TO ENTER THE US MARKET OR BOOST THEIR PRESENCE IN IT

Since the December edition of Art Basel, Miami has a more Italian accent, at least as far as the language of design goes. In conjunction with the twentieth edition of the fair, some brands that are standard-bearers of Italian design have opened new flagship stores and showrooms in Florida's sun-blest city. And while for some it was their debut in the States, for others it was a chance to make a drive for growth in a highly strategic market. Already widely present in the USA, Paola Lenti reached Miami with a store created with its partner Casual Furniture Group, "designed as a concept house showcasing our global design philosophy, with meticulous care lavished on every detail, from the smallest accessory to the architectural ensemble," to quote Anna Lenti. With its ten display windows on the streetfront in the lively district of Wynwood (known for its very high concentration of street art), Paola Lenti Miami covers a floor space of more than 650 square meters, with distinctive gray

flooring and walls painted the same soft shade: a container that allows visitors to concentrate on the various ambiances, each featuring a different style. Outside, a large garden offers the perfect setting for displaying the brand's outdoor collection. A new departure in the USA for Fendi Casa, whose boutique, opened in the heart of the Miami Design District, is the second stage on a roadmap of development begun with its first flagship store in Piazza della Scala, Milan, and continued with an opening in Shanghai. The space covers some 600 square meters laid out on two levels, with a minimalist facade in shades of black and white. Inside there are the Maison's typical expressive codes, like the FF logo transformed into a sophisticated pattern and used as a decorative motif on the walls. In a succession of settings with brushed steel surfaces, where champagne-colored metal, Arabescato Vagli marble and concrete alternate to emphasize every element in the collection, the Materioteca deserves a mention, a room hosting the complete range of the brand's materials and finishes. Rimadesio, by contrast, is replacing its previous showroom with a space or three times larger, also located in the Miami Design District and developed in collaboration with its partner Solesci. Housed on the second floor of the Solesci Building, Rimadesio Miami has been conceived as a coherent ambiance reflecting the company's design values. It features a palette of discreet colors fully in line with the corporate identity that distinguishes Rimadesio worldwide. On display is a broad range of products including sliding and non-sliding doors, walk-in closets, living-room systems and tables, all produced in materials of the finest quality. Finally, the new Kartell flagship store is set amid the picturesque architecture of Coral Gables: a promenade covering over 500 square meters where the alternation of novelties and best sellers, different layouts and various display ideas follow each other with the focus on outdoor furnishings, among which the HiRay collection by Ludovica+Roberto Palomba stands out. According to Lorenza Luti, the company's marketing and retail director, "The opening of the Miami store is part of a framework of expansion of directly managed retail spaces in strategic markets such as the United States, where Kartell is already present with numerous stores. The USA is an increasingly important market for the brand, with the development of the network of stores matched by the spread of e-commerce nationwide. Work on multi-channel sales, also in the American market, is an integral part of Kartell's strategy of offering a coherent shopping experience both online and offline." A.P.

PROJECTS

P66. CIOCIARIA REDESIGNED

TERRACOTTA, CIOCIE FOOTWEAR AND COPPER JUGS. GIULIO IACCHETTI REINTERPRETS THE TRADITION OF LOWER LAZIO AND MAKES IT A PART OF THE WORLD OF DESIGN

It was autumn 2019 when Giulio Iacchetti arrived in Ciociaria to take the best of local craftsmanship by the hand and take it into a contemporary dimension, stripped of its most folkloristic elements and recognizable as one chapter in a long history of excellence: Italian design-driven manufacturing. Three and a half years later, his efforts have paid off, thanks to an intense dialogue between the designer and a series of master craftworkers such as Fiorello Pietrobono, Federico Mosca and Roberto Tersigni. Bringing the two worlds closer together is the curator of the project, the architect Paolo Emilio Bellisario of Nine Associati, who, with the publisher Iam and spurred on by the Frosinone and Latina Chamber of Commerce, guided Iacchetti to discover the extensive production area of Lower Lazio. For the Mòshi project (the name means "now yes" in the local dialect), Iacchetti worked with local creatives to develop four strands of research and production. Around a reinterpretation of the cannata, a terracotta container, a small collection of vases was created. The conca, the classic copper basin for holding water, was revised as an artifact with seamless and harmonious lines retaining the typical proportions of its volumes. The extreme simplification of traditional ciocia footwear inspired the preliminary study, in collaboration with Vibram, of a lightweight summer shoe. Finally, the classic ceramic bells of Arpino symbolizing the love of a couple have become a single object expressing the union of two people who decide to share life. Paolo Casacci

PROJECTS

P68. ARCHITECTURE AS WONDER

WITH HIS IMMERSIVE AND ALL-ENCOMPASSING PROJECTS DRAWING ON THEATRICAL TECHNIQUES, SILVIO DE PONTE DESCRIBES HOW TO CONVERT SPACE INTO EXPERIENCE

Silvio De Ponte is an architect. In his office, De Ponte Studio Architects, sixteen staff members work on projects for major residential buildings and hotels with the now customary concern for sustainability, communal spaces and a discreet market-oriented vision. Interior design and light design com-

