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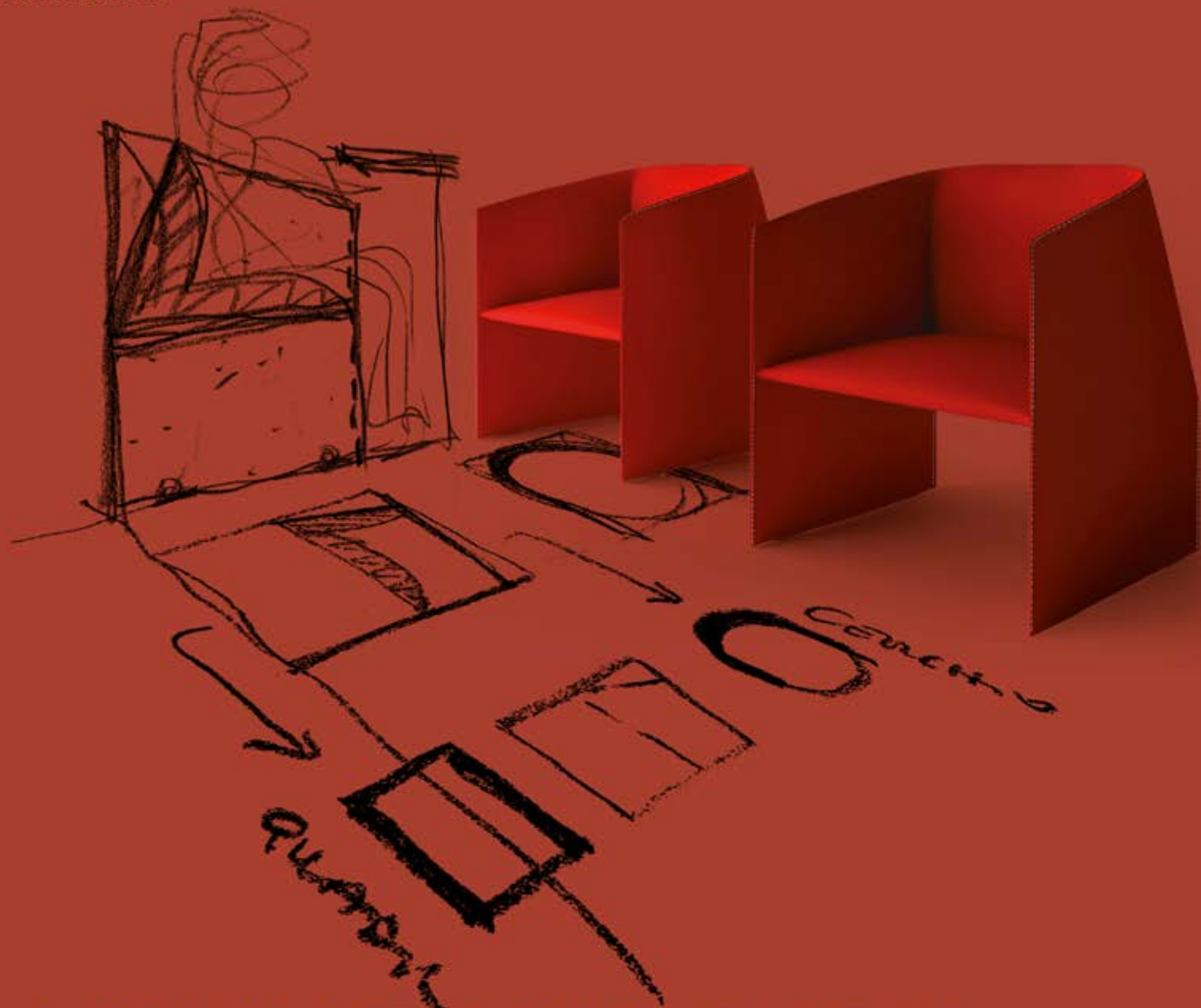
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Interiors & Architecture
PROGETTI DI ABDR, ODILE DECQ
HERZOG & DE MEURON
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SQUARING THE CIRCLE DESIGN
GABRIELE e OSCAR BURATTI

