

M&C

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Molteni&C | Dada | UniFor | CITTERIO

Happy Birthday, UniFor! Born in 1969, this lady with a vocation for architecture is celebrating her first 50 years with the story of a family – the truest portrait of the Italian design industry. A book, an installation, an exciting future. It all began, as with many industrial design traditions, in Brianza, the heart of Italy's furniture district. This was a time when design culture was ferrying craftsmanship over to industry, all in the service of aesthetics and practicality. UniFor developed from the story of a family into a whole new chapter in Italian history. Originally, it was an idea of a community cherished by its founding fathers, brothers, cousins, relations and friends, all of whom shared the same vision and talent. But it was also testament to exceptional far-sightedness, skills, competence and creativity. Very soon, UniFor established itself as synonymous with elegance, reliability and innovation – design for life, if you will, rather than just a design industry. And so, this year sees Molteni&C open three new flagship stores, all designed by Vincent Van Duysen, in cities that never fail to amaze: New York, London and Tokyo. This publication chronicles new and unexpected encounters, new worldwide projects and new designers from every continent. It also reviews a major Gio Ponti exhibition at the Paris MAD. Living is not just a question of style, or, as the great Gio himself said: "Architecture is an interpretation of life". Chapeau les artistes!

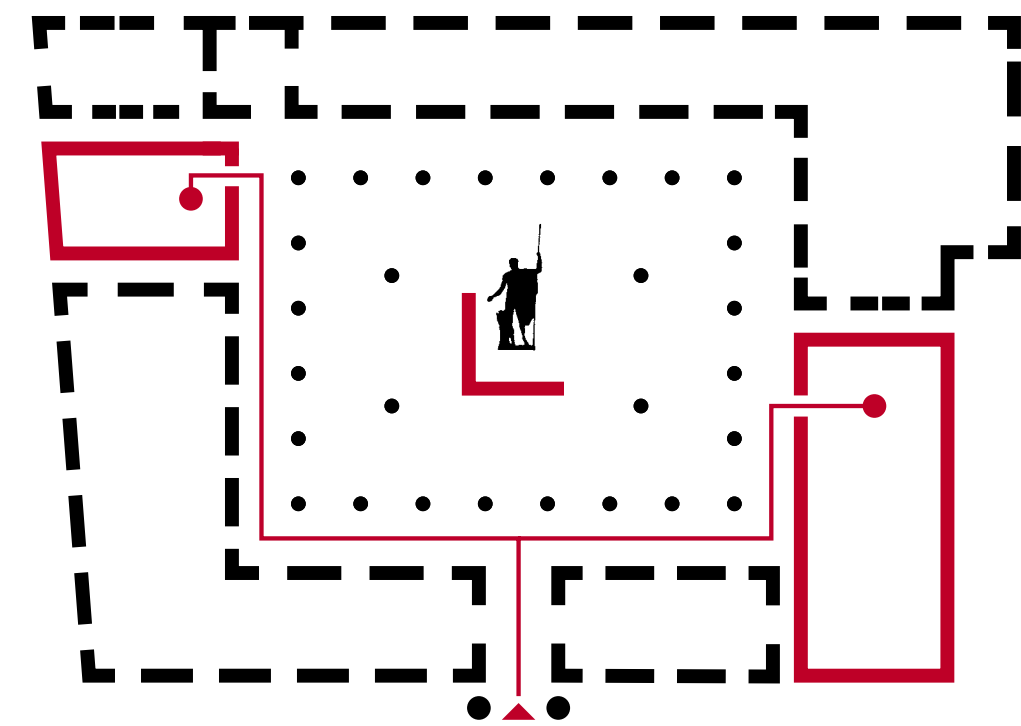
50th
Anniversary



moltenigroup.com
#MolteniGroup
#MDW19
#UniFor50



Piero and Carlo Molteni



Tuesday 9 April
Cocktail Party
18.00 – 22.00

UniFor

A Commitment
to Architecture

Fulvio Irazo

Una vocazione
per l'architettura



certain exemplary moments, from UniFor's collaborations with leading designers and architects such as Michele De Lucchi, Foster + Partners, Jean Nouvel, Renzo Piano, Aldo Rossi, and Álvaro Siza, to its communication strategy, with Pierluigi Cerri's graphics acting as a tool for unifying the company's message through its coordination of graphic identity and display systems. Cerri's showrooms and furniture fair stands exemplify, in the three-dimensionality of the spaces, the concepts of order, measure, functional elegance and innovation. To convey UniFor's corporate values, and its legacy in the history of design, Ron Gilad has built his tribute to UniFor's 50th anniversary around the space curated by Fulvio Ircace, and in relation to the venue that is hosting the multimedia installation, with its cultural and social centrality to the life of Milan. The accompanying book has been incorporated into the installation in the form of a gigantic sculpture in the centre of the Cortile d'Onore, opposite a statue of Napoleon. The sculpture is a bronze cast based on a model by Antonio Canova, with a video animation that reproduces the book's pages, which are turned by Josephine Bonaparte. *The Last Supper*, an installation in the Sala Napoleonica, presents a number of UniFor products, including the *DCA system* by David Chipperfield and the *Elements 03* table by Foster + Partners. They are animated by a live performance by drama students from the Accademia di Brera inspired by Leonardo's celebrated fresco. *Touchdown*, the third project forming the tribute, presents the new product designed by Studio Klass in the Sala della Passione. Here, a projection of a cartoon shows its potential, and is accompanied by a sound environment created by the students of the Accademia di Brera's masters degree in sound design. "I find many similarities in relating the technical skills, engineering capacity and the refined craftsmanship of an industrial company such as UniFor with the intellectual and creative potential of an artist or a performer," says Ron Gilad. "Passion is the key".