plete the package of skills. But Silvio De Ponte is also a creator of fantastic worlds, in which people rediscover feelings of amazement and wonder. This is when he deals with exhibit design and events for which he designs immersive, all-encompassing projects. "The goal is to transform the narrative into an exciting place, where the design of experience decides the times, the atmospheres and the sense of wonder. It's the theme of theatre, in every age and every culture," he explains. "I graduated in architecture in Florence and my first job, by a strange coincidence, was with theater director Bob Wilson." The master of contemporary theater gave him a field for great expressive freedom, where De Ponte realized how to build with his hands. An ordinary step, for a designer. But in this case it gave access to a different approach to design, less focused on the function and the pragmatic aspects of the work. "In that initial period I devoted close attention to the language of light, to synesthesia and sensory stimuli. I worked for seven years on theater productions, then I had to choose the path of architecture for obvious financial reasons." De Ponte has never repudiated his choice, to which he brought all the experience of a design code valid in any sector. His love affair with the theater endures, and De Ponte realizes that the project is basically a work of narration. "An awareness useful to my clients, companies and real estate investors who fully understand that it's hard to create a strategic vision without a convincing story." Exhibition design, however, seems to remain the field where De Ponte expresses the difference. "The last project for an exhibition (but there were many and important ones) was for 'The Wonderful Journey Between Science and Philosophy' at the Palazzo delle Albere in Trento, one of the venues of the MUSE, in 2022. A complex and ambitious layout, designed by Stefano Zecchi and curated by Beatrice Mosca, that traced the cultural history of humanity from myth and logos to the origins of philosophy and so to contemporary science. Passing through faith, the birth of modern science with Galileo, Descartes and Newton. My task was to give a three-dimensional presence to the words, in an immersive experience that had the task of suggesting the beauty and complexity of human thought." The work was made up of several components: theatrical devices, the programmatic use of a striking staging and audiovisual technology. To explain it, De Ponte does what you expect of an architect. He spreads a plan of the exhibition out on a table and describes the layout, the materials, the places, the atmospheres and the construction of metaphorical installations. "It was all invention, design choice, physical interpretation of the words and works of the great Western thinkers." A large site-specific work in which visitors were guided by light, sounds, the voices of the actors in Cesare Cicardini's film short projected onto surfaces creating the illusion of three-dimensionality. An exhibition made up of words and thoughts given a sensory form that could be widely interpreted and understood by everyone. *Elisa Massoni*

PROJECTS

P72. SWIMMING IN THE VOID

IN THE NINE ELMS COMPLEX, LONDON, ARUP ASSOCIATES HAS DESIGNED SKY POOL EMBASSY GARDENS. A TRANSPARENT SWIMMING POOL LINKING THE ROOFTOPS OF TWO LUXURY SKYSCRAPERS IN THE HEART OF THE CITY

In the British capital, architecture continues to dare. And to amaze. This is the case of Sky Pool Embassy Gardens, the first suspended pool designed by Arup Associates spanning the rooftops of two skyscrapers in the heart of London. The well-known international engineering firm has designed a transparent crystal pool 25 meters long (with 15 meters suspended in the void) and three deep. For its watertight construction, the London studio drew on the contribution of the design engineers at Eckersley O'Callaghan and the designers of the American Reynolds company, a specialist in aquarium materials, which supplied the glass panels. Crowning the encounter between beauty and functionality, the choice of finishes for the terraces fell on Brave by Atlas Concorde. A collection of porcelain stoneware, inspired by stone, which surrounds the pool and defines the boundaries of the terrace, creating an elegant contrast between the tactile qualities of the walkways and the lightness of the water tank. Porcelain stoneware two centimeters thick proved the ideal solution, capable of combining the values of design, technical reliability and performance that the ceramic material expresses.

Patrizia Catalano

PROJECTS

P74. BEAUTY BAR

THE TERME DI SIRMIONE STORE, THE FIRST FOR THE SPA COMPANY, HAS OPENED ON THE PENINSULA PROJECTED INTO LAKE GARDA. DESIGNED BY MASSIMO IOSA GHINI, IT OFFERS AN OLFACTORY AND TACTILE EXPERIENCE OF THE PRECIOUS WATERS, AN ELIXIR OF WELLNESS

Sirmione on Lake Garda is a town famous for its springs of sulfurous salso-bromoiodic water. And here, in the piazza of its historic center, is Terme di Sirmione's first flagship store devoted to the sale of its families of cosmetics and products with regenerating properties. The concept of the space bears the signature of the office Iosa Ghini Associati. For the company founded in 1921, which today also runs large hotels, spas and hospitality services devoted to wellness and beauty, the founder of Bolidismo devised a space that charges the beneficial power of water and thermal mud with expressive and emotional force. "This is a first step in the brand's new retail strategy, which in future envisages the redesign of the other Terme di Sirmione stores located at Scalo Milano Outlet & More, in Brescia and at the company's spas," says the Director General Margherita De Angeli. The space is characterized by fluid and organic lines oriented towards the quest for ergonomic and perceptive comfort capable of rendering an olfactory and tactile experience of the thermal material. "I identified four design codes to convey formal suggestions, working on the brand that represents the skyline of the city of Sirmione as well as on water understood both as a physical-natural element and as a chromatic sign," explains Iosa Ghini. "For these reasons we chose blue interpreted in various shades and a material, copper, which is a color but also a signifier. Finally, a fourth element: mud. It strengthens the bond with the land and generates the idea of the ampoule, a symbolic object but also functional, being specially designed for containing and applying it." The store, made up of a few essential elements - some shelving and a central water jet integrated into the architecture - is also set off by the lighting, which can activate three possible scenarios with chromotherapy effects."

Antonella Boisi

PROJECTS

P76. DESIGNING HEALTHCARE

FUJIFILM DEVELOPS A NEW CONCEPTION OF HEALTHCARE ARCHITECTURE, WITH FUNCTIONAL PROJECTS HUMANIZING MEDICAL EQUIPMENT AND HOSPITAL SPACES

Apart from the obvious factors of efficiency and ergonomics, design applied to the medical field increasingly studies the psychological dimension. Fujifilm is well aware of this and over the years it has developed a series of projects to improve the environmental quality of public and private healthcare facilities as perceived by patients and medical professionals. An example of this is the Amulet mammogram system used in the Harmony project, designed for the Breast Unit in welcoming places where women can feel comfortable while awaiting and undergoing breast screening. A careful chromatic and graphic study makes the instrument more user-friendly object, reducing stress and making the environment more empathic, with positive effects on the relationship between patients and clinical staff. Harmony has become the poster boy of the Screening Routine awareness campaign conducted by Fujifilm with Roche Italia, with 10 mammography units installed in as many selected centers. A redesign of the setting as well as a visual incentive for preventing breast pathologies. A notable narrative power is also found in the Little Lucy project, which personalizes the pediatric areas of hospitals, with child-friendly technologies. The presence of natural lighting and vegetation plays a strategic role in the spatial definition of the concept of humanizing healthcare architecture, but it is not always possible to integrate greenery. For this reason, FTA-Filippo Taidelli Architetto studio worked with Fujifilm to develop modules that can be installed in waiting rooms and the various diagnostic centers. These are veritable multisensory display cabinets that bring the sun and greenery indoors, using an optical system based on nanotechnology to artificially reproduce natural light and so grow plants with purifying properties.

