

# BIANCO ALLA PONTI

STYLING: GARIANNA LELLI MAMMI E CHIARA DI PINTO / STUDIO PERE. FOTO: MAX RÖHMEL. HA COLLABORATO MARTINA BIANCHI

Un'interpretazione che richiama i Sixties e sfida consuetudini e manierismi creando un audace total white che vede a confronto materiali eterogenei. L'ispirazione è alta, guarda al progetto Lo scarabeo sotto la foglia di Gio Ponti e Nanda Vigo del 1964/69. Ne abbiamo ripresi gli elementi: piastrelle, peluche, plexi e neon riscoprendone la modernità. Un'intramontabile piastrella bianca lucida in monocottura 10x10 cm (coll. Sistem C - architettura di Marazzi Tecnica) riveste le pareti e contrasta con la pelliccia ecologica Baloo di Sahco, per la base del tavolo, la nicchia sul fondo e, come divertissement, il pavimento. Il perimetro è sottolineato dai Led Archetto di Antonangeli. Morbide le poltroncine Peggy Chair (2015) di W. Sawaya per Sawaya & Moroni in mongolia. Sul fondo lo specchio Solid con cornice luminosa in vetro soffiato, di Agape. Sul piano in plexi, cristallo di Ghirò e oggetti in vetro di Fabrica. B.R.

# 02.2015 ENGLISH TEXT

35\_1,000,000  
WWW.FACEBOOK/  
ELLE DECOR ITALIA  
57\_MISCHER'TRAXLER  
62\_A VINEYARD LIKE A GARDEN  
68\_SUPERSENSE  
77\_STILT HOUSE 2.0  
83\_REGINE SCHUMANN  
90\_A HAVEN OF YESTERYEAR  
96\_THE FUTURE IS HERE  
106\_THE HOUSE THAT LIVED TWICE  
116\_IN ROME, A CHARMING  
SPACE OF JUST 70 M<sup>2</sup>  
126\_DESIGNER BIRD'S EYE VIEW  
136\_PERFECT AMAZEMENT  
150\_CREATIVE HARMONY  
**\_NEXT: TRENDS 2015**

wood and the other warm tones. The vintage design pieces and custom furniture make a visit to the apartment a treasure hunt in search of environments and stories. The natural consequence of research carried out by Dax and Joyce, who often head off on exotic trips and find special objects quite by chance. Joyce says: "Everything is interesting for us. Dax has a huge closet where he stores suggestions, photos of special places, environments."

## NEXT: TRENDS 2015

**It is the year of the expo which sees milan/italy at the centre of global attention with the theme "feeding the planet, energy for life". A focus, therefore, on food and eating habits but also on new lifestyle trends. Not forgetting thinking minds, colours, objects, ongoing projects, young designers who make of today our tomorrow. In 40 pages the new things to come By the editorial team - with the collaboration of Tamara Bianchini, Sebastiano Brandolini, Lisa Corva, Maria de Morais Oliveira, Angela Puchetti, Annalisa Rosso**

**EXPO IN THE SPOTLIGHT/** It's impossible to talk about 2015 without mentioning the World's Fair in Milan, which will open on 1 May with the theme "Feeding the Planet, Energy for Life". There will be 147 official participants, alongside numerous independent exhibitors and fringe events. Pictured: the Decumano, one of the first projects to be developed, and the Italian Pavilion (on the right, in the background), designed by Nemesi&Partners and conceived as a nursery where the seeds of Italy's future are cultivated.