A commitment to architecture

by Fulvio Irace

Concentrating on winning the race, the runner looks straight ahead: they care only about the finish line, not the starting point. The reporter has a different point of view. Sitting in the stands, they give an account of the event and then, at the end of the race, they comment on the performance, reconstructing the wait, the sprint, the speed, and the duration. Like a runner, a captain of industry rarely thinks about the past, except perhaps as a reference to do better in the future. At the beginning, their entrepreneurial story is always simultaneous – a continuous obstacle course, interspersed with technical pauses and training sessions. What counts is the quality of new ideas, their ability to break records. Thus they always imagine themselves in motion, as if stopping to remember things would only be a waste of time, or perhaps even an act of reprehensible vanity. This is the work ethic that translates, in the sort of open-air factory that is the Brianza design district, into gruff reluctance on the part of those who are convinced that they have only done their duty, that they have done nothing more than obey a rule – an unwritten rule that has been practiced in industrious silence by generations of employers and workers, together in the operose environment – maybe more mystical than legendary – that is the industrial shed. In this sense, the history of UniFor, which is celebrating its first fifty years in 2019, is the same success story shared by many design companies that have built the “Made in Italy” legend. However, with one special difference – that calling to architecture which makes it, at the same time, quite idiosyncratic and out of the ordinary.



Historical catalogue for the *Modulo3* system.

The *Modulo3* system, designed by Bob Noorda and Franco Mirenzi, photographed in the early 1980s for the new UniFor corporate identity, curated by Pierluigi Cerri.



The UniFor factory in Turate 1985.



Aldo Rossi, *AR90* 1990.



Studio Cerri & Associati, UniFor stand, Orgatec 2010, Cologne.



#UniforWorkEnvironments

Chapeau les artistes!
by Jean Nouvel

In 1994, for the opening of the Fondation Cartier pour l'art contemporain, I designed a few furnishing pieces: a desk-table; a double rotating totem that saves space without needing to be placed against the wall; and a long, low bench-table inspired by Jankélévitch's philosophy of almost-nothing. In order to succeed, I needed a determined and outstanding furniture maker. I looked around and found Piero Molteni, head of the great Italian brand UniFor: an entrepreneur in love with his products, a demanding perfectionist, an inspired engineer. He loved the tension that emanated from these extremely precise objects and set out to identify the best way to reveal their need for elementarity. I understood that Piero always aimed for perfection, and in fact all of our creations were capable of managing and translating this ambition. After the LSS line and its perfect Darwinian evolution that allowed its expansion, we moved on to more complex and peculiar creations, such as the snake of the Musée du quai Branly and its immense display cases, or the Table au kilomètre, a true bridged structure extendable from four to ten meters in length. Or the Living-Cube, a volumetric puzzle shaped like a parallelepiped that encloses tables and support bases of all kinds. And finally, these office furnishings that, with childlike simplicity, allow you to stack wooden cubes to customize your own workstation. Piero Molteni, UniFor and I have crossed the beginning of this century with enthusiasm and inspiration. That's why they will always have my respect and my friendship: chapeau les artistes!

Jean Nouvel, 2019



Exterior and interior views of the Musée du quai Branly, Paris, 2007.



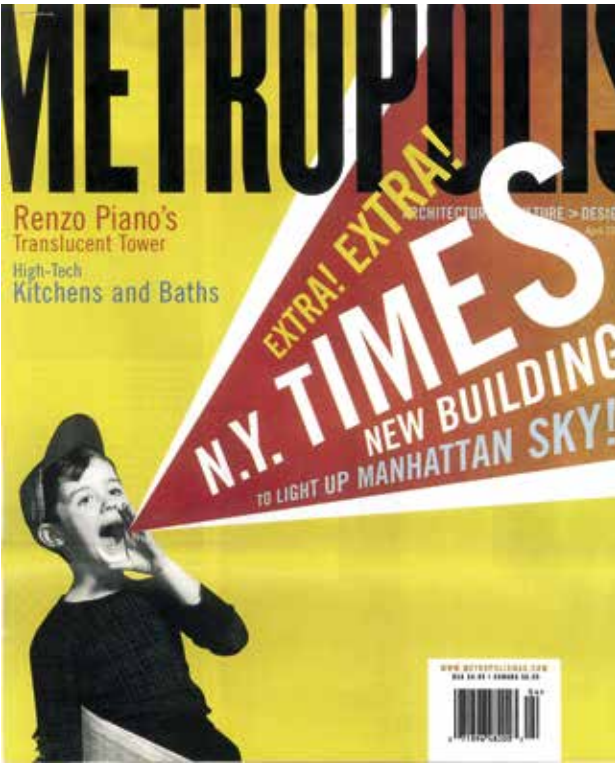
Fondation Cartier pour l'art contemporain, Paris, 1994.