WITH COMPLETE ENGLISH TEXTS

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OTTOBRE/OCTOBER 2012



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ON THE COVER: THE PLAU CHAIR DESIGNED BY GABRIELE & OSCAR BURATTI FOR **TECNO**. THE CONFIGURATION COMES FROM THE COMBINATION OF SQUARE AND ROUND LINES: A SINGLE PADDED SHEET, FOAMED WHILE FLAT WITH A NEW TECHNOLOGY, IS THEN BENT TO FORM THE SEAT. COVERED IN LEATHER OR FABRIC, PLAU IS AVAILABLE IN THE HIGH TABLESIDE VERSION OR A LOW LOUNGE VERSION. OPTIONAL WHEELS IN THE SIDES.

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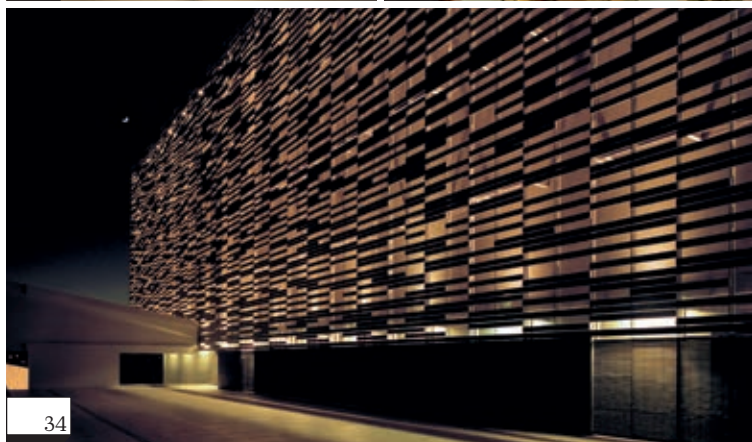
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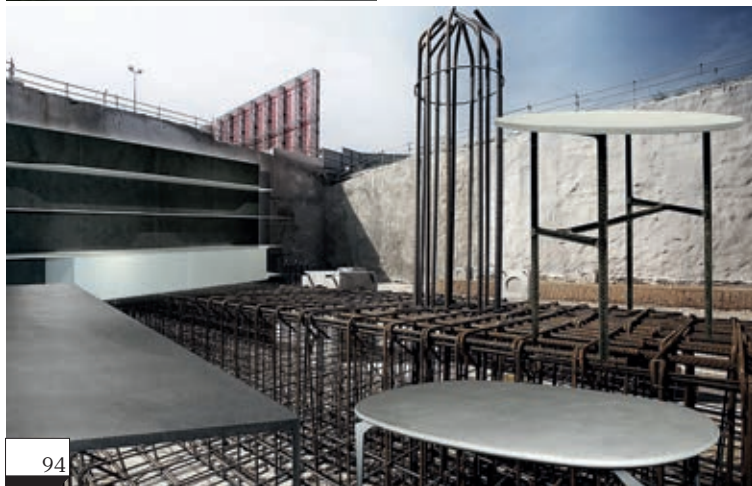
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testo di Alessandro Rocca



Architetto e designer è una doppia qualifica che si trova spesso sui biglietti da visita dei nostri progettisti, ma in realtà è un binomio che unisce due mondi proprio diversi. È vero che molti architetti hanno inventato e inventano per il design, e spesso con grande successo. I pilastri della modernità, Le Corbusier e Mies van der Rohe, hanno creato per i loro spazi arredi intramontabili, basti pensare alle splendide poltrone Grand Confort e Barcelona, entrambe sempre in produzione. Nel nostro dopoguerra i grandi architetti italiani, come Franco Albini, Marco

Zanuso, Gino Valle, Ludovico Magistretti, hanno posto le basi del design made in Italy. Anche oggi le archistar non disdegnano di lavorare con impegno per le aziende di design e spesso ottengono grandi successi, come è avvenuto per gli spericolati mobili-scultura realizzati da Zaha Hadid o per la geniale Wiggle Chair (Vitra, 1972) di Frank Gehry, pezzo iconico della sua collezione di arredi in cartone Easy Edges.