**HAUTE CUISINE WITHOUT BORDERS/** An important challenge awaits Roberto Di Pinto, the new Executive Chef of the restaurant at the Bulgari Hotel in Milan and a great exponent of Mediterranean cuisine: the second edition of Epicurea which, from January to July 2015, will host the exhibition coordinated by Andrea Petrini, Food Curator, every month at the Bulgari Hotel in Milan. Fine food without borders with the top chefs of world cuisine: "It will be an incredible experience, an opportunity for growth and cultural exchange," stresses Di Pinto, who will present a signature dish as a tribute to the guest chef on each occasion. The most charismatic names will present the latest trends and the dishes that best symbolise their culinary research: Danny Bowien, Yoshihiro Narisawa, Inaki Aizpitarte, Virgilio Martinez, Magnus Nilsson, René Redzepi (chef at Noma in Copenhagen, voted the best restaurant in the world four times) and Luca Fantin. [www.bulgarihotels.com](http://www.bulgarihotels.com) **ARTISTS' FOOD/** "We will exhibit virtual food, made by artists and expressed with all the possible languages from art to literature, from cinema to photography, from architecture to design...", explains Germano Celant, curator of the Arts & Foods Pavilion, the thematic area of Expo Milano 2015 held at the Milan Triennale from 9 April to 1 November 2015. Over 800 pieces with sets decorated according to the period: the bar, the country kitchen, the futuristic lounge... "On the first floor, the exhibition will follow a historical route, where visitors can pass through different

stages of the history of art. The floor will be dedicated to works and environments from the period 1851-1960," continues Celant. On the second floor, the period 1960-2015.

In the photo, Leaning Fork with Meatball and Spaghetti II by Claes Oldenburg and Coosje van Bruggen, which highlights the strong relationship between art and food in Pop Art.

**CHIARA ONIDA/** Born in 1984, after graduating from the Politecnico di Torino, she attended the Master of Arts course at Central Saint Martins College of Art and Design in London, where she lives and works. She has worked with Martino Gamper and Studio Toogood, adopting their ability to observe and their obsession for detail. Breaking the mould, the collection of Murano glass vases made with Aut and Marco Zito for Salviati, is a result of the curiosity of experimenting with glass and techniques for working with it. [www.chiaraonida.com](http://www.chiaraonida.com) **FRANCESCO MEDA/** A thin blade of light like the mark of a laser envelops the bust of Francesco Meda. And it is precisely laser cutting technology that the young designer has chosen for his lamp. Bridge is a small suspended sculpture made from a thin sheet of brass. What is fascinating about this production process is the possibility of forging resistant materials: all you need is intuition and curiosity to transform metal into impalpable origami. That's the beauty of being a designer. [www.francescomeda.com](http://www.francescomeda.com) **ENERGY FROM SÃO PAULO/**

How did the Coletivo Amor de Madre from São Paulo, set up in 2009 as a small gallery, manage to become one of the most interesting research platforms for design in the world? The secret is in the name. "We cooperate," explains the founder Olivia Yassuda Faria. "We develop projects together with designers, artists and other brands. We are fantastic when it comes to helping talents. Our guideline is maternal love: there is nothing greater and it makes everything possible". [www.oletivoamordemadre.com](http://www.oletivoamordemadre.com) **GIO PONTI'S WHITE/** A bold all-white that sees heterogeneous materials compared. The inspiration is lofty: the "Lo Scarabeo Sotto La Foglia" project by Gio Ponti and Nanda Vigo of 1964/69, from which we have borrowed elements. Glossy white tiles (Sistema C - Architettura collection by [Marazzi](#) Tecnica) cover the walls and contrast with the softness of the Baloo faux fur by Sacho for the base of the table, the recess and the floor. The Archetto LED lights by Antonangeli outline the perimeter. Peggy Chair armchairs by W. Sawaya for Sawaya & Moroni. In the background, the Solid mirror by Agape. On the plexiglass table top, crystal by Ghirò and glass objects by Fabrica. **BRISTOL, GREEN CAPITAL/** Bristol has been awarded the title of European Green Capital 2015 for its commitment to environmental sustainability and urban innovation. What gave Bristol the edge over other cities was its ability to manage the transport and energy sectors and come up with a model to expand the green economy in Europe. They also took note of the fact that 50,000 residents have got involved in green activities and the number of cyclists has doubled in recent years. [www.Bristol2015.co.uk](http://www.Bristol2015.co.uk), [www.VisitBristol.co.uk](http://www.VisitBristol.co.uk)

**SLIM SHADOWS/** Wiry structures that create a shadow effect. In the foreground the polyurethane and steel Flow Stool designed by Francesco Rota for Mdf Italia, and Tulu by K.

Takahama for Cassina in metal rods and leather. The slender hexagonal-topped Emil coffee table by Frank Rettenbacher. On the wall, the Tequila Sunrise jug and glass from Mist-o. The Mate valet stand by A+B for Living Divani stands tall and slim in steel tubes, sheet metal and PVC. Lastly, the metal and leather Popsi lounge chair designed by Ferruccio Laviani for Lema.

**MICHELE DE LUCCHI/** Looks all set to be a superhero year for the architect and designer who has turned the understatement into his personal style code. In Milan, thanks to the Expo, his ongoing projects include the Zero Pavilion, the Intesa SanPaolo one on the Decumano and the Unicredit building in Piazza Aulenti, while others already open to the public include the Agorà in the courtyard of the Sforzesco Castle and Oxigen in Parco Nord. He is designing La Passeggiata for Workplace 3.0. What is the Zero Pavilion at Expo 2015? An area measuring 10,000 m<sup>2</sup> at the Western entrance that serves to introduce visitors to the theme of food. It is designed to look like a landscape with mountains, hills and a large central valley. Access is via a small door, taking visitors along a multi-themed path through the different moments in the evolution of civilisation. For the Salone del Mobile 2015 you are presenting La Passeggiata for Workspace 3.0: what scenarios are you envisaging? The idea of La Passeggiata refers to the fact that we are increasingly on the move, away from desks in the workplace. The idea of movement is important from a metaphorical point of view: as you walk you look at a changing panorama, like it or not we are subject to change. There will be four areas destined respectively for encounters (agorà), individual work (cabins), formal meetings (club lounge) and technology (workshop). The scenario is one of a natural world with trees, aquariums and animals. [www.amdl.it](http://www.amdl.it) **HAPPINESS**

**IS A BICYCLE/** The urban bike continues to clock up both miles and fans: according to the ECF Cycling Barometer, first place goes to the Netherlands and Denmark, while Italy comes in seventeenth (data from 2013). In Copenhagen (European Green Capital 2014), more than a third of the citizens go to work by bicycle. And even NYC is a convert, and also has a new bike sharing service. Look at [grablifebythehandlebars.net](http://grablifebythehandlebars.net), with photos of Bike New Yorkers in pure Sartorialist street-style. Cyclists yes, but techno-chic ones. **CITY WALKER/** "I have taken long walks in Los Angeles, New York, Rome, Dubai, Shanghai, as well as Milan," explains the architect Sebastiano Brandolini, in the book 'Milano - A piedi nella metropoli' ("Milan - Walking in the City"), "they started off as little trips then, I added research to the pleasure element". Walking is a way of discovering urban changes and meeting unexpected people. "It is better to walk: in half an hour you can travel a couple of miles and consume about 120 calories." An expanding habit, as opposed to the domain of the car. **BLACK AND WHITE**

**JUNGLE/** Echoes of the jungle on the strictly b&w wall, featuring Pardus animal print velvet from Osborne & Little's Keshi collection. The carpet by Studio Job for Nodus remains in keeping with the theme. Ron Gilad's bench designed for Molteni&C is covered with Manaos Perroquet velvet featuring a design by Christian Lacroix for Designers Guild. Nature provided the inspiration for the teapot from Segno Italiano, the

vases by Sebastian Wrong for WrongforHay, the Dazzle Macaw Bird from Lladrò and the crocodile by Daniela Mola. On the right, the beech 114 Nuvola Rossa bookcase by Vico Magistretti for Cassina; a Naga snake from Osborne & Little's Chandor collection by Lorca. Hanging up is Laura Marin's Tie Lamp designed for Incipit Lab. **OFFICE REVOLUTION/** The office is at the heart of contemporary design. Patricia Urquiola has designed the Openest Plume screen for Haworth to create secluded corners even in an open-plan workspace. Konstantin Grcic has designed the Allstar chair for Vitra, offering office workers the same sense of familiarity they would find at home. The Bureau Metallique design from Vitra, designed by Jean Prouvè, has been engineered and equipped with a cable duct. The Lampe Gras lamp is by Bernard Albin-Gras. **THE**

**BIENNALE OF OKWUI ENWEZOR/** Exhibitions, museums, universities, publishing, African, European and Asian art. And there's more.. video and photography, photojournalism, theories on migration, architecture and urbanism in African cities. These are just some of the interests of Okwui Enwezor, Nigerian curator and art critic who has been the Director of the Haus der Kunst in Munich since 2011. He will be directing the 56th International Art Exhibition in Venice in 2015. The exhibition will be permeated by a layer of overlapping filters used to reflect on the present state of things, such as Liveness: on epic duration, Garden of Disorder and The Capital: a live reading. The first will be a dramatization of the exhibition space, with works that already exist, but also contributions made specifically for the event. The second will explore the current state of things, to read the Giardini, with its ramshackle assemblage of pavilions as the ultimate site of a disordered world, of national conflicts. The third is dedicated to the capital: a core part of the section features readings from Das Kapital by Marx, every day for almost seven months. **LADY**

**INNOVATION/** A mindful, determined young woman who has turned the turban into an essential item of clothing. A detail that has nothing to do with her look, but rather with a precise method of working. Helen Nonini, born in 1979 in Egypt of an Egyptian mother and an Italian father, spent her childhood and adolescence between Africa and the Middle East, and in 1991 she moved to Italy. Her growth and development are the result of a synthesis between two cultures. But it is from the eastern one that she has taken an ability to listen carefully and willingly, something that allows her to create "a mechanism of learning from contamination". After seven years in the world of finance, in 2007 she took on the role of top manager at Quintessentially, a luxury agency operating in every corner of the planet. An all-encompassing professional experience that she sums up in the book "Professione Problem Solver" (Professione Problem Solver): the story of a charming eager beaver who, despite her insecurities, always manages to find a solution. Helen has spent the last five years concentrating on her Brand Experience Advisory studio. In 2013, she won the call for tenders put out by Audi to build Audi Innovative Thinking, a platform that brings together ambassadors of innovation, able to create empathy for the brand. "I move within corporate entities not bound by subordination and I try to solve problems by observing them

from different angles." [www.helennonini.com](http://www.helennonini.com) **SHINING TABLE/** Pastels and trendy iridescence for the new-look table. In the foreground, 2 pieces from the Jellies series by Patricia Urquiola for Kartell and Tommy glass, Saint-Louis. Totems of plates and carafes. First on left: vase by Trine Weng for Casalinga and Jellies by Kartell, on top, Chapeaux bowl by Milia Seyppel for Lyngby. Middle totem, bottom to top: Container by Sebastian Herkner for Pulpo, Jellies fruit plate, Casalinga Bowl and Serving plate, Sunset vase by M. di Loreto for IncipitLab, Jellies glass. On right, from bottom Nuvola by Casalinga, Container High by Pulpo, Jellies charger plate and tumbler, Casalinga side plate. Held out from right, Reel by Leonardo Talarico for Dimensione Danza.

**AN ITALIAN-STYLE MASTER'S DEGREE/** During the Expo year, the Spd and Iulm schools will be offering a Master's Degree in Food Design. A multidisciplinary approach recounts the link between food and creativity. The lecturers include Marti Guixè (designer) and Davide Oldani (chef). Both base their work on respect for the raw ingredients. "I like Oldani's energy, passion and capacity for innovation," says Guixè. "Marti is an acrobat of thought, which he stimulates by forcing you to reflect," says Oldani. [www.masterfoodesign.com](http://www.masterfoodesign.com) **DOUBLE ANNIVERSARY/** This year marks the centenary of the death of Le Corbusier: the visionary man who gave us not only the legendary chaise-longue and armchairs designed with Charlotte Perriand and Jeanneret (LC Collection, celebrated by Cassina with an ecogreen reinterpretation), but also the Cité Radieuse in Marseille. It has also been 50 years since the consecration of another of Le Corbusier's masterpieces, the Notre-Dame-du-Haut church in Ronchamp. An excuse to go there, sit in the light and in silence, and be grateful to those who, with their designs, give us beauty and dreams. [www.fondationlecorbusier.fr](http://www.fondationlecorbusier.fr), [www.cassina.com](http://www.cassina.com)

**MATERIALS 2015/** A green approach for ultra-evolved technologies dedicated to new living styles. From left: Biomattone by Equilibrium in natural beton; rod painted with Sikkens Alphacryl SF R0.50.4 water-based paint; Viroc panel, Bonomi Pattini; resting on the circle, panel in Primofiore UA90 resin by CC Cube Design for Cleaf. Right, polyurethane-based Purenit, Bonomi Pattini; two tiles from the Tierras collection by Patricia Urquiola for Mutina; in multi-faceted crystal, Diamante by Ghirò for Glass Academy; mini-table in Fenix NTM® by Arpa Industriale. **IN THE ERA OF THE MAKERS/** Ten years have passed since Massimo Banzi invented Arduino, the board for learning the principles of electronic programming online. Our vocabulary has become enriched with a new word: "maker". The maker culture is a culture of open-source work that allows people to share their knowledge. "It means experimenting with alternative design methods," specifies Alessandro Masserdotti,

from the dotdotdot studio. The design process follows a different route: the development of the prototype is followed by its publication on Kickstarter, in the search for financial backers. If it is convincing enough, it attracts investors and is produced. "Makers experiment, but they don't follow the traditional path," says Stefano Maffei, lecturer at the Politecnico di Milano and one of the endorsers of Polifactory, the recently launched Makerspace. "Their approach is not based on the object, but on the need to resolve a problem." Makers also share their workspace: FabLabs (fabrication laboratories). The first FabLab was created in 2003, at the MIT in Boston. "Officine Arduino was the first to open in Italy, in 2011. These are spaces for social innovation, places whose potential for innovation is based on contamination." Italy possesses the perfect characteristics to further this movement," concludes Masserdotti.

"Let's allow them to do so. Their actions will speak for them." **NEW TEXTILE 2015/** Swinging London or Psychedelic style for the new 2015 fabrics. T15016 velvet from Dedar for the turntable. For the 33 rpm sleeves, clockwise from bottom left: Gazel cotton from Osborne & Little; coral Tatlin velvet from Rubelli; Jap patterned red lacquer satin from Sahco; below, Tache Toile linen by Paola Navone for Dominique Kieffer. Esprit China for Sacho's Dragon velvet in two variants; Chameleon by Paola Navone for Dominique Kieffer and Gropius velvet from Rubelli over Aurelia grey velvet from Designers Guild. In the centre, Amazilia Velvet from Harlequin. In the background, Argentina 120 silk taffeta from Dedar. Ic Light lamp by Micheal Anastasiades for Flos.

**THE SUPREMACY OF WOOD/** Today, wood is used to make large multi-storey buildings, considered a powerful competitor of concrete and steel. Thanks to bonding systems, wood can meet strict structural requirements, acts as thermal mass in terms of energy, and no longer catches fire like before. For example, Shigeru Ban has built the Tamedia Office Building in Zurich, a wooden building 24 metres tall for offices. But to consider wooden construction, forests need to be close to building sites, to reduce transport costs. In the photo, the rendering of the new Swatch and Omega headquarters in Biel, Switzerland, designed by Shigeru Ban.

**GILAD'S CUBE/** Ron Gilad must have had a lot of fun making the Glass Cube, the showroom designed for Molteni&C in the manufacturing hub of Giussano: 400 m2 of bizarre installations surrounded by large windows.

Classical and contemporary pieces are cut, hung and put together according to Donald Judd-style geometries. While a game of 3D mapping projections changes a room in a kaleidoscope of colours and styles. Ron Gilad's stinging irony is evident, as is the quality of Molteni&C. [www.molteni.it](http://www.molteni.it)