#BuildingArchitecture

A quiet understanding
by Renzo Piano

For some time now – perhaps since the middle of the 1980s, when we first started researching the idea of the mur mince, or thin wall – a style of collaboration has developed between Piero Molteni and me based on silence. Our companionship dates back so far that I don't even remember when it started. Certainly in the last century sometime, but I'm not sure when. For me this is reassuring, because the complicity I enjoy with Piero the engineer has always seemed so normal to me that I forgot its origins – like when you don't know where a stream comes from, but nonetheless it's always active and always carries with it something new. Our relationship is not the usual one between designer and manufacturer. It is an understanding born of a desire to experiment and to create worthwhile products, starting from hypotheses, as in the case of the thin partition wall. It continued over the years sustained by concrete opportunities, as for instance the headquarters of the *Il Sole 24 Ore* newspaper in Milan, where we designed all of the interior partitions together, in particular the meeting room in the center of the newsroom, which is completely enclosed in glass. We conducted our experiments based on reflections on the nature of space and its immaterial qualities – sound, for example, and light – and Piero was always willing to go forward, each time accepting the challenge in his usual, laconic manner. Thus, he accompanied me on my adventures with *The New York Times* building as well as on another extraordinary project in New York, the Center for Mind Brain Behavior at Columbia University. For this building we put a lot of effort into designing the glass partitions, making them so thin they seem fragile – even though they aren't – and with doors that open properly. The wall and the door are two constant obsessions that are directly tied to lightness, a quality that to me carries a pragmatic and not just poetic value. The thin wall is more beautiful because it is more practical: it takes up less space and allows you to create an internal spatiality by freely composing multiple floors.

Renzo Piano, 2019



Jerome L. Greene Science Center Columbia University, New York, 2017.

The New York Times office, New York, 2007.



The Company

by Cristiana Colli

In 1974, officials from IBM wanted to see the *ditta*, the factory where the Modulo3 was made, after they had admired Bob Noorda and Franco Mirenzi’s furnishing system in a catalog. Their objective: furnishing the offices of an important building in New York. “A delegation came to Italy expressly for the purpose – honestly, we were a little embarrassed, because UniFor was small, it was still in Rovellasca,” recalls Gianfranco Marinelli. “To increase our appeal, first we showed them Molteni, which was already a major company, the parent company. We got the contract for the beautiful W-shaped building of the IBM World Trade Americas/ Far East Corporation, for an amount that made us tremble: one million dollars.” That experience contained the matrix of UniFor’s history: internationality, reputation, quality of communication, the power of relationships, and a project that combined technical beauty and functionality.

The ditto in Turate (UniFor for the rest of the world) enveloped – as in an infographic of lines, diagonals, circles, nodes, and networks – the realm of advanced services around the globe (banks, insurance companies, corporations, institutions) and soon also museums, theaters, temporary exhibition pavilions, and libraries. With its furnishings, UniFor has hosted boards of directors, meetings, strategies, success stories, exhibitions, analytical and theoretical studies, and events from recent history. It has created environments to accompany the needs and desires of that most valuable and irreplaceable resource – human capital in every phase of learning, be it professional, recreational, or cultural. “Office furniture – by its very nature extremely rigorous and less exposed to fashions and trends – had an intrinsically high level of internationalization, a sort of potential global market that was larger than that of home furnishings. Because the way we worked in New York was more or less the same way we worked in Milan or Tokyo. In this sense, we were well-prepared both in terms of production and human capital,” explains Marinelli.

If it’s true that IBM marked out the path by introducing the modern office to the world – imposing an organizational and productive model, and forcing the development of a recognizable identity as an essential competitive factor – at UniFor it was a precise business organization that became the prerequisite for implementing an effective business model based on the quality of relationships, a near-obsessive attention to the design process, and the perfect realization of the finished products. UniFor was never just a product, but a vision of space. Though objects are its output – as demonstrated by such icons as Less by Jean Nouvel – it invariably and inevitably goes beyond them. This is what makes this brand different from its competitors, including Herman Miller, Steelcase, Knoll, and the Italian companies Tecno and Castelli.

Pierluigi Cerri made a decisive contribution to this philosophy, bringing to the company something more than corporate communication in the classical sense. He carefully and systematically built UniFor’s reputation among its true target of reference – the world of architecture and international projects – through a remarkable consistency of words/messages, visual layout, typography/color.



A meeting with Unimark – Bob Noorda and Franco Mirenzi in the UniFor headquarters in Rovellasca.

Zaha Hadid
Palazzo della Ragione, Padova 2009-2010.

#UniFor50



Cerri’s architecture and designs have also taken on the challenge of the public space, from the extraordinary installations in the shop windows on Corso Matteotti to the trade fair stands – places where the rigor of graphic design adds to the sober celebration of the product, which is both objective and fitting, as if the ideal way to display things in the foreground were the absence of a background. These activities are flanked by sponsorship of events that serve as both workshop experiences and investments in the brand. In Cerri’s analysis, “the coordinated vision of the identity began with the two-dimensional image on paper and arrived at the three-dimensional image of the exhibition architecture.” UniFor’s technical and engineering thrust has made every impossible project possible, while its managerial expertise has sought development opportunities around the globe and in every corner of every region most suited to the office traditions originating from the English-speaking world. But in all this, the key to establishing a virtuous cycle of authoritativeness and trust, based on the company’s ability to develop reliable custom solutions, has always been its ability to speak the language of the architects and to understand their soul. UniFor has occupied an eccentric position in the office world – prescient in the definition of its position; structured in its commercial offerings; solid in its operational and productive capacity; versatile with respect to problem solving; and with a flexible business community in terms of size and specialization. Always at the center are the project, the architecture, and the architect – drivers of the recent development of the workplace as well as of the sense of identity, participation, and sociality that dwells in contemporary public spaces. Every project is a story, every story is a challenge, and every challenge is a source of new knowledge, starting from the details – studied, analyzed, viewed and reviewed because, as Pogliani recalls, “as Tobia Scarpa used to say, the devil is not in the details, God is.”



Detail of the corner of the *Naòs* table, design Pierluigi Cerri, 1993 – 1994.

iSatelliti, detail of the height adjustable top for positioning the screen, late 1990s – early 2000s.



UniFor store, Milan, Christmas 2017 window display designed by Studio Cerri & Associati.



Shanghai Superflux

by Zara Arshad



Sissi's Wonderland Library by Muxin Design Studio.