Ma i designer duri e puri sono molto diversi e hanno la disinvoltura che si genera attraverso il contatto prolungato con gli uffici tecnici delle

aziende e con la produzione. Ci sono progettisti che, nonostante lavorino anche come architetti, sono nati e cresciuti in simbiosi col migliore design italiano e per questo possono essere considerati designer al cento per cento. Sono proprio questi progettisti a sviluppare attenzioni tecniche e sensoriali che gli architetti non riescono ad avere e a cui forse non sono neanche interessati. Al contrario, però, gli architetti riescono a trasferire anche alla piccola scala dell'elemento di arredo la capacità di esprimere un concetto, in termini di struttura e di forma, che diventa l'elemento fondante e distintivo del progetto.



Jean Nouvel e *Vincent van Duysen* FIRMANO DUE NUOVE
SEDUTE DI EMU E B&B Italia, DOVE LA *concezione architettonica*
SFIDA LE CONVENZIONI E LE TECNICHE DEL DESIGN

MIA È LA SEDIA DISEGNATA DA JEAN NOUVEL PER EMU, PENSATA PER L'OUTDOOR MA ADATTA ANCHE AGLI INTERNI. È DISPONIBILE NEI COLORI BIANCO, ROSSO, GRIGIO E NERO. LA STRUTTURA È IN TUBOLARE D'ACCIAIO, SEDILE E SCHIENALE SONO IN ALLUMINIO.

IN ALTO: JEAN NOUVEL CON LA SEDIA E IL TAVOLO DELLA COLLEZIONE MIA, CHE COMPRENDE SEDUTE IMPILABILI CON E SENZA BRACCIOLI, POLTRONE, SGABELLO ALTO, PANCHINA, TAVOLO TONDO E QUADRATO.

SOPRA: UN'IMMAGINE DEL KILOMETRO ROSSO, IL PARCO SCIENTIFICO E TECNOLOGICO PROGETTATO DA JEAN NOUVEL A STEZZANO, ALLE PORTE DI BERGAMO (FOTO DI MICHELE NASTASI).



Appartengono a questa casistica i tavoli Arc, di Norman Foster per Molteni & C., e Less, di Jean Nouvel per Unifor, diventati dei classici che portano il marchio della loro nobile origine architettonica; una considerazione analoga potrebbe essere fatta per Plana, la sedia pieghevole realizzata l'anno scorso da David Chipperfield per Alessi, già acquisita dalla collezione del MoMA di New York.

Normalmente nel design degli architetti emerge con maggiore evidenza il concetto, la forma e la struttura, e spesso è questo rapporto che genera l'effetto sorpresa e l'identità di un nuovo oggetto. È il caso di due nuove poltroncine firmate da due architetti, Jean Nouvel e Vincent van Duysen, che hanno in comune un artificio molto specifico: il punto di connessione tra le gambe e la seduta, che in entrambe è collocato al raccordo tra sedile e schienale in modo che le linee ideali che scaricano il

peso a terra siano costrette a seguire una linea spezzata, quasi innaturale. Nouvel, con gli elementi della collezione Mia per Emu - sedute impilabili, nelle varianti con e senza braccioli, poltrone, sgabello alto, panchina e da due tavoli, tondo e quadrato - ha colto l'occasione dell'outdoor per un segno più tecnico e più rigido, rispetto alle sue recenti creazioni per Ligne Roset. Ogni componente, il piano del tavolo, la seduta, lo schienale, i braccioli, è prima di tutto un elemento strutturale e solo dopo, di conseguenza, è un elemento funzionale. L'effetto è una compresenza di audace leggerezza e di rassicurante stabilità, che è una delle caratteristiche tipiche della sua architettura, così come si trova, per esempio, nella copertura azzurra della fiera di Genova, nel muro continuo del Kilometro Rosso di Bergamo o nel volume scavato del Sofitel di Vienna.

Van Duysen, invece, ritorna al passato: Theo,



A SINISTRA: UN'IMMAGINE DELLA P RESIDENCE, COSTRUITA A OOSTDUINKERKE, NEL BELGIO FIAMMINGO, SU PROGETTO DI VINCENT VAN DUYSSEN, BASATA SULLA SOVRAPPOSIZIONE DI VOLUMI ELEMENTARI.