YOUNG DESIGNERS

P78. FROM SPAIN

IN PARIS, AS PART OF MAISON&OBJET LAST JANUARY, EMERGING TALENTS OF SPANISH DESIGN PRESENTED CREATIVE PROJECTS, WITH AN EYE TURNED ON THE ONE HAND TO CRAFTSMANSHIP, ON THE OTHER TO SUSTAINABILITY AND TECHNOLOGICAL INNOVATION

by Carolina Trabattori

CAPTIONS: pag. 78 **Alvaro Aramburu** studied industrial design in Madrid and then applied arts at HDK Steneby. He now lives in the Swedish forest of Dalsland. He designs mainly with wood, a material that lends itself to careful detailing and finishes. His work stems from a fascination with everyday objects, which he studies with an innovative gaze. He brings out the nuances of wood, exploring color, texture and light, creating pieces with unique and surprising finishes. In the photos, the pink spoon and the Figueras table in solid stained birch. alvaro-aramburu.com **Marta Armengol** trained at the Barcelona School of Architecture and has exhibited in Paris at the Palais de Tokyo, at the

Barcelona Design Week and the Dutch Design Festival in Eindhoven. In addition to architecture and design, her work embraces sculpture, set design and art. The spaces she designs are a celebration of craftsmanship, with an aesthetic very close to art, as in the new campervan showroom in Valencia. Her experiments result in the creation of unusual shapes and textures. Marta is fascinated by the creative possibilities of everyday objects and light. In the photos, the Kintsugi vase, a portrait of Andrea Savall and the Lightness lamp. martaarmengol.com

Tornasol studio Inés Llasera and Guillermo Trapiello founded their studio in 2017. Llasera is an industrial designer and Trapiello an architect and cartographer. They have a workshop in Trujillo, Extremadura, and an office in Madrid. Their work explores light, movement and color by fusing architecture and the visual arts. Sustainability is at the heart of their approach, so they use locally sourced natural materials to limit the environmental impact of their creations, forging close ties with craftworkers and designers in both Madrid and Extremadura. In the photos, Deriva armchair, Kanji and Silla Para Pensar stools. Photo Aethion. tornasolstudio.com

pag. 79 Miguel Leiro studied design at the Pratt Institute in New York and has worked with numerous architecture, art and design practices, including Jaime Hayon's. He adopts a multidisciplinary approach embracing the dissemination of design, curatorship and projects. He is the founder and director of the MAYRIT design biennial, a festival of alternative designers focused on experimentation. He moves between the industrial and craft spheres and his works combine function and creative innovation through interaction with the users. In the photos, stone Lego, portrait of Rebeca Sayago and Mobile Leiro. migueleiro.com

Joseph Safont After training at the Massana Arts and Design school in Barcelona, Josep Safont decided to devote his career to crafts skills and textile art. In 2020 he opened his own studio in Barcelona, where he designs and perfects volumes, layouts and experimental finishes, surrounded by his looms. He uses natural materials to create unique woven pieces with a new communicative language. The delicacy and technicality of his work bring a breath of fresh air to textile art. He is also an ambassador for the Michelangelo Foundation's Homo Faber project. In the photos, Ceba Som Tots, works with onion skins machine-sewn with cotton thread, Portrait of Marcos Tenesa. josepsafont.com

Marta Ayala Herrera's creative approach is based on experimenting with processes, new functions and the use of materials, especially cheap ones. She studied design engineering, specializing in industrial design at the Nebrija University of Madrid. Currently her studio is in Barcelona. She has exhibited at CasaBanchel in Madrid, Milan Design Week, Ventura Lambrate, and Lille World Design Capital. In the photos, portrait of Pol Miret, lamps in pierced sheet metal and LEDs (photo Yuichi Kimura), and Entrepelanta furniture collection (photo Yuichi Kimura). martaah.net

Max Milá Serra's work explores light with the aim of stirring emotions and creating connections. He works with variations of scale (mini-maxi) and natural elements that create a sophisticated allure. After studying industrial design at the Elisava school in Barcelona, he focused his work on experimental lighting by taking part in LLum, Faà Fest, Madrid Design Festival and London Design Week. In the photos, Semilla and Mission Two lamps. @maxmilaserra

DESIGNFUL FASHION

P81. ILLUSION REVEALS THE SUBSTANCE

SO-LE STUDIO'S APPROACH TO SUSTAINABILITY, BETWEEN FASHION AND ARCHITECTURE

Many design paths lead to the creation of responsible products, each traversed by regulations, the search for creativity, the discovery of limitations and many surprises. The path chosen by So-Le Studio starts from recycled materials and takes the form of a series of keywords that almost define a manifesto: deformation, traction, illusion, balance and sustainability. Founded in London by Maria Sole Ferragamo, So-Le Studio produces jewelry and bags by using materials recovered from the waste of the fashion cycle, in particular scraps of leather and brass. This young firm is now based in Milan and here in late 2022 it opened its first store, located in the complex that also houses the new Portrait Milano hotel and overlooks the so-called Piazza del Quadrilatero. Francesca Beatrice Gagliardi and Federico Rossi of the Fondazione studio designed the interiors, in a constant exchange with the creative director, who tells us firsthand about the project's genesis and development. "The relationship with Fondament developed first as friendship," says Maria Sole Ferragamo. "Despite doing different jobs, we found we asked the same questions and shared the same principles, the same values. We discussed all this at various dinners, when we talked and swapped ideas, invariably drawing mutual enrichment. Although we work on different scales, they on buildings and I on jewels, I have always found complete understanding in Federico and Francesca. They too call my jewels 'organisms'." The idea of the object as an organism has always pervaded Maria Sole's work. The leather leftovers she recovers are engraved, stretched, twisted and dyed to create unusual forms recalling vegetable, animal or even alien elements. "The theme of illusion is central," she stresses, "because I want to show that I can use leather to make an object seemingly made of metal, though it isn't. This is also an invitation to enter into a relationship with the jewel, to look more deeply, not stop

at the surface appearances." The same values have also been transferred and translated into the design of the flagship store. Organic and fluctuating volumes are caressed by both natural light and the play of lighting to create scenes that reserve some surprises. In So-Le's jewels, "what at first glance seems cold, rigid and heavy, on a closer look becomes experience and you realize it is something else, that it is light, soft and warm. We also see this in the store. When you touch the volumes [of the walls] the hand sinks in, since they are made of fabric stretched over wooden frames. The theme of lightness is likewise central. With leather you can create impressive volumes with minimal weight, and to prove it in the store there is an exhibition project of jewels that seem to float. The perception of lightness is heightened by the soft rubber flooring, which creates a distinctive physical floating sensation." Here lightness is very far from ephemeral. It draws inspiration from a journey that led Maria Sole to discover a unique Japanese architectural work. "I wanted to take inspiration from an experience I had a few years ago in Japan, at Tadao Ando's Chichu Art Museum in Naoshima. Part of the museum was built around three artworks. I was particularly struck by the room devoted to Monet. The experience of seeing paintings in a specially designed space was different from what one experiences in any other museum before a painting by the same artist. And so I asked [Fondamenta] for absolute harmony, a very close dialogue between content and container." Time also plays a key role in this. Like its jewels, the architectural design aims at durability. "Longevity is very important: when it comes to sustainability and recovery," continues Maria Sole. "I see it as essential to give new life to a material that would otherwise be abandoned at the end of its life cycle. I partner with the most experienced craftworkers to create a product that will endure through time. Longevity is worthwhile also in terms of design and aesthetic values. [I aim to] create products that are fashionable, yet never go out of fashion, that don't follow short-lived trends but are designed to last." We also find this approach in the space, which rejects passing styles and skillfully engages in a dialogue with the 17th-century courtyard that the store overlooks. As Maria Sole says, the spaces were designed and built in a few months and teamwork made it possible to overcome all obstacles: "The first concept dates from April 2022 and we opened our doors last December 1st, a race against time. It was amazing how everyone created a very special energy, from the Contrada degli Artigiani (the company that executed the interior project) to the general contractor The-Line. Lisa Marchesi designed the lighting, Folio provided the milled LED panels, while Francesco Doria took care of the visual. This space was a collection of hearts even more than minds." After the first few months of the store's life, how do the visitors respond? Maria Sole is satisfied with the result. "The response I most often observe is the one I wanted. A person enters and feels a sense of peace, calm and wonder. This sense of well-being was exactly what we had in mind." *Paolo Ferrarini*

URBAN FILE

P84. GREENERY THAT REUNITES THE COMMUNITY

DISUSED URBAN SPACES AND VACANT LOTS BECOME PLACES TO BE LIVED IN. BETWEEN TEMPORARY SOLUTIONS AND NEW TYPES OF PARKS, FOUR EXAMPLES FROM AROUND THE WORLD

Designing public green spaces means more than just devising urban plans and street furniture. Above all it means thinking about the functions and experiences of those who live there. The more closely a park is connected to the local community, the more it becomes an instrument of ecological, urban and social rebirth. Cities have a plethora of vacant lots, infrastructures or brownfield sites that can be strategic in reconnecting fragments of the city or re-establishing the identity of a neighborhood through the daily experiences of citizens. The value of public spaces designed in neglected urban areas and their consequent rediscovery is the goal of Concéntrico, the international festival of architecture and design in Logroño (Spain), now in its ninth edition. In 2022 it asked Konstantin Grcic to design a temporary public installation, Arenas, at the western end of Parque Felipe VI, consisting of three circular facilities made from scaffolding elements. Each structure serves for a specific activity: a basketball court, a ring of drums, a row of swings. Arenas provides a social focus and encourages people to socialize, inviting them to freely regain possession of public land and have a new vision of the city. In an abandoned space in the center of Ljubljana, a sort of crater inaccessible to the population for the last 28 years, the Krater social laboratory was installed, selected among the finalists of the New European Bauhaus Prizes – in the category Reconnecting with Nature – and the European Prize for Urban Public Space. Headed by a group of designers, ecologists, architects and permaculturists (agronomists specializing in natural ecosystems), Krater is a laboratory in progress characterized by mobile or temporary units, such as a

wood and fiber laboratory, the greenhouse for a vegetable garden, a nursery with over 200 trees of various species and a "mycoLab" for cultivating invasive plants and mushrooms using wild clay and organic waste materials. The idea is to create production stations where experts can make contact with the Ljubljana community, produce materials and encourage educational encounters, inviting the citizens to reimagine desolate urban areas as new places where people and plants can coexist. An oppressive concrete infrastructure has become a public space in Mumbai. It is the scalable One Green Mile project, developed by MVRDV with StudioPOD below the Senapati Bapat Marg overpass. The infrastructure stretches for eleven kilometers, creating a barrier between neighborhoods and severely restricting mobility. In a vacant space 200 meters long, the architects have created a dynamic experience through different functions: rest areas, a gym, a shaded seating space and an arena for entertainments. The public space has been recovered and supplemented with technology to store and filter rainwater from the monsoons to irrigate the plants. "What if we finally expect motorways to give something back to the places they pass through?" trenchantly asks MVRDV partner Stefan de Koning. Many cities have seen the creation of large brownfield sites, offering important opportunities to rethink urban functions. The former Falck complex in Sesto San Giovanni (Milan) hosts the largest municipal redevelopment project in Italy, covering 1.5 million square meters. Inside it is planned to lay out the new Parco Unione, a green system of about 13.5 hectares stretching from the station to Viale Italia, with landscape consultancy by the LAND studio. "The project," explains Andreas Kipar, co-founder and CEO of LAND, "deals with the multiplicity of elements in the district of Sesto San Giovanni: the matrix of the historical fabric, the most recent changes in production, the great infrastructural landmarks of the railway track and Viale Italia. It is planned to lay out the park so as to reunite the different urban lots by fusing all the existing spaces." The key objective is to renaturalize the area through the application of "nature based solutions" to guarantee the correct use of resources and energy while ensuring the functioning of ecosystems. Work on the park will begin in June 2024 with completion by late 2025. It will have ring-shaped paths articulating specific yet widespread areas for services, leisure, refreshment and sport. Plant species will be mostly native, such as the lowland forest typical of the Po Valley (1300 trees planted), and recall the species present in the nearby Parco Nord. *Valentina Croci*

URBAN FILE

P86. STORIES OF LIGHT

TWELVE DESIGNERS, TEN SQUARES. IN GENOA THE FIRST COLLECTIVE ALL-FEMALE URBAN LIGHTING PROJECT, FOR A SAFER AND MORE POETIC CITY

Regenerating critical urban spaces with scenic lighting, making Genoa the first city to experiment with a choral, functional and poetic lighting design project. Leading the challenge is Lighting for Genoa, the series of multiple and permanent projects curated in the Ligurian capital by Stefania Toro. It features twelve designers, brought as an endowment to the project by the encounter between the curator and Giorgia Brusellini, Italian ambassador for the international Women in Lighting network. Lighting for Genoa aims to do more than just enable people to conceive places the way women would like them to be, to feel safe by day and night. The goal is also to move beyond the improvised approach generally typical of these installations, by recounting a nocturnal narrative about the squares through light. "New, sustainable lighting, to make urban spaces more human-oriented," explain Toro and Brusellini. "We created the project with the citizens, the users of the city who live and work in it day by day. They are the first to care for its installations." The underlying assumption is that public spaces can be lit less but better. "These are projects that supplement public lighting, which is only intended to ensure the light values on the ground. We work with light to enhance the three-dimensional qualities of places, bringing out their artistic and architectural features, and ensuring a more soothing and convivial perception of them." The project, conceived and coordinated by Condiviso coop in Genoa, was inaugurated in late 2022 and continues this year in ten other squares with projects bearing the signature of today's lighting professionals with different specializations: Liliana Iadeuca, Giorgia Brusellini, Carla Morganti, Marta Mannino, Beatrice Bertolini, Camila Blanco, Simona Cosentino, Martina Frattura, Giusy Gallina, Sarah Elise Sartore, Elettra Bordonaro, Argun Paragamyan. It's a collective operation, but each project has its own soul, being enriched by the research conducted by each designer. "I joined Women in Lighting in 2019," says Toro. "Connecting with other women who share the difficulties of this profession, in a country where the culture of light is still far behind others in Europe, has enabled me to feel less isolated and to experience how a network of real alliances can create a compelling energy that benefits everyone." *Paolo Casicci*

SUSTAINABILITY

P88. INFORMED CHOICES

THE GRUPPO MASTROTTO'S NEW SUSTAINABILITY REPORT PRESENTS AN APPROACH TO MORE HIGHLY ARTICULATED AND STRUCTURED FORMS OF ENERGY SAVING, THE CIRCULAR ECONOMY, REDUCED EMISSIONS, CUSTOMER SERVICES, SAFETY AND THE QUALITY OF LIFE OF ITS STAFF

A sustainable future is inconceivable without respect for the planet, careful management of its resources and a concern for future generations. While it is true that the Earth is not an inheritance received from our ancestors but a loan to be returned to our children, companies are also called on to do their part by promoting responsible and sustainable behavior. It has to be said that the general sensibility to the environment, in this respect, is increasing. Companies are doing their part by implementing the 2030 Agenda and the United Nations' 17 Sustainable Development Goals. The National Recovery Plan (PNRR) is also working along the same lines. Now 59.47 billion euros have been earmarked for the green revolution and ecological transition, about 37% of the total (source MISE). Bearing this in mind, with the publication of the second Sustainability Report, Gruppo Mastrotto continues its Sustainability Journey begun years ago, starting from one of the oldest products of the circular economy: leather. "Our Sustainability Journey," explains Chiara Mastrotto, the Group's President, "stems from the awareness that, as a global company, our choices in terms of production processes, distribution, sales, procurement of raw materials and energy, human resources management, treatment of offcuts and waste are having and will have a social, economic and environmental impact. And the progressive reduction of this impact has to be the main objective of our decisions to ensure a better world for future generations." This commitment to sustainability issues involves crucial areas of intervention, such as the environment, economy and society. On the environmental front: a 51% reduction in CO2 emissions and 23% reduction in waste production, 100% in certified renewable energy supplies, Gold Rating (recognition from Leather Working Group certification), achievement of Carbon Neutrality of direct and indirect emissions for the production of Gruppo Mastrotto Express's 40 collections and 1,500 leather colors; and a direct-delivery leather service. In financial terms, in the three-year period 2019-2021, over 50% of the average value of purchases were from Italian suppliers, highlighting the ties with the country. A new edition of the Code of Ethics and adherence to the United Nations Global Compact confirm its desire to achieve balanced, lasting and inclusive business development. With regard to the social aspects, the Group distributed almost 60% of the added value to employees and collaborators and a survey was also launched among employees to find out the most useful services with a view to strengthening the welfare system. "There is still a great deal to be done in terms of sustainability," concludes Chiara Mastrotto, "and the international scenario on the one hand calls for prudence, on the other it increases the importance of an active commitment to social, economic and environmental sustainability, which cannot be delegated." *Daniilo Signorello*

EXHIBITIONS

P90. THE HAPPY ISLES OF ITALIAN DESIGN

CURATED BY ALDO CIBIC WITH ENRICO MORTEO AND MARIA VITTORIA CAPITANUCCI, A TRAVELING EXHIBITION TAKES SEVEN DECADES OF OUR CREATIVITY TO CHINA, RECOUNTING HOW PLAY AND FUN CAN BECOME TOOLS OF KNOWLEDGE

Exhibitions devoted to Italian design and its history generally have a chronological structure, arranging selected objects along a timeline. The sequence of years and decades gives an order to the exhibition and provides a key to its interpretation. The exhibition "Design for Fun" at the Museum of Art Pudong in Shanghai, curated by Aldo Cibic with Enrico Morteo and Maria Vittoria Capitanucci in collaboration with Ling Min, adopts a different principle. The exhibition conceived by Cibic Workshop (Aldo Cibic and Joseph Dejardin) divides the 200 chosen objects into 13 modules (but Aldo Cibic, who has lived in Shanghai for years, prefers to call them "isles") with very evocative titles: "The Tragic Comedy of Life", "Seeing or Being Seen", "Soft Form", "Face and Soul", "Serious Games", "Daily Rituals", "Nomadic Design" and so forth. In each isle there are artifacts made in different periods by designers from different generations. The public can move freely from one island to another and try to sense and assimilate the thought, urge or need that gave rise to that cluster of objects. The module "Daily Rituals", for example, brings together dishes, crockery and tableware, generally used on convivial occasions bound up with food and its culture, while in the island entitled "Nomadic Design" the curatorial team presents tables and chairs

that are particularly lightweight, foldable and compact, easy to handle and portable, so facilitating their transfer from one home to another in a society like that in Italy after the boom years, when it was entering a phase with a new dynamism. As the title suggests, the exhibition favors playful, light-hearted and funny designs of the kind that dared to challenge the conventions, stereotypes and canons dominant in the world of design to create imaginative and innovative solutions in the name of irony and fantasy. Examples are the Sacco armchair from Zanotta, unstructured and unconventional, capable of questioning all the established rules of social dynamics and styles of living, or the giant green cactus that is actually a coat stand (Cactus designed by Guido Drocco and Franco Mello for Gufram in 1972), the white Greek capital which is a comfortable seat (Capitello by Studio 65 for Gufram) or the armchair in the shape of a face that gazes at the public with an enigmatic and mysterious smile (Nemo, designed for Driade by Fabio Novembre). But apart from the icons, "Design for Fun" favors objects outside the norm, special cases, those that some might judge too original or too imaginative, that communicate through hyperbole and metaphor. They start from the optimistic and enthusiastic climate of the postwar period and come down to what the curator Enrico Morteo terms "the libertarian provocations of Alchimia and Memphis, with their ability to undermine the rules of bon ton and good taste to usher in a new world and a more conscious relationship with objects and consumerism." But the whole is endowed with character, identity and originality above by all the staging of a master like Aldo Cibic. He devotes an entire island to the Carlton bookcase by Ettore Sottsass, a tribute to the unrepeatable season of Memphis, in which he was a co-protagonist, and chooses to magnify some icons such as Pratone from Gufram or the table with a checkered top in the Quaderna series designed by Superstudio for Zanotta, so creating immersive and interactive situations. But above all, Cibic designs some spaces in which the inspiration of Italian design enters into a dialogue with traditional Chinese culture, by building an orthogonal structure made entirely of bamboo wood or inserting traditional Chinese lanterns in a windmill with the famous Anna G. corkscrew by Alessi inside it, producing a great visual effect and a powerful communicative impact. Inaugurated in September 2022, "Design for Fun" remained in Shanghai until early February and then moved to the Design Society in Shenzhen, where it will run until 25 June 2023. But the exhibition is only the first stage of a quadrilogy that will continue with three more exhibitions ("Rebel Design", "Design for Future" and "Design for Elegance"), exploring other aspects of Italian design that are little known and underappreciated. *Silvana Annicchiarico*

EVENTS

P94. ITALIAN DESIGN DAY EXCELLENCES AT THE CENTER

THE EXHIBITION OF THE MINISTRY OF FOREIGN AFFAIRS AND INTERNATIONAL COOPERATION (MAECI) RETURNS, DESIGNED TO BRING "MADE IN ITALY" TO THE WORLD THROUGH EVENTS HELD BY THE ITALIAN DIPLOMATIC-CONSULAR NETWORK IN OVER 100 COUNTRIES. FOCUS ON LIGHTING AND VIDEO BY INTERNI

Italian Design Day returns, the annual exhibition organized and promoted by the Ministry of Foreign Affairs and International Cooperation and the Ministry of Culture, with the contribution of ADI, FederlegnoArredo, ICE Agenzia, Salone del Mobile and Triennale Milano, to recount the stories and value of Italian design worldwide. The seventh edition, to be held on 9 March, will focus on the theme "Quality that Illuminates. The Energy of Design for People and the Environment", giving ample space to the lighting

and light engineering sectors. Again this year, the representatives of Italian design have been identified who will act as design ambassadors in the offices of the MAECI foreign network at seminars, conferences and initiatives designed to celebrate the exhibition. In collaboration with Interni, MAECI has conceived a project that tells the stories of companies and designers with an exhibition and a series of videos with interviews and a focus on beneficent production processes. The schedule can then be replicated by the foreign network, which will include it in its programming of events and meetings. *Paolo Casicci*

HOSPITALITY

P97. DOLCE VITA IN ROME 2.0

CONCRETA AND CABERLONCAROPPI COME TOGETHER AGAIN IN THE UMITÀ 36 LUXURY HOTEL IN ROME, A PROJECT INTERPRETING THE GENIUS LOCI OF THE ETERNAL CITY IN TERMS OF CONTEMPORARY HOSPITALITY

Fully customized with nothing standardized, the product of a fertile dialogue. This is the plus feature of Umiltà 36 in Rome, offering five-star luxury from the Shedir Collection chain in the central Trevi district. It has also rekindled the synergy between the CaberlonCaroppi studio, specializing in hotel design, and the Concreta company, to which the client entrusted the role of interior design contractor for furnishing the 47 private units laid out on four levels - 29 rooms and suites and 18 apartments - as well as communal areas. In keeping with tradition, the company based at Postalesio in Valtellina draws on the talents of highly skilled workers. "We began in 1989 as a local carpentry workshop, then we decided to enter the hotel industry," says Stefano Gavazzi, Concreta's owner. "It was a far-sighted decision. Today we work all across Europe, we've gained critical mass and build major structures. We've grown, we have 70 staff but we still produce all the wooden parts inhouse. We've remained carpenters, which was our original vocation." The mock-ups of a room and a sample apartment were ready back in 2019. But the conversion of the historic building, home to executive offices and commercial spaces for the previous twenty years, involved an important engineering, architectural and interior design project. The hotel has already reopened in its new guise imbued with refined atmospheres and history, intimacy and divertissement, art and design. The panoramic terrace with an open-air restaurant on the top floor will soon be completed, and part of the ground floor houses an Argentine-inspired gourmet restaurant, entrusted to the creators of El Portefino in Milan. "We've managed to give value to the communal areas and the hall, as well as the historic marble staircase leading to the rooms, restoring and showcasing the double height of the original plan on the ground floor, which over the years, due to the various uses of the building, had been lowered into a mezzanine level," point out the architects Chiara Caberlon and Ermanno Caroppi. Then the vertical thrust of the spaces, now offering stunning views, has been highlighted by the cultured use of full-height ribbed wooden paneling, made to design, recalling vivid fifties geometries, and by precise combinations with vintage pieces. As well as accessories, fabrics and lights made by the finest design brands. *Antonella Boisi*

YACHT DESIGN

P102. UNCONFINED

A FLUID SPACE INSPIRED BY RESIDENTIAL ARCHITECTURE THAT ELIMINATES THE BARRIERS BETWEEN THE INTERIOR AND THE SEA. THIS IS THE CONCEPT UNDERLYING THE NEW CUSTOM LINE 140'

custom Line 140' is the biggest yacht ever built by the brand in the Ancona shipyard. And it amounts to a challenge in terms of technology and volumes. The use of hybrid materials and carbon fiber enabled the weight to be lightened, so securing increased performance. But what amazes are the volumes and comfort on board. "Custom Line is a boat made to measure for its owner, who wanted a larger yacht than the one he already owned," comments Stefano de Vivo, CCO Ferretti Group. It was conceived by an experienced team consisting of Francesco Paszkowski Design (in its third partnership with Custom Line) working with the Ferretti Group's Product Strategy Committee and Engineering Department. Paszkowski developed both the external and internal lines, working in collaboration with Margherita Casprini and the Custom Line Atelier. "The design brief was aimed at a restyling of the existing planing line," explains the designer. "We worked to keep continuity with the brand's tradition, stressing certain distinctive elements such as the spaciousness and usability of the outdoor spaces. We introduced new stylistic features from other design fields, like automotive

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and residential architecture, and conducted careful research to bring out the forms and volumes through choices in line with trends in contemporary living. The style of the interiors is inspired by the luxury codes of residential furnishings and one of the key points in the whole project is the series of connections between the different areas, above all interior and exterior. Large earth-sky windows play an essential part in the architectural system. Inside they enhance contact with the sea and increase the flow of natural light. Outside they embody a graphic handling that intensifies the dynamism of the craft's profile. The heights of over two meters of the inner spaces and their fluid connections make the layout airy and living pleasant. The comfort is heightened by the dynamic interplay between the materials used and the details of the interior decoration: harmonious combinations of wood, oak floors, lacquered panels, leather ceilings and refined marble (glossy Orobito and smooth Giallo Etrusco in the bathrooms). And then there are the creations of iconic brands made in Italy – Minotti, Porada, Flexform, Flou, Casamiano, Gallotti&Radice, Maxalto – accompanied by bespoke furnishings to enhance that feeling of home away from home. Architectural solutions borrowed from residential design add original touches, such as the internal staircase in stylistic harmony with the external staircase connecting the Sun Deck and Upper Deck. Both reiterate the intent to eliminate visual barriers on board. "We wanted to offer large and sophisticated outdoor and indoor spaces that would maximize livability on board and guarantee the owner privacy and well-being, while accentuating the contact with the sea," concludes de Vivo. Mission accomplished!

Désirée Sormani

BOOKSTORE

P104. Emilio Ambasz Architettura verde & favole di design

edited by Fulvio Irace, Corraini Edizioni 2022, 172 pages, €25,00

Emilio Ambasz (Resistencia, Argentina, 1943) was a forerunner of the awareness of the environmental emergency and the need for a symbiosis between architecture and nature. As Fulvio Irace observes in the introduction to the volume: "[On leafing through the pages of the projectual, symbolic and programmatic fables that make up the volume,] the reader will find a further confirmation of the anticipatory value of his architecture. The theme of the reuse of the existing through the vivifying intervention of natural elements and that of urban forestation, perceived at the time in a distracted way, resonate in the new millennium as a culpable denunciation of the inadequacy of architectural circles, which have deliberately ignored a possibility of redemption that is now proposed by others as an absolute novelty." In fact, the collection of writings (from the early '70s until the early '90s) organized by Irace as 'stories' and illustrated both by Ambasz's project drawings and illustrations specially composed by Daniela Blandino, follows the idea that if "ideology fades with the wheel of time, the poetic essence of the fable resists time with its core of truth disguised as fairy tales for children." In this way the idea of the versatile Argentine architect to "conceive an architecture that symbolizes a pact of reconciliation between nature and human construction, an architecture that puts green above gray" (Ambasz) emerges from the drawings and writings that accompany the projects, recount principles and beliefs ("Fables for skeptics"), reflect freely on the discipline of design ("Notes on the task of designer"), and compose portraits of the protagonists of the project ("Elective affinities"). Ambasz writes: "A fairy tale, after all, is a ritual, and it is precisely in support of rituals that most of my work develops."

Poetics of Underground Space. Architecture, literature, cinema

by Antonello Boschi, Routledge 2022, 148 pages, € 43,13

A historical-critical investigation of the underground world, real and possible, is offered by the author in this illustrated essay, which suggests an interdisciplinary approach to understanding the reasons and figures of underground architecture. As Michael Jakob (Professor of History and Theory of Landscape at the HEPIA in Geneva) states, "the world beneath the feet (far from the head) has a globally negative value. More complex and layered than the sky, more ambiguous, because we imagine it as a source of extreme cold and heat, the mundus subterraneus generally remains not only invisible but also scarcely explored." However, while scrolling through the chapters of this slender volume we begin to appreciate the value of the 'submerged space' (Jules Verne, moreover, immortalized fantastic places and landscapes in his Journey to the Center of the Earth of 1864) and that of "excavation as the founding act of a house, a factory, a city." In fact, if architecture, apart from its origins in the tree hut of the Abbé Laugier, is

symbolically first and foremost a protective space, cave and shell, then thinking of the excavated underground space means approaching architecture from another viewpoint. "Passing below ground level makes it possible to invert the significance of construction and to make the variables of the above-ground world that govern architecture vanish into temporary absence," writes Antonello Boschi. "Thinking inside a chthonic environment translates into a tabula rasa with nothing to raze to the ground, replaced by a precise intention to erode that ground, acting as an infinite generator of places, doing without a corresponding quantity of horizons. There is no view of the outside to distract us from the volume in which we stand, no relationship of continuity beyond the cross-section we inhabit: at best we have glimpses, scraps, segments of sky that gather pure light."

Donne architetto nel Movimento Moderno

by Carmen Espejel, Christian Marinotti Edizioni 2022, 222 pages, € 26,00

The Italian word architetto has no feminine form. That said, it is true that women architects have always had quite a few difficulties in a world where the design of buildings was handed down as a male prerogative. In this book, with a certain deliberately energetic and polemical vein, typical of the rightful female claims and conquests interpreted over time until their extension in a militant key in the last fifty years, the author claims a sort of alleged 'primacy' of women in making architecture: "We can say that there are no 'women architects', since architecture is endogenous in women. It is basic anthropology: the home has a uterine character and manifests itself as a female symbol in relation to the tomb, the womb, the refuge. And in tradition it has been women's stronghold and territory." And again: "Women perceive complexity within unity, while men, especially critics, may see the same object as complicated and with an excess of design." In this way, in a panorama that traces history from the point of view of the "discrimination of women in the profession of architect", which contains many truths, the first part of the book finds starting points for the thesis supported by investigating domestic interiors from the boudoir to the kitchen, so bringing its account down to women architects in the heroic period of the Modern Movement. From this theme develops the second part of the book devoted to "four chronicles". Eileen Gray, Lilly Reich, Margaret Schutte-Lihotzky and Charlotte Perriand are the figures whose portraits reveal the difficulties in seeing their professional role acknowledged and the subordination that endures in the historiography compared to their male masters and colleagues. Of course, today we know how much is due to Charlotte Perriand in the furnishings signed by Corbu and we know the value of Lilly Reich in collaboration with Mies van der Rohe. But historical investigations along these lines still appear necessary.

Casa Balla. Dalla casa all'universo e ritorno

edited by Domitilla Dardi and Bartolomeo Pietromarchi, MAXXI Marsilio Editore 2021, 220 pages, € 30,00

The house of Giacomo Balla and his daughters Luce and Elica in Via Oslavia in Rome was opened to the public last year thanks to the MAXXI, which for the occasion held the exhibition of which this book is the catalogue. The event brought contemporary artists into contact with the past, of great relevance, as shown by the preservation of the interiors of the Futurist apartment. In the apparently contradictory mixture between the myth of the machine and industry (which did not yet exist) and the exploration conducted in the craft dimension, the Futurist avant-garde acted in keeping with the prospect of "placing itself outside and beyond modernism, overcoming functionalism as a priority, affirming an emotional value in material goods that bordered on animism and focused on the relation between people and things, recognizing the latter's right to decoration and enjoyment, but also to irreverence, an incisive personality," as Domitilla Dardi writes in her critical contribution "The First Hot House", which identifies a "slender line connecting the historical Futurist avant-garde to the neo-avant-garde of contemporary design." Casa Balla in Rome is a habitable synthesis of all this, an experimental creative forge projected into a miniature artistic dimension. "If the bourgeois and conservative taste speaks the language of durable, virtuoso craftsmanship, the one-off piece, the coordinated, Casa Balla responds with the ephemeral, the materials chosen for new physical properties, almost in complete indifference to obsolescence, replicable and cheap craftsmanship, immersive decoration" (Dardi). A continuous creative effort, translated into a domestic dimension and organized around the famous painted corridor, which makes a two-dimensional decoration a volumetric enveloping structure, transforming a left-over space into the strategic heart of the physical paths of invention. by Matteo Vercelloni