It's been around four and a half years since Xi Jinping, President of the People's Republic of China, called for an end to "weird" architecture.

Although Xi's criticisms have since shaped official government guidelines regarding the construction of public buildings, broader architectural practice in China has not yet been fully impeded. Below, we review a selection of interior projects completed over the past few years in Shanghai to illustrate how local architects continue to experiment and push boundaries. The three highlighted projects illustrate just some of the innovative approaches employed by architects working in China. Their methods – which range from experimenting with tools, processes and material pairings, to different ways of organising space – not only offer fresh ways of encountering and moving through buildings, but also add to the multi-dimensional experiences that have come to define urban Shanghai. While Xi's words may have signalled the end for "weird" architecture in China, it seems that there is still much to play for.

Sissi's Wonderland Library by Muxin Design Studio

Devised by Muxin Design Studio, Sissi's Wonderland Library for children poetically encapsulates the idea of learning through play. Designed to resemble a giant toy, the space encourages exploration through a series of curved pathways and arched doorways that lead to semi-private alcoves. Lined in wood, these areas feature low-level benches where children can sit and read, either on their own or with their parents, as well as small arched windows that frame leafy plants, much like traditional Chinese ink paintings. The library's main space is a central, circular-shaped reading and play zone intended for more active socialising. Enclosed by a wooden bookshelf that extends inwards to form a bench, this area is finished with a green, grass-like rug, and complemented by a black ceiling that simulates the night sky when the lights are on. The light-toned materials otherwise used throughout contribute to the welcoming atmosphere, inviting children – in the words of the architects – to "freely explore, discover and create their own lively experience", sparking creativity and imagination.



The Hub Performance and Exhibition Centre by Muxin Design Studio, Neri&Hu.



Jade Museum, Archi-Union.



The Hub Performance and Exhibition Centre by architects Neri & Hu

Inspired by forest tree canopies and rock formations, The Hub Performance and Exhibition Centre by architects Neri & Hu aims to evoke a calming, natural environment. The main atrium of this mixed-use complex demonstrates an eye-catching ceiling constructed of walnut- and oak-covered aluminium sticks arranged to look like "a floating canopy". This feature stands out sharply from the rest of the centre's cavern-like interior, clad in striped grey sandstone to mirror the striated surfaces of carved rock. Contrasting materials similarly characterise other spaces in the complex. A 750-seat auditorium, for instance, exemplifies a mix of hard stone walls and softer wooden slat screens – the latter referencing ancient Chinese bamboo slips, once used to record stories. Elsewhere, bars take the form of wooden houses "carved into the rock", and metal trellises offer privacy in open and spacious VIP rooms. Even the bathrooms, which feature golden toilet cubicles that adjoin green-tiled washrooms, have received the special Neri & Hu treatment.

The Jade Museum by Archi-Union

For Shanghai's Jade Museum, architecture firm Archi-Union used digital design tools to reconfigure the gallery's interior layout, translating "the folding of circulation flows into [the] folding of space itself". The result is a twisted concrete staircase that forms a spiralling route through three split-level floors, providing access to exhibition areas, bars, a tearoom, and even a meditation room. Digital fabrication often plays a central role in Archi-Union's practice, and together these techniques were key to reducing both waste and costs for this project, without compromising the integrity of its unique geometric design.

Neri&Hu

Interview Oli Stratford

Twelve A.M. is a new bed designed by Shanghai-based architecture and design practice Neri&Hu. Launching this year at Salone for Molteni&C, Twelve A.M. sees studio founders Lyndon Neri and Rossana Hu play with proportion, materiality and typology to create a bed that breaks with the norm. Here, they discuss the ideas behind their new design.

Neri&Hu
Founded in 2004 by partners Lyndon Neri and Rossana Hu, Neri&Hu Design and Research Office is an inter-disciplinary architectural design practice based in Shanghai, with an additional office in London. Neri&Hu works internationally, providing architecture, interior, graphic, and product design services. Neri&Hu believes strongly in research as a design tool, as each project bears its unique set of contextual issues. A critical probing into the specificities of program, site, function, and history is essential to the creation of rigorous design work. Neri&Hu anchors its work in the dynamic interaction of experience, detail, material, form, and light rather than conforming to a formulaic style.

Between the Day and the Night



Where did the name of the collection come from and how did you approach designing something within such a well-defined typology?

Twelve A.M. is the transition time from one day to the next. In Roman timekeeping, midnight was the exact halfway point between sunset and sunrise, marking it as the exact moment between the dichotomies of day and night. This dual reading of a bed became our obsession, because a bed is not just a place to sleep – the typology can be used in many different ways. It’s a place to work, a place to eat, a place to think and, ultimately, a place to rest.

There are a lot of striking details in the design, such as very slender legs in comparison to the volume created by the headboard that encloses the top portion of the frame. How did you reach that design decision?

Given how bulky the bed is, it was crucial for us to add details without being decorative. So the idea of the headboard is that it acts both as a way to demarcate space and to bring the scale down on something that is often seen as a large object. As a practice, we are interested in how contrast can heighten expression on a structure and the volume it supports.

The colour palette moves across rich coffees and warm caramels. What made you select these kind of warm, comforting tones, as opposed to crisper, cleaner ones?

Our design is already very simple, so it was important to select materials that could express its rich qualities. Then the mixture of materials – leather, metal and wood – provides a sense of richness, but more importantly a tactile quality.

Accompanying the bed is a bench that also serves as a dresser. How did you develop these two designs in concert and how do they fit together?