A DESTRA: LA POLTRONCINA THEO DISEGNATA DA VINCENT VAN DUYSSEN PER **B&B ITALIA**, CARATTERIZZATA DA UN'IMMAGINE FORTE CHE PUÒ DECLINARSI IN DIVERSE COMBINAZIONI. È SOSTENUTA DA UNA STRUTTURA IN ACCIAIO (CROMATA LUCIDA, CROMATA NERA O VERNICIATA NICHELATA BRONZATA) LE CUI FINITURE SONO COORDINABILI CON I RIVESTIMENTI, DISPONIBILI IN PELLE ARRICCHITI DA DETTAGLI SARTORIALI, IN TESSUTO MONOCOLORE OPPURE BICOLORE DIVERSIFICANDO TRA STRUTTURA E CUSCINO SCHIENALE.

prodotta da B&B Italia, è un ritorno, che immaginiamo ironico ma anche affettuoso, al movimento De Stijl e a uno dei suoi mitici fondatori, l'artista, scrittore e architetto Theo Van Doesburg (1883 - 1931). Dal profilo leggero, spiazzante, nella mescolanza di accenti contemporanei e rétro, Theo si regge sulle due lunghe zampe anteriori che, con grazia femminile, sorreggono il generoso sporto della seduta. Van Duysen, specialista del total design, ha definito negli anni una sua versione modernista e inclusiva che accoglie con successo influssi e citazioni provenienti dall'arte contemporanea, dalla ricerca tessile, dalle memorie degli oggetti e dei luoghi. Una grande apertura alla pluralità del mondo del progetto e della cultura materiale che probabilmente ha una relazione con il periodo di formazione che van Duysen ha trascorso, negli anni Ottanta, nello studio Sottsass-Cibic. E Theo

rappresenta uno di queste azioni di scarto creativo dove la mixité, il piacere del gioco e della sorpresa anche un po' irriverente, contamina la linearità minimalista in una mescolanza di riferimenti e accenti diversi. Sono le stesse caratteristiche dei progetti di interni e di architettura di Van Duysen, che al minimalismo aggiunge una sfida strutturale, come nella P Residence di Oostduinkerke, o un trattamento tattile delle superfici che si allontana dal minimalismo più rigido per avvicinarsi alla sensorialità e alla densità materica della migliore tradizione De Stijl, come nel recente edificio per la sede di Tonickx a Kortrijk, in Belgio.

The system permits different compositional solutions: horizontal, vertical, or organized in a corner". Contamination also happens on a formal level. Terse, rigorous lines are combined with softer geometries, hollowed parts, protruding features. Water, the main element of the bath, meets up with a complementary presence in Exelen: that of fire, in a bioethanol fireplace, a favorite idea already explored by Antonioliupi. Other important Italian design brands have presented new products by the duo this year. The leitmotiv is sophisticated research on forms, at times guided by the pure challenge of control of details in established typologies, at times based on the aesthetic translation of an innovation based on technique. "We began our career as 'minimal' architects. This type of approach can be a drawback on the scale of the object, running the risk of becoming banal if you do not add technical and qualitative content. This is why we try to design products that have an added value of ideas and technique that makes them hard to replicate". In the Plau chair designed for Tecno, for example, the technical side has to do with the geometric manipulation of the seat. The idea is to make a round form spring from a square: using a very new technology, a single sheet is coated with foam when flat, then cut and bent to form the seat. The inner part is soft, the outer part clean and elegant, with a smooth surface shaped like an origami. The technical content of the Naidei sofa-bed for Poltrona Frau is even more complex, even seeming to vanish in a product that combines clean form with extreme simplicity of use. This is achieved thanks to the introduction of two innovative mechanisms. The first makes it possible to put the armrests in multiple positions, up to 90 degrees; turned over, the units become practical counters by day or bedside units by night. The second mechanism has to do with the extraction of the bed, usually a complicated operation that includes opening the mattress and removing a protective cover. With a single movement of just one hand, Naidei is ready for use as a bed, with a zippered sheet to further reduce bed making operations. The list of the new projects developed by Gabriele and Oscar Buratti continues with the Ley wooden chair for Poliform, the Axlon table with Corian top for Acerbis International, the BK kitchen by Effeti, the Dolm glass table by Gallotti&Radice: furnishing systems and elements that make study of the smallest details, definition of thicknesses, observation of angles and connections, the design of accessories and integrated functions into aesthetic research that adds character and quality to products. - **Caption pag. 79** Exelen is the furnishing system designed by Gabriele and Oscar Buratti for Antonioliupi, bringing the principles of component systems for the kitchen into the bath. It is composed of pieces with 7 different widths, 2 heights and 3 depths, to combine and organize all the functions and typologies of the bath in different compositional solutions (single counter, overlays, juxtapositions) and different groupings (linear, center/corner, corner). To the side and on the facing page: tub with washstand in thermoformed Corian, and Ayati faucet. - **Caption pag. 80** Above: the Naidei sofa-bed for Poltrona Frau is equipped with a special sliding mechanism to permit extraction of the platform and mattress with a single gesture. The armrests can be placed in multiple positions; at 90 degrees they become counters by day and bedside units by night. The structure is in poplar and birch plywood and solid beech and poplar, with padding in polyurethane foam and polyester batting. Goosedown cushions with polyurethane inserts; covering in Frau leather or removable fabric. Below: the new fixed version of the Axlon table for Acerbis International with a Corian top, also available in an expandable version. - **Caption pag. 81** Created for Poliform, Ley is a chair with a solid wood structure, available with natural or Spessart oak finish. The triangular section of the frame curves elegantly to become a functional grip in the back. Covered with natural cowhide. - **Caption pag. 82** Above: the BK kitchen for Effeti in the BK1 version, based on the classic theme of the framed door and the use of solid wood. With special pieces like the barbecue column, the hood-lamp and the display case column that interprets the theme of the end module with the use of color and light. Above: the Dolm table for Gallotti & Radice, with top in extralight 15 mm glass, with 45° bevel, and wooden bases covered in back-painted glass. Dolm is ideal for modular compositions, also available in special sizes upon request. - **Caption pag. 83** Plau for Tecno reinterprets the bucket chair. Its configuration comes from the combination of square and round lines: a single padded sheet, coated with foam while flat using a new technology, is then bent to form the seat. Covered in leather or fabric, Plau comes in a high table version or a low lounge version, and can be equipped with wheels inside the sides.

ARCHITECTS' CHAIRS p. 84

by **Alessandro Rocca**

Jean Nouvel and Vincent van Duysen create two new seats for Emu and B&B Italia, where the architectural concept defies conventions and techniques of design. Architect and designer is a dual qualification often found on business cards. But it is actually a pairing that combines two very different worlds. It is true that many architects have invented things for design, often with remarkable success. The pillars of modernism, Le Corbusier and Mies van der Rohe, created timeless furnishings for their spaces. Just consider the splendid Grand Confort and Barcelona chairs, both of which are still in production. In the Italian postwar era architects like Franco Albini, Marco Zanuso, Gino Valle, Ludovico Magistretti laid the groundwork of design Made in Italy. Today's starchitects are not above working for design companies, and often come up with big hits, as in the case of the sculptural furnishings by Zaha Hadid or the brilliant Wiggle Chair (Vitra, 1972) by Frank Gehry, the iconic piece of his cardboard collection Easy Edges. But pure designers are quite different, and have the confidence that comes from great

experience with technicians and production departments. There are also creative talents who may also work as architects, but came up in tune with the finest Italian design and can thus be considered 100% designers. These are the designers that develop technical and sensory aspects architects cannot seem to achieve, perhaps because they are just not interested. On the other hand, architects are capable of shifting to the smaller scale of furnishings while maintaining the ability to express a concept in terms of structure and form, which becomes the distinctive feature of the project. Just consider the Arc table by Norman Foster for Molteni & C., or the Less table by Jean Nouvel for Unifor, classics that bear the signs of the noble architectural roots; the same could be said for Plana, the folding chair created last year by David Chipperfield for Alessi, already in the collection of MoMA New York. Normally design by architects focuses on concept, form and structure, and it is often this relationship that generates the surprising impact and identity of a new object. This can be seen in two new chairs by two architects, Jean Nouvel and Vincent van Duysen, that share a very specific bit of artifice: the point of connection between the legs and the seat, positioned between the seat and back so that the ideal lines that discharge weight to the ground are forced to follow a broken, almost unnatural scheme. Nouvel, with the elements of the Mia collection for Emu - stackable seats, with or without arms, armchairs, a high stool, a bench and two tables (round and square) - uses this outdoor furnishing opportunity to apply a more technical, rigid sign with respect to his recent creations for Ligne Roset. Every part, the table top, the seat, the back, the armrests, is first of all a structural member, prior to being a functional element. The effect is a combination of daring lightness and reassuring stability, one of the typical characteristics of his architecture, as can be seen for example in the blue roof of the Genoa fair, in the continuous wall of the Kilometro Rosso in Bergamo, or the hollowed volume of the Sofitel of Vienna. Van Duysen, on the other hand, goes back to the past: Theo, produced by B&B Italia, is an ironic but also affectionate return to the De Stijl movement and one of its legendary founders, the artist, writer and architect Theo Van Doesburg (1883 - 1931). With its light, surprising profile, mixing contemporary and retro accents, Theo stands on its two long frontal legs, with feminine grace to support the large overhang of the seat. Van Duysen, a total design specialist, over the years has developed his own version of modernism that successfully absorbs influences from contemporary art, textile research, the memories of objects and places. A great openness to the multiplicity of the world of design and material culture, probably related to the period of training spent by Van Duysen in the 1980s in the Sottsass-Cibic studio. Theo represents one of these actions of creative verve in which mixité, the pleasure of play and slightly irreverent surprise contaminate the linear minimalism with a mixture of different references and accents. The same characteristics found in the interiors and architectural designs of Van Duysen, adding structural challenges to minimalism, as in the P Residence of Oostduinkerke, or a tactile treatment of surfaces that goes beyond rigid minimalism to approach the sensory impact and materic density of the finest De Stijl tradition, as in the recent building for the Tonicx headquarters in Kortrijk, Belgium. - **Caption pag. 85** Mia is the chair designed by Jean Nouvel for Emu, conceived for outdoor use but also perfect for interiors. It comes in white, red, gray and black. The structure is in steel tubing, while the back and seat are in aluminium. Above: Jean Nouvel with the chair and table from the Mia collection, which includes stackable seats, with or without armrests, armchairs, a high stool, a bench and round or square tables. Above: an image of the Kilometro Rosso, the science and technology park designed by Jean Nouvel at Stezzano, near Bergamo (photo Michele Nastasi). - **Caption pag. 87** Left: image of the P Residence, at Oostduinkerke, Belgium, designed by Vincent van Duysen, based on the overlaying of elementary volumes. Right: the Theo chair designed by Vincent van Duysen for B&B Italia, with a strong image that can be deployed in different combinations. Supported by a steel structure (shiny chrome, black chrome or nickel-bronze) whose finishes can be coordinated with the coverings, available in leather with tailored details, in monochrome or two-tone fabric, for a contrast between the structure and the back cushion.

STRUCTURAL NATURE p. 88

photos **Andrés Otero**

text **Maddalena Padovani**

With the projects created for the project Brasil.it, Tetê Knecht interprets the materials and traditions of her country, to express a new creative language that goes beyond borders and cultures. With its multicultural identity, Brazil is a perfect laboratory for the encounter of the languages of the planet, and for the rise of a new, experimental approach to design, with the courage to meet challenges and to put performance and expression into equilibrium. We saw proof of this in April in Milan, when in the exhibition "Radici" set up by Brasil.it, a project created to promote and develop Brazilian design both in Brazil and elsewhere, Tetê Knecht presented the results of her artistic research on the raw materials of the Amazon and the crafts techniques of native peoples. The goal: to interpret the most indigenous soul of Brazilian culture (over the next two years the project will focus on the European matrix, and then on that of Africa). The result: a reinterpretation of the gesture of the artisan, going beyond the vernacular to become the expression of an utterly new and decidedly contemporary creative language. In the Aracê lamp made with coconut fiber and latex, the mixture of materials determines the possible form of the object, making it a self-supporting structure that incorporates, at the top, a slender LED light. A different approach is taken in two other creations, made with materials of a different nature that play with linguistic contrasts: raw and worked, color and monochrome,