

# INTERNI



**Interiors Architecture**  
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COLFEDY & ASSOCIATES, LOT 1K,  
MARCO MERENDI, PAOLO ROMANO

## Il contagio del cinema

## Design to the architecture

**FRAGGI ORIGINALI  
METALLI CRASSET**

**Indesign**  
**GRAFISMI**  
**IL CORPO E I SUOI OGGETTI**

**ROTSCHACH DESIGN**  
ADRIANO ROTSCHACH

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OTTOBRE/OCTOBER 2011



**IN COPERTINA:** LE BALZE IN OPALFLEX DELLA LAMPADA DA SOFFITTO VELI, DISEGNATA DA ADRIANO RACHELE PER **SLAMP**, CREANO UN VIRTUOSO GIOCO GRAFICO CHE RICORDA LE 'MACCHIE DI RORSCHACH'; UTILIZZATE IN PSICOMETRIA E IN PSICODIAGNOSTICA PER VALUTARE LA PERSONALITÀ DELLE PERSONE. DISPONIBILE IN SEI COLORI, LA LAMPADA VELI È STATA PRESENTATA QUEST'ANNO NELLA VERSIONE VELI PRISMA REALIZZATA CON SOTTILI VELI IN LENTIFLEX, UNA FINITURA AD EFFETTO LENTICOLARE CHE ESALTA LA LUCE SPRIGIONATA AL SUO INTERNO. SULLO SFONDO DELLA COPERTINA, IN ALTO, I DECORI A INTARSIO CHE IMPREZIOSISCONO LE ANTE DEL MOBILE D.STYLE-C DISEGNATO DA GIANCARLO VEGNI PER **FASEM**.

**ON THE COVER:** THE OPALFLEX RUFFLES OF THE VELI CEILING LAMP DESIGNED BY ADRIANO RACHELE FOR SLAMP CREATE A VIRTUOSO GRAPHIC EFFECT SIMILAR TO THE RORSCHACH INKBLOTS USED IN PSYCHOMETRICS AND DIAGNOSTIC PSYCHOLOGY TO INVESTIGATE PERSONALITY TRAITS. AVAILABLE IN SIX COLORS, THE VELI LAMP WAS PRESENTED THIS YEAR IN THE VELI PRISMA VERSION, MADE WITH THIN VEILS OF LENTIFLEX, A LENS-EFFECT FINISH THAT ENHANCES THE LIGHT EMITTED INSIDE THE FIXTURE. ON THE BACKGROUND OF THE COVER, AT THE TOP, THE INLAID DECORATIONS OF THE DOORS OF THE D.STYLE-C CABINET DESIGNED BY GIANCARLO VEGNI FOR FASEM.

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TRA I *protagonisti* DELL'ULTIMO SALONE EMERGE LA FIGURA POSSENTE DI *Jean Nouvel*, AUTORE DI *numerosi progetti* CHE RISPONDONO ALLE ESIGENZE DI *alto standard* DEL *design* MA SOTTOLINEANO IL LORO *forte legame* CON IL *pensiero architettonico*

# Ceci n'est pas DESIGN

di Alessandro Rocca

**A**bito nero e testa rasata, sempre, Jean Nouvel ha quel look piuttosto aggressivo, dark e vagamente maudit, che spesso accompagna gli architetti francesi.

Ma quando si conversa con lui si rivela un carattere completamente diverso. Attento e disponibile, Nouvel non procede per slogan, come spesso capita agli archistar di lungo corso, ma entra nello specifico di ogni concetto con ragionamenti dettagliati che aiutano a comprendere e a dipanare la complessità del pensiero progettuale. I progetti di design che quest'anno ha presentato al Salone del mobile sono stati numerosi, con un mix di oggetti nuovi e alcune riedizioni ampliate con significativi aggiornamenti. Un aumento di interesse e di attività che coincide con il potenziamento di JND, Jean Nouvel Design, una task force nata nel 1995 e interamente circoscritta al design. A questo proposito, Nouvel racconta dell'idea, che si dovrebbe realizzare nei prossimi mesi, di aprire a Parigi uno showroom completamente dedicato al suo design, cioè alle realizzazioni di JND e alle riedizioni dei progetti elaborati in passato dallo storico Atelier Jean Nouvel. Una specie di prototipo,

un'anticipazione di questa nuova avventura si è potuta vedere alla Design Week parigina dove JND ha raccolto tutta la produzione in un unico ambiente, l'arredamento secondo Nouvel.

L'inedito effetto d'insieme di questo gruppo di arredi, pensati in epoche e occasioni diverse e prodotti da aziende diverse, rivela un atteggiamento progettuale dal profilo molto marcato. Alcuni di questi elementi, la maggior parte, sono nati in rapporto a progetti di architettura come, per esempio, le poltrone del Saint James hotel. Prodotte da Ligne Roset, appartengono a uno dei progetti che, alla fine degli anni Ottanta, consolidarono la fama appena raggiunta grazie all'enorme successo dell'Institut du Monde Arabe che, da parte sua, resta tra gli edifici più innovativi e memorabili del secolo appena passato. Un ricordo del Marshmallow di George Nelson? "Sì, certo", risponde Nouvel, "ma rielaborato in modo non sistematico. È stata un'idea chiara che si è realizzata in modo semplice". E, in effetti, qui come in altri oggetti è evidente come la chiarezza e la forza dell'idea si esprimano in modo lineare e preciso ottenendo un risultato molto efficace.



IN  
GN

SOPRA: LA LAMPADA MICRO TELESCOPIC PRODOTTA DA **PALLUCCO**, ALLUNGABILE FINO A UNA LUNGHEZZA DI 2,20 M CON UN SEMPLICE TOCCO.

SOTTO, LA SERIE DI IMBOTTITI VIENNA, DISEGNATI DA NOUVEL PER IL SOFITEL HOTEL E PRESENTATI QUEST'ANNO DA **WITTMANN**: UN SISTEMA DI ELEMENTI COMBINABILI CON POSSIBILI VARIANTI NELLE DIMENSIONI E NEGLI ACCESSORI.

NELLA PAGINA ACCANTO: UN RITRATTO DI JEAN NOUVEL, 66 ANNI, E LA BOITE À OUTIL, LA CASSETTA DEGLI ATTREZZI IN SCALA GIGANTE CHE, DA UN PROTOTIPO DEL 1987, È STATA RIPRESA QUEST'ANNO COME OGGETTO DOMESTICO MULTIFUNZIONALE, PRODUZIONE **DECAYEUX**.







SOPRA, DA SINISTRA: LA POLTRONCINA SAINT JAMES RIEDITATA QUEST'ANNO DA **LIGNE ROSET**, DERIVATA DAGLI ARREDI DEL RISTORANTE DELL'HOTEL SAINT JAMES; IL CONTENITORE GIREVOLE A DUE ANTE IN METALLO VERNICIATO CHE QUEST'ANNO HA AMPLIATO LA FORTUNATA SERIE LESS, NATA PER LA FONDAZIONE CARTIER E PRODOTTA DA **UNIFOR**.

ACCANTO: HOOK, NUOVA PRODUZIONE **METHIS**, UNA PARETE DIVISORIA A SUPERFICIE CORRUGATA SU CUI SI POSSONO INSERIRE PORTE, MENSOLE E CONTENITORI.

SOTTO: IL NUOVO SISTEMA DI SEDUTE SEMPLISSIMO DISGNATO PER **LIGNE ROSET** E ISPIRATO ALL'AMBIENTE FITNESS, COMPOSTO DA PANCA, CHAISE LONGUE, SEDIA E POGGIPIEDI A SEZIONI SOTTILISSIME.

Come nel disegno minimalista del mitico tavolo Less, pensato nel 1994 per la sede della fondazione Cartier e prodotto da Unifor. Una forma di sintesi estrema, quasi un archetipo che verrà in qualche modo ripreso nel monumentale tavolo KM, sempre Unifor, inventato per il più importante progetto italiano di Nouvel, il Kilometro Rosso della Brembo, il parco tecnologico che costeggia l'autostrada A4 all'ingresso di Bergamo. "Amo disegnare tavoli, dice Nouvel, perché il tavolo è come un ponte e deve avere una sua solidità chiaramente percepibile, anche massiccia". Tavoli ma anche poltrone e divani, come la serie Vienna, disegnata per il Sofitel hotel e prodotta da Wittmann, e come SEMPLISSIMO, nato per un albergo in Giappone e prodotto da Ligne Roset. Progetti diversi ma uniti da un tocco

speciale, qual è il segreto di questa armonia così precisa e così specifica? "I progetti, risponde Nouvel, sono il risultato di un processo di decantazione, quando si vuole essere troppo eleganti si cade facilmente nella pretenziosità o anche nel ridicolo. È una questione di equilibrio e io punto sempre a raggiungere una sensazione di naturalezza e spontaneità". Per Nouvel, naturale è senz'altro quello che si può ricollegare a una sua identità di architetto francese, a una tradizione modernista che vanta predecessori importanti come Le Corbusier e Jean Prouvé, la ginnastica surrealista della villa di Noailles, di Mallet-Stevens, la tensione asciutta di un francese di adozione come Luis Buñuel. Ma questo patrimonio di cultura non pesa, per fortuna, e si scioglie in immagini nette che



LA TABLE AU KM È UN TAVOLO IN LEGNO DI PRESENZA MONUMENTALE: È LARGO 85 CM E HA UNA LUNGHEZZA TEORICAMENTE INFINITA. NATO PER IL KILOMETRO ROSSO, È PRODOTTO DA **UNIFOR**.

SOTTO: LA POLTRONA E IL POUF SIMPLE BRIDGE, RIPROPOSTI QUEST'ANNO DA **LIGNE ROSET**, SONO UNA RIEDIZIONE DELLA SERIE ELEMENTAIRE DISEGNATA DA NOUVEL NEL 1990.

occupano lo spazio con equilibrio perfetto. "Per esempio, continua Nouvel, Simplissimo per me è come una specie di deduzione, facile a fare ed esteticamente corretto. È il frutto di una decantazione ed è elementare, naturale. Sia nel design che nell'architettura sono contro l'hi-tech, non cerco mai l'esibizione della struttura, il culturismo." Oggetti semplici e piani che talvolta giungono al limite del silenzio, come la Boite che quest'anno ha rivisitato per due gallerie d'arte, Gagosian e Patrick Seguin: una colossale cassetta per gli attrezzi che può essere contemporaneamente un contenitore, una panca o un tavolo o che si può interpretare come un oggetto enigmatico e onirico. Più domestici, ma altrettanto eleganti, gli arredi per Ligne Roset (Simplissimo, Simple Bridge e Saint James) dove, dice Nouvel, "ho cercato un design senza stile, basato solo sull'ergonomia e sul comfort", un funzionalismo puro che si riallaccia alle origini del moderno. Come negli arredi disegnati per Pallucco, la lampada microtelescopica o il tavolo Grand Ecart, Nouvel sa condividere il piacere di un riferimento colto che può anche restare inavvertito o inconscio ma che gioca con il ricordo delle macchine celibi di Marcel Duchamp. Macchine e arredi perfetti che rispondono alle esigenze di alto standard del design ma che si distinguono per un approccio creativo e tecnico che appartiene al pensiero architettonico. Meno orientato all'exploit nel tempo breve e più attento agli equilibri, a quella naturalezza che consente di durare oltre la performance di un'unica stagione.





creation of new scenarios, Matali has managed to find patrons for niche projects, where it is possible to give more to a limited number of persons. Over time, she has constructed a portfolio of inventive, 'optimistic' works, of great consistency. Her career, after graduating from the ENSCI in Paris, began at the Milan Triennale (1992), where she showed Domestic Trilogy, her diploma project, and where she met Denis Santachiara, with whom she worked for some time in Milan. Then she met Philippe Starck, with whom she worked at Thomson Multimedia, becoming the director, in 1994, of Tim Thom, the design center of Thomson. In 1998 she was at the first edition of the Salone Satellite with 'Quand Jim monte à Paris' (produced by Domeau & Pérès, 2005), a spare bed for unexpected guests, a sort of manifesto of her approach of intervening in domestic rituals with new types of objects. In 1997 she won the 'Grand Prix du Design de la Ville de Paris'. In 1998 she opened her own studio in Paris. In 2003 she began to work with the Hi Hotel chain, designing its hotel in Nice, followed in 2010 by the Dar Hi in Nefta, Tunisia, and in 2011 by the Hi Matic in Paris. In 2002 the MUDAC of Lausanne organized her first retrospective, which was later seen at the Victoria & Albert Museum in London and the Grand-Hornu in Belgium. In 2006 she was at the Cooper Hewitt in New York, with the exhibition Soundscapes. In 2011 a important monograph was published by Rizzoli on her work, and her exhibition Blobterre opened at Centre Georges Pompidou in Paris (1 October 2011 – 5 March 2012). Her hotels are to experience, not to narrate. They break the traditional codes, proposing new typologies. They are absolutely eco-compatible, imposing new rituals. Everything is designed, down to the smallest details (in Nice she even designed the beach), so that hospitality becomes a new experience. These are singular precursors of things to come, but without being disorienting. Their atmospheres are reassuring, stimulating, contemporary. All her projects, in a way, are forerunners, starting with the incredible café created for the exhibition "L'objet désorienté au Maroc" (Musée des Arts Décoratifs, Paris, 1999), with humble objects found in the bazaars of Barbès (hassocks made with patches of plastic filled with polyurethane, lamps made with clothespin baskets, etc). The next year those projects became part of the Edra collection, representing one of the first examples of design of transformation for an industrial company. Speaking of the exhibition that opens in October at Centre Pompidou, Matali says: "Blobterre will be a new imaginary botanical territory for visitor-explorers. It will be a world apart with its own odors, colors, moods, conceived to make visitors interact". "I'm interested in life", she concludes, "and the potential objects have to diversify life and make it evolve. I want to suggest curiosities, to propose something active: the project should always be action". Because she wants to produce new relationships, because her design vision coincides with her vision of life, Matali knows how to be interested in others, on any occasion, revealing a sense of generous openness. - **Caption pag. 72** Matali Crasset holding the "Torche" pendant in 18k white gold with semiprecious stone, which she has created for Le Buisson. On the facing page: drawing for the exhibition Le Blobterre de Matali, an artificial garden to explore, at Centre Georges Pompidou in Paris from 1 October 2011 to 5 March 2012. Below, 'the nest', one of the four woodland dwellings made for Le Vent des Forêts, a rural space for contemporary art in the department of Meuse, in the Lorraine region. Six villages have invited artists to create on-site works for 14 years, and 90 works are already on view for visitors. - **Caption pag. 73** To the side, collections of pastry utensils, produced by Alessi. Lower right, Dijon lantern, installed in the cathedral of Saint-Bénigne in Dijon. Below, Dynamic Life modular divan for Campeggi, 2011. - **Caption pag. 74** The Roots carpet for Nodus, made in a limited edition, in handwoven wool. - **Caption pag. 75** Above, the Court Circuit LED lamp for Danese, 2011. The diffuser is made with FR4, the material of the printed circuit required by LED technology, while the structure is in steel and anodized aluminium. Double Side chair in wood, seat and back covered in felt, produced by Danese, 2011. With a small, intuitive gesture, the back moves to become a small surface on which to write, to use a computer, to eat or play. - **Caption pag. 76** On the facing page: views of the hotels designed by Matali Crasset for the chain Hi Hotel. Above, the terrace with swimming pool, a corridor and an interior and exterior view of a hotel room in the Dar Hi Hotel in Nefta, Tunisia. Left, center and below, a common area and a room in the new Hi Matic Hotel, on Rue de Charonne in Paris. Right, center and below, a room and the bar in the Hi Hotel in Nice.

## CECI N'EST PAS DESIGN p. 78

by **Alessandro Rocca**

One of the protagonists of the latest Salone was Jean Nouvel, creator of many projects that respond to the needs of high-quality design while underlining their strong links to architectural thought. Black suit, shaved head. Jean Nouvel always has a rather aggressive, dark and vaguely maudit look, in

some ways typical of French architects. But when he talks his character turns out to be completely different. Careful, open, Nouvel doesn't trot out slogans as architects often do. He gets down to the specificities of each concept, with detailed reasoning that helps us to understand complex design thinking. The projects he showed this year at the Salone del Mobile were many, a mixture of new objects and updates. This boosted focus on design coincides with the development of JND, Jean Nouvel Design, a task force formed in 1995. Nouvel talks about the idea, for the months to come, of opening a showroom for his design works in Paris, featuring the creations of JND and reissues of the projects done in the past with the historic Atelier Jean Nouvel. A sort of prototype for this new adventure was seen at Design Week in Paris, where JND put together all its production in a single environment. The original overall effect of this grouping of furnishings, designed in different eras for different occasions, produced by a range of companies, reveals a very clear profile. Some of the pieces were created in relation to architectural projects, like the chairs of the Saint James Hotel. Produced by Ligne Roset, they belong to one of the projects that, at the end of the 1980s, helped to consolidate the fame achieved due to the enormous success of the Institut du Monde Arabe, one of the most innovative and memorable buildings of the last century. A reference to the Marshmallow by George Nelson? "Of course", Nouvel responds, "but reworked in a non-systematic way. It was a clear idea that took form in a very simple way". As in other projects, it is evident that the clarity and force of the idea are expressed in a linear, precise way, achieving a very effective result. As in the minimalist design of the legendary Less table, created in 1994 for the headquarters of Fondation Cartier and produced by Unifor. A form of extreme synthesis, almost an archetype that would be somehow reprised in the monumental KM table, again made by Unifor, invented for the most important Italian project by Nouvel, the Kilometro Rosso of Brembo, the technology park along the A4 motorway just outside Bergamo. "I love to design tables – Nouvel says – because the table is like a bridge, and it has to have a clearly perceptible, even massive solidity". Tables, but also armchairs and sofas, like the Vienna series designed for the Sofitel Hotel and produced by Wittmann, and like Simplissimo, invented for a hotel in Japan and produced by Ligne Roset. Different projects, but all with a special touch. What is the secret of this precise harmony? "The projects – Nouvel responds – are the result of a process of distilling. If you want to be too elegant, it is easy to become pretentious or even ridiculous. It's a question of balance, and I always try to get to a sensation of naturalness, spontaneity". For Nouvel, what is natural is undoubtedly what can be linked back up to his identity as a French architect, to a modernist tradition whose ancestors are Le Corbusier and Jean Prouvé, the surrealist gymnastics of the villa of Noailles, of Mallet-Stevens, the terse tension of an elective Frenchman like Luis Buñuel. But this cultural heritage doesn't weigh things down, it translates into clear images that occupy space with perfect equilibrium. "For example – Nouvel continues – Simplissimo, for me, is like a sort of deduction, easy to make, aesthetically correct. It is elementary, natural. In both design and architecture I am against high-tech, I never try to display the structure, to show off the muscles". Simple, plain objects that at times border on silence, like the Boite he has reworked this year for two art galleries, Gagosian and Patrick Seguin: a colossal drawer for tools that can simultaneously be a container, a bench or a table, or can be interpreted as an enigmatic, dreamy object. The furnishings for Ligne Roset (Simplissimo, Simple Bridge and Saint James) are more domestic but equally elegant. Nouvel says "I have tried to make a design without style, based only on ergonomics and comfort", a pure functionalism that connects back to the origins of the modern. As in the furnishings designed for Pallucco, the microtelescopic lamp or the Grand Ecart table, Nouvel knows how to share the pleasure of an erudite reference that might also remain unnoticed or unconscious, but still plays with the memory of the celibate machines of Marcel Duchamp. Perfect machines and furnishings that respond to the needs of high design standards, but also stand out for a creative and technical approach that belongs to architectural thinking. Not in search of short-term exploits, more concerned with balance, with the kind of natural quality that makes things last over time. - **Caption pag. 79** Above, the Micro Telescopic lamp produced by Pallucco extends to a length of 2.2 meters with a simple touch. Below, the Vienna upholstered furniture series, designed by Nouvel for the Sofitel Hotel and presented this year by Wittmann: a system of components with possible variations of size and accessories. On the facing page: portrait of Jean Nouvel, 66, and the Boite à Outil, the tool drawer on a giant scale, from a prototype dated 1987, reissued this year as a multifunctional domestic object, produced by Decayeux. - **Caption pag. 80** Above, from left: the Saint James chair reissued this year by Ligne Roset, based on the furnishings of the restaurant of the Saint James Hotel; the rotating two-door cabinet in painted metal added to the popular Less series, created for Fondation Cartier and produced by Unifor. To the side: Hook, a new product by Methis, a divider partition

with a corrugated surface, on which doors, shelves and cabinets can be inserted. Below: the new Simplissimo seating system designed for Ligne Roset with an eye on fitness spaces, composed of a bench, a chaise longue, a chair and a footrest. - **Caption pag. 81** The Table au Km is a wooden table with a monumental presence: 85 cm wide, with a theoretically infinite length. Created for Kilometro Rosso, produced by Unifor. Below: the Simple Bridge hassock and chair, reissued this year by Ligne Roset, based on the Elementaire series designed by Nouvel in 1990.

## THE BODY AND ITS OBJECTS p. 82

by **Stefano Caggiano**

Useful tools whose natural functions make them extensions of living physical processes. Projects on the borderline between fashion and design that explore the dimension of the object, starting with the body. The cane with which a blind person experiences his surroundings is not a mere thing among things, but an integral part of the sensorimotor apparatus of his body. There are two dimensions of corporal existence: the body as anatomy, treated by medicine; and the body as a living device that sees, touches, embraces, also with the help of useful objects. In this perspective the research of the young Finnish designer Sruli Recht – with Qanah, an elegant cane for the unsighted in white larch, and Stone Blind, a glasses-mask in Carrara marble – takes on a precise meaning that also has to do with normal bodies (consider the Masked In Flight gasmask project). From a motor-functional viewpoint, in fact, all useful objects represent examples of living corporal implementation. This is why the mind does not need to think about the pen as the hand writes, or about the shoe as the feet walk – and why the idea of Studio Swine of using human hair as a ‘renewable’ material for the Hair Glasses line doesn’t seem that preposterous after all. But the knot that connects the body and the dimension of objects, precisely because it is so intense, also has disturbing overtones, revealed by Francesca Menichelli with her pack in the form of an infant, the Inner Child. The young fashion designer, who lives and works in London, openly states her contrasting feelings regarding clothing, our “consciously selected second skin”, intimate yet exposed to the gaze of others, never offering any guarantee of complicity. “Something was wrong in my relationship with clothes”, she says, and something had to be done to make them “speak my language”: a language that makes no distinction between segments of the body and segments of the garment, shifting them both (arms and sleeves, hair and threads, nipples and buttons) on a single semiotic-expressive plane. Maybe even more extreme (but less disturbing), the Minimal Dress by Digna Kosse goes so far as to erase the material phenomenology of the garment in favor of a way of dressing the body that happens through its value as sign, leaving the person anatomically nude but completely ‘dressed’ in semiological terms. Similar experiments – that do not address the typical issues of fashion (trends, seasons) but explore the technical-semiotic structure of the wearable design – might be described as dressing design, instead of fashion, though there are also some interesting overlaps between the two worlds, like the Snake&Molting legwear of Camille Cortet, like discarded snakeskins, or the N12 bikini by Jenna Fize and Mary Huang (Continuum Fashion), the world’s first case of a garment entirely made with 3D printing, including the clasps. Where useful objects are concerned, Procreation by Salvatore Franzese comes from the designer’s need to take part, almost carnally, in the conception of the piece, to the point of experiencing the physical generation of the concept almost like the birth of a child. Another interesting project is Beautiful Mess by the Spanish designer living in Holland, Alejandro Cerón, which makes the body/seal combination almost indistinguishable (rather like a Pietà by Michelangelo), letting users decide how they want to employ the object (as a sculpture or a seat or something else). Very functional results, on the other hand, are achieved by the Hövding cyclist’s collar by the Swedish duo of Anna Haupt and Terese Alstin. In case of an accident, the collar releases an airbag-helmet. The Finger Nose Stylus by London-based Dominic Wilcox lets you interact with touchscreen devices without using your hands. But perhaps the sharpest summary of the dichotomy between the anatomical and sensorial dimensions is the project Doppelgänger by Didier Faustino, a sort of double mask whose structure is not the usual one of inside/outside, but a relational inside/outside approach, a vehicle of union between two interior essences, that on an anatomical level precludes some contact, yet still allows the mouths to touch, mingling in a deep, mysterious kiss. - **Caption pag. 83** The Masked In Flight series by Sruli Recht is composed of four masks with air purification filters, made with laser-cut parchment (photos by Marinó Thorlacius). On the facing page, the Snake&Molting legwear by Camille Cortet: inspired by detached snakeskins, made with triangular openings that change size with the movement of the legs. The ornament changes with the body, and after several uses the legwear breaks, like a skin ready for shedding. - **Caption**

**pag. 84** Below, from left: Inner Child by Francesca Menichelli, the result of reflection on garments, experienced by the designer as intimate yet exposed parts of the body; the Finger Nose Stylus created by Dominic Wilcox to permit use of touchscreen devices without the hands. Below, the Beautiful Mess seating by Alejandro Cerón that lets the user decide whether it is art or design, based on use. On the facing page, the Procreation installation by Salvatore Franzese, who says: “the production of an object with the hands is a way of projecting ourselves, involving head, heart and soul. The piece thus obtained says who you are”. - **Caption pag. 86** To the side, the Hövding airbag designed by Terese Alstin and Anna Haupt after Swedish legislation requiring cyclists to wear helmets was enacted. The company of the same name, located in Kungälv, near Gothenburg, now employs 14 persons. Below, a Minimal Dress by Digna Kosse, made in collaboration with the Audax Textile Museum of Tilburg. Erasing the material presence of the object, what remains is pure sign (photo Lisa Kappe). - **Caption pag. 87** To the side, Qanah-Beam of Balance, the cane for the unsighted by Sruli Recht, based on the form of airplane wings. Below, from left: Doppelgänger by Didier Faustino, a double mask that joins while separating (photo Didier Faustino and Galerie Michel Rein, Paris); the glasses-mask for the unsighted Stone Blind by Sruli Recht, in cherry wood and Carrara marble, carved by hand (photo Marinó Thorlacius). Below, the Hair Glasses designed by Studio Swine (Azusa Murakami and Alexander Grove) using human hair bonded in 100% biodegradable resin.

## INview

### NEW DO-IT-YOURSELF p. 88

by **Valentina Croci**

No more finished products, but instruction booklets to construct the objects you need by yourself. This is the DIY design concept proposed by Enzo Mari in the 1970s and now updated by other designers with an eye on the ethical, aware side of consumption. In 1974 Mari came up with his ‘Proposal for selfmade design’ as a critical analysis regarding industrial design and production. Then the pioneer Dino Gavina decided to produce the first pieces of the collection under the brand Metamobile, and published the instruction booklet for do-it-yourself construction of the furnishings. Anyone could make the objects, starting with simple wooden boards and nails. The technique was elementary, and the furniture was merely functional. This was an absolutely new development, due to the direct involvement of the user in the production, comparable today only to the mode of operation of Ikea, and due to the essence of the project, which did not lie in the final results as much as in the instructions themselves. The assembly, as the Metamobile booklet explains, allows us to “relate to today’s production with a critical capacity”. Mari thus undertook one of the first initiatives in which low-tech corresponded to a strategic form of metadesign. The collaboration between Mari and Gavina reflected a shared conviction that production is a “means – as Gavina put it – that can be used as a vehicle of stupidity or of civilization”. Many designers work in the areas of indie production and small editions. The phenomenon is nothing new. Just consider the activities of Alchimia and Memphis, their ways of challenging the traditional market and industry, the merchandise system. But today’s self-production has become a trend, and more and more designers, following in the footsteps of their Northern European colleagues who have been doing this for years, are becoming the directors of the production process of their objects, from the idea to the packaging, applying the skills of crafts, but also of advanced digital technologies. Certain designers are more or less consciously reworking the intuition of Enzo Mari, focusing on the phase of assembly. Similarities can be seen in the initiatives of the French group 5.5 Designers, or the Italian Recession Design group, allowing users to construct objects with pieces that can be purchased in DIY chain stores or, in the case of the French, recycled items. The project Cuisine d’Objets by 5.5 Designers is organized in the form of naïf drawings. True ‘recipes’ for mixing cement and inserting poles and pieces of iron on which to attach oddments of furnishings, the kind most people have accumulated in their basements. The objects are made in a simple way and are deliberately rough, underlining the fact that the beauty of the thing depends on the imagination of its maker, the satisfaction one gains from doing something independently. Some of the items have a gilded part, like a knob or a pole. This is the 5.5 Designers trademark, to acquire together with the recipe if you want a ‘signed’ product. Recession Design, the Milanese collective directed by Pop Solid (Dragana and Zoran Nimic and Nicola Golfari), gathers the works of about 40 designers on the DIY theme. Founded in 2009, this new proposal for self-construction ranges from the domestic environment to the office, outdoor furnishings and even multifunctional modular architecture. While the proposal arises to respond to the present economic crisis, it also opens