We started both about a year ago. Both have multiple functions and so, in many ways, they are not very different as typologies. Molteni&C gave us a lot of freedom to do what we deemed would be most appropriate for their brand. The most important brief that they gave us was to make sure we respected their heritage, but kept our sights on the future.



Three new Flagships

by Francesca Gregson

The past year has seen Molteni Group initiate a new strategy of opening worldwide flagship stores. The three most recent stores, based in New York, London and Tokyo, have all been designed by the Group’s art director Vincent Van Duysen. The Belgian designer has adapted his signature features to each location to create spaces that are welcoming and fluid, employing minimalist fittings and a neutral palette to allow the Group’s iconic pieces to be centre stage.

“The Molteni&C/Dada stores have to follow the same principle as my architecture: pure, getting to the core, while achieving an authenticity,” explains Van Duysen. “This human approach brings a very domestic feeling into my work. These key values are translated in the space, with products and kitchens complementing each other.”

Talking Tokyo



Molteni Group has opened a new Dada flagship store in Tokyo, in the famous Minami Aoyama district, in partnership with Arflex. The new space, designed by Vincent Van Duysen, is based next to the Molteni&C Flagship Store. The two stores open into a lounge area, allowing visitors to become totally absorbed into the Molteni world. The 400sqm space displays a wide-range of kitchens on a single level, while Van Duysen’s signature features, such as floor-to-ceiling windows, have been incorporated into the architectural design. Like the other global flagships, natural and sophisticated materials have been used throughout. Glass, bronze and raw metals are teamed with warm greys, sandy tones and touches of green. The setting shows off the most recent kitchens, including VVD, Prime, Hi-Line Frame Door, Trim, Vela and the Armani/Dada Slide.



London Calling



245-249 Brompton Road, London.

Molteni Group's third London location is testament to the city's key role in the contemporary design scene. Based in the heart of the Museum District, the new two-storey 700sqm store is housed within a residential building built in the late 1800s. "We used the same concept as the New York Flagship Store, but in a historical building context," Van Duysen explains. "It is a typical house in the Knightsbridge area, with period details like the arches between rooms and niches in the basement. The big staircase connecting the ground floor with the basement reflects the importance and the grandeur of this house." Visitors enter through a signature door with glass screens either side. A further five large floor-to-ceiling windows surround the first floor, offering passersby optimal views into the space. The ceiling is clad in rich Korean walnut, with track lighting to highlight the products below. Van Duysen's New York walnut staircase has also been adapted to fit the proportions of the London space. The basement opens into a large living room that leads into a styled bedroom and a large kitchen area. The living room features the Turner sofa, Gio Ponti's D.156.3 armchairs, the Password system, and the new AVA bookcase by Foster+Partners. The bedroom is centred around a Ribbon bed and includes a Grid wall system and a sequence of Gliss Master wardrobes. The kitchen area features Prime and Armani/Dada Slide kitchens and a 505 wall acting as a wine cellar.



New York, New York



160 Madison Avenue, New York.

The 1,161sqm space is set out over two levels linked by a dramatic walnut-clad staircase with travertine marble steps. The spaces within the new store range from an intimate private home to a contemporary office. Remaining faithful to the building's original features, Van Duysen has introduced distinctive elements such as winter gardens brimming with luxurious botanicals and partitions between rooms interspersed by tall travertine marble-clad portals. Various shades of bone and warm greys have been teamed with sophisticated, golden-hued natural materials. The first floor features the Group's iconic pieces, including the Paul seating system, the Gliss Master wardrobe system and Gio Ponti designs. Visitors enter through floor-to-ceiling wooden doors, which are framed by two glass screens. The high-impact scenic space contains, frames and enhances the Group's new collections, which includes designs by Van Duysen, Rodolfo Dordoni, Ron Gilad, Foster + Partners, Jean Nouvel and Patricia Urquiola. The lower floor comprises a day area, with two 505 bookcase systems enclosing a fireplace, and a bedroom featuring a sequence of wardrobes that lead through to a kitchen. The lower floor also features a loft with a Dada kitchen that references the style of a New York apartment.



Molteni|Dada Flagship Stores New Openings 2019

For 2019, Molteni/Dada are planning to further expand their network of Flagship Stores already operating in five continents with over 50 showrooms. Inaugurations are planned for Sydney in Australia, Seoul in South Korea, Shanghai and Shenzhen in China; Hong Kong in the city centre, Singapore; Bangalore in India; Kuwait City and Dubai in the Emirates, Beirut in Lebanon; Kiev and Odessa in Ukraine. Moscow and Belgrade in Europe. And lastly Los Angeles in the USA.

Gio Ponti in Paris

by Salvatore Licitra

“Where are we going? From heaviness to lightness, opaqueness to transparency, from corruptible to incorruptible, conglomerate to unity” Gio Ponti, 1957



Molteni&C Lounge displaying Gio Ponti's Heritage Collection.

Pirelli Tower model, Milan, 1956-60.

Visitors to the *Tutto Ponti – Gio Ponti Archi-designer* exhibition at the Paris MAD, a rich review of Ponti's works, will discover the wealth of talent and skills of this many-sided father of Italian arts and culture. The chronological pathway of the exhibition illustrates the sixty years of Ponti's intense creative fervour, with his work representing all the cultural themes, technological advances, passions and inventions of those years.

Starting from the 1920s, we see Ponti as the refined decorator of Richard Ginori ceramics, but at the same time the attentive promoter and innovator of that company's policies, relaunching its profile internationally, presenting it at the international exhibition of the arts in Paris in 1925 and winning the exhibition's prize with his own ceramic creations. Right from this first major undertaking, Ponti's creativity was part and parcel of his attention to communicating the project and defining the guidelines that were to orient the business of the company that he was involved in. This combination of Ponti the creator and Ponti the director/promoter is perhaps the key to understanding the man. The main instrument for Ponti's dual commitment as both the creator and the promoter of cultural policy was *Domus*, the magazine he founded in 1923 and for which he was always present, except for his brief but impassioned interlude with *Stile* from 1941 to 1947.

In the early 1930s, along with glass industrialist Luigi Fontana, he designed refined glass pieces and decorative mirrors, and persuaded Fontana to set up Fontana Arte, which went on to enjoy remarkable success under his art direction. In those years, Ponti designed elegant collector's items produced by skilled cabinet-makers while, at the same time, involving La Rinascente in the creation of the Domus Nova collection and in showcasing industrially produced furniture in the department store.

Towards the end of the 1930s and right up to the outbreak of war, Ponti's work reflected another of the constants that inspired his endeavours throughout his career: attention to Italian arts. Campigli, Severini, Martini, Funi and many other artists would be involved in Ponti's projects in Padua. Post war, in his furnishings for ocean liners and in numerous interior designs, we see the rise of artist-artisans such as De Poli, Zortea, Fornasetti, Melandri, Hettner, or artists of the calibre of Melotti, Altara, Fontana, Munari. In Ponti's architectural works and in the composition of his interiors, art provides a counterpoint to architecture – it accompanies him and marks the rhythm of his perception of spaces. Lastly, Ponti's exquisitely refined furnishings, his beautiful ceramic surfaces or the numerous items of silver, textiles and glass that accompany his creative career, testify to his passion and curiosity for Italian artistic craftsmanship, which he used enthusiastically in his designs, promoted and represented in the Triennale exhibitions, and in the pages of *Domus* and *Stile*. To conclude the overview of Ponti's career and of the exhibition at the MAD Paris, which I have had the pleasure of illustrating, we cannot forget his varied and significant commitment to conceiving and expressing the new cultural field of industrial design that has been so enduringly successful since the post-war period.

Today, Ponti's work – his legacy – satisfies all contemporary demands and needs. The selection of furnishings presented by Molteni&C, in close cooperation with the Gio Ponti Archives, effectively represents Gio Ponti's entire creative career. In fact, in the crucial intersections of the exhibition, we rediscover the pieces that characterize the Heritage Collection, which incorporates re-editions of Ponti's designs.

The Anticorodal chair that Ponti designed for Montecatini in 1936 (now re-edited by Molteni and appropriately named "Montecatini"), is on display in the MAD exhibition in a reconstruction dedicated to the building and its furnishings, which Gio Ponti saw as an essential complement to the design of the spaces and an expression of his precise attention to ergonomics. In the reconstruction of Ponti's apartment in via Dezza we find three important items of furniture that inspired the Heritage Collection: the low coffee table that Gio Ponti designed for his home (D.555.1), and the armchair and the wall-mounted bookcase that featured in his apartment (D.153.1 and D.357.2). These models admirably summarize both that blend of architecture and design that is Ponti's signature, and also his ideas for real industrial design: mass produced, affordable, expressive and understandable. To explain the need for these re-editions, it was a question of recovering those ideas that could not be fully satisfied in Ponti's day – neither in the sense of real mass production, nor in the conception and use of the interiors. Today, Ponti's ideas still express the possibility of industry giving substance to and satisfying contemporary requirements, from functional and economic ones to the need for protagonism in the use of the spaces provided by architecture.

Close to the variegated and surprising display of Ponti chairs, we come across the 811 armchair (D.156.3), a model halfway between artisanal production and the first industrial solution, which unites a finely modelled wooden structure to a seat structured on Pirelli elastic straps. Last but not least, we find the "small-seated chair" next to the collection of wheeled furniture of the Apta Series, of which it was the forerunner, and which was Ponti's idea in the 1970s for a versatile and affordable building, furnished with light, colorful and foldable furniture. The Paris exhibition also showcases Ponti's architecture. The residential buildings, houses, offices, villas and hotels, always designed with a focus on their ability to accommodate their "inhabitants", to express and interpret a lifestyle, to be built around the perceptions and glances of those who would live in those spaces or who would appreciate the volumes as they walked around the city.

This aptitude is what enabled Ponti to blend, in a single creative act, the design of objects, furniture, decorative objects, interiors, volumes in an inexhaustible whirl of references. His work became, in the opinion of people the world over, an expression of and testament to the wide-ranging creativity that is attributed to Italy.

#MolteniGroup



Gio Ponti's flat in Milan, via Dezza 49 (reconstruction)



Montecatini offices in Milan; 1936-38 (reconstruction)



Armchair D.156.3 designed by Gio Ponti, Molteni Museum; re-edition Molteni Heritage Collection 2017.

Cultural highlights

by Francesca Gregson



The Value of Good Design

MoMA, New York
10 February – 15 June 2019

This spring, Manhattan's Museum of Modern Art stages an exhibition that looks at how design can enhance everyday life, from domestic furnishings and appliances through to sporting goods and graphics. The show explores the democratising potential of design, beginning with well-designed, affordable products representing MoMA's mid-century *Good Design* initiatives, such as the mass-market Italian Fiat Cinquecento car. These museological examples are joined by a strong collection of iconic design items made in the US, including the celebrated Eames La Chaise.

Bauhaus Museum Weimar

Weimar
Opening 6 April 2019

To celebrate the 100th anniversary of the Bauhaus, a new museum is opening in the design school's founding city of Weimar. The Bauhaus Museum Weimar is centred around the oldest collection of Bauhaus objects in the world. Designed by architect Heike Hanada, the minimalistic concrete cube contains five levels that converge in two-storied open spaces. Guided by the question "How do we want to coexist?", the museum demonstrates how the Bauhaus ought to be understood as a process for change, rather than simply a twentieth-century design style.



La Triennale di Milano

Parco Sempione, Milan
1 March – 1 September 2019

The theme for the 22nd edition of La Triennale di Milano is *Broken Nature: Design Takes on Human Survival*, highlighting the concept of restorative design and how humans connect to nature. A thematic exhibition and 22 installations from international participants are supported by a programme of events tackling the issue of correcting humanity's self-destructive course. Molteni&C is technical sponsor of the Triennale, furnishing the cafeteria with Norma, a custom-made chair designed by Giulio Iacchetti, and D.270.2 rattan lounge chairs designed by Gio Ponti.



Stanley Kubrick: The Exhibition

Design Museum, London
26 April – 15 September 2019



London's Design Museum will present an exhibition about renowned film director Stanley Kubrick. *Stanley Kubrick: The Exhibition* will demonstrate its subject's fascination with architecture and design through the use of film props, costumes, set models and photographs. Visitors will relive iconic scenes from films including *A Clockwork Orange* (1971), *The Shining* (1980) and *Eyes Wide Shut* (1999), while the exhibition also explores Kubrick's interest in England, particularly London, and how this is referenced in his films.

Christien Meindertsma: Everything Connects

Art Institute Chicago
21 March – 20 October 2019

Christien Meindertsma: Everything Connects showcases two of the Dutch designer's recent projects that encourage us to reconsider undervalued materials in order to address the overconsumption of resources. Flax Project shows each step involved in transforming raw flax into an entirely biodegradable chair. Meanwhile, Fibre Market saw Meindertsma scan 1,000 wool sweaters to reveal that clothing is often made from a wider range of materials than is listed on their labels. The sweaters were then shredded and made into a recycled fabric.



Leonardo Da Vinci

Louvre, Paris
24 October 2019 – 24 February 2020

To mark the 500th anniversary of Leonardo da Vinci's death, the Louvre will display the largest collection of his paintings in the world, alongside a wide array of drawings. This retrospective will illustrate how da Vinci placed the utmost importance on painting and his investigation of the world, which he referred to as "the science of painting". The exhibition is the culmination of more than 10 years work, including new scientific examinations of da Vinci's work and ongoing conservation of the Louvre's paintings. For Milan Design Week 2019, UniFor will present a multimedia installation curated by Ron Gilad at Palazzo di Brera, home to many of Da Vinci's masterpieces.



Yabu Pushelberg

Interview Oli Stratford

This year sees the multidisciplinary design practice Yabu Pushelberg make its Molteni&C debut with Surf, a new sofa that recalls the soft undulations of waves on a shore. Here, studio founders Glenn Pushelberg and George Yabu discuss their process.



Yabu Pushelberg
We design places and products: immersive environments, compelling destinations, and considered goods. George Yabu and Glenn Pushelberg founded our studio in 1980 with an emphasis on interior design and have since expanded our firm into a multidisciplinary practice that addresses multiple layers of human experience. With offices in New York and Toronto and a team of more than a hundred creatives and professionals, we design buildings, interiors, landscapes, lighting, furniture, objects, and graphics with a focus that goes well beyond what things look like, to how they make people feel. Our firm and founders have earned many honours, including being appointed Officers of the Order of Canada, inducted into the Interior Design Hall of Fame, and named among the world's most influential design studios by *Wallpaper**, *Elle Decor*, *Hospitality Design*, and the *Business of Fashion*. But the trophy shelf is not our primary concern. We're always focused on what's next, and continually search for the new and innovative, as we strive to conceive the memorable experiences of tomorrow. Our clients include leading hotel and resort brands, developers, retailers, restaurateurs, manufacturers, entrepreneurs and creative individuals looking to stand apart from the crowd. With an approachable, collaborative way of designing and solving problems, we believe in dreaming big and vaulting over obstacles to arrive at fresh new solutions. We bring the same attention to detail to every project, from tabletop objects to expansive new developments, and actively look for partners who share our passion for doing better than what has been done before. For us, it's all about designing the world we want to live in.

How did the collaboration with Molteni&C come about?

Glenn Pushelberg We did some experimentation with a cantilevered kitchen system for the company a few years ago, although in the end that didn't really fly. But that project did allow us to get to know the company and the family – Carlo especially.

George Yabu He was serious about what he did and had a clear passion. Every year we go to see them at Salone, and five years ago Carlo was showing us this wonderful, iconic sofa with laser-cut leather seats, which had been cut so it looked like an asterisk that was punctuated throughout the leather seat. Carlo asked what we thought of it and I said it was very sculptural – he said that I should design him a better one. Five years on, we thought maybe we should design a sofa for him.

How do you approach designing a familiar typology like a sofa?

George Within design, there a lot of very rationalised, modular sofa systems, and then there is the other direction of far less rational, statement pieces. With this project, we bulldozed through the middle. So it's a modular system, but it's also got an emotional value.

Glenn Our work always has a balance between emotional and rational qualities; it's never frivolous, but it still has a point of view. With Surf, we were sat in a beach house looking at the waves, and then we started to sketch them. The final design has that kind of fluidity and undulation to it. It's important that a design has a clarity of view, but it's also important that it has its own voice.

Taking a Bow

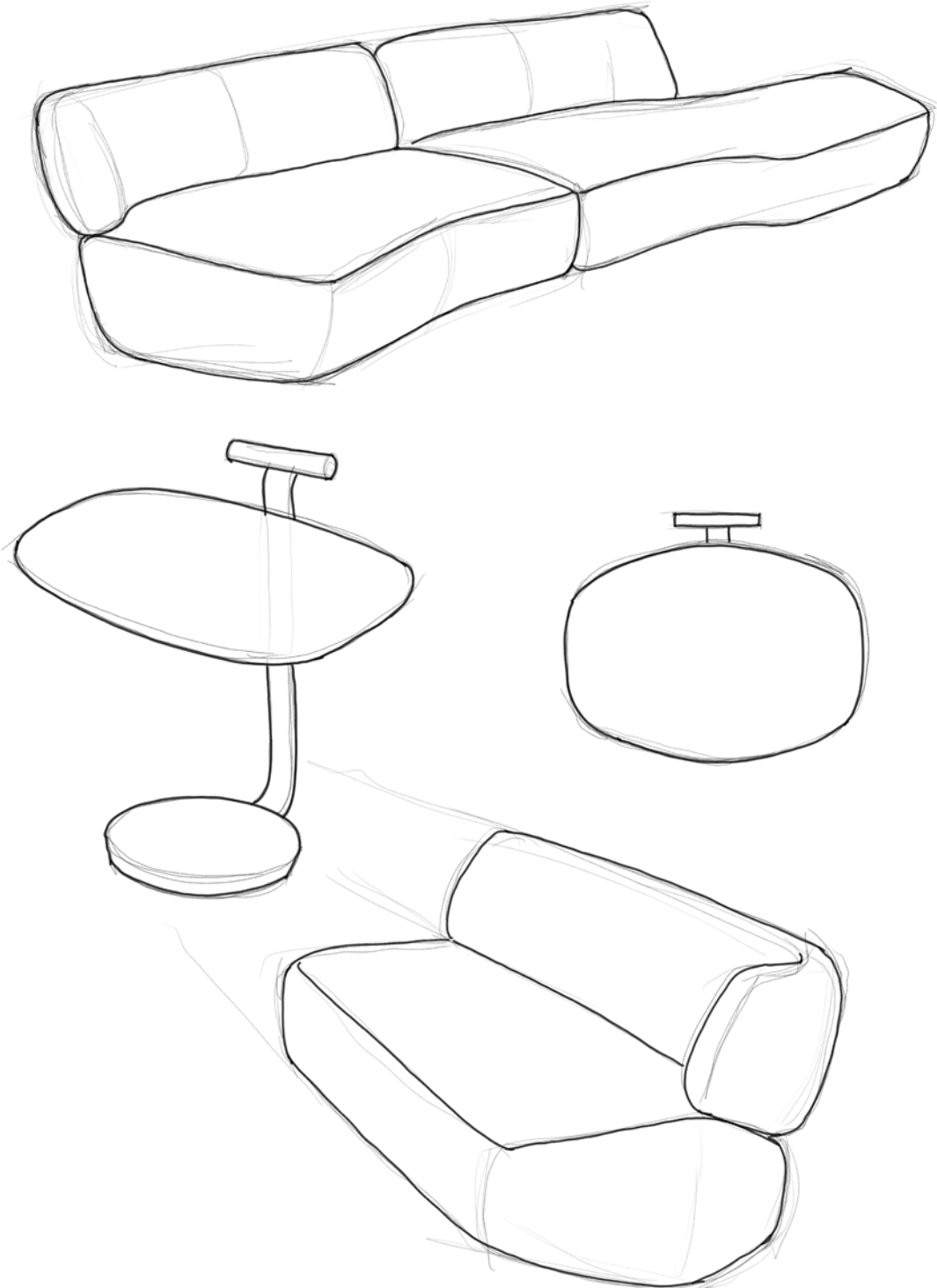
Art of Living

by Peter Hefti

Art of Living is both Molteni&C/Dada's 2019 look book and its new advertising campaign – where the art of living meets beauty, and where the classics of the Heritage collection sit alongside contemporary pieces, Molteni&C icons and sophisticated Dada kitchens. A home and a palazzo, the hill between the woods and the water of Venice, modernity and classicism – different eras and stories coexist in the interiors that host the Molteni&C and Dada collections. They are all “Case all'italiana”, like the Palazzo Querini Stampalia in Venice, just a short walk from St. Mark's square, the headquarters of the Foundation of the same name, a museum home open to the public since 1869. Restored in 1963, the palazzo bears the signature of important architects such as Valeriano Pastor and Mario Botta, but above all of Carlo Scarpa, a great master who left his mark, both ancient and modern. “We could say that architecture that we would like to call poetry should be called harmony, like the face of a beautiful woman”, he wrote. This is the same harmony that distinguishes the rooms of Villa Carminati, near lake Maggiore, designed at the end of the 1930s by Romeo Moretti, assistant to Gaetano Moretti at the Milan Politecnico and a friend of Sant'Elia. It is a square, two-storey building, with a small inner courtyard. Its wide-ranging architecture combines classical, medieval, Venetian and modern elements, linking them together naturally and harmoniously. The villa has belonged to the same family ever since it was first built, and was intended as a prestigious venue for important international diplomatic meetings. Italian-style homes offer a stimulating backdrop for special artistic and cultural initiatives and events, like the representations of the Molteni&C/Dada home. Because industry had already fallen in love with art, the meeting between past, present and contemporary is a piece of Italian heritage worth promoting. These are, fundamentally, stories of family, determination and challenges. These are stories of visions conceived in the Italian landscape.



#MolteniGroup



#HouseOfMolteni

Second Season

by Peter Hefti

Homes that open up, people who tell their stories, tales that are written – it's the offline of real life that becomes the online of life shared on social networks. In 2017, the House of Molteni project was recognised by the ADI Italian Design Association in its annual Index contest. A project for social communication, House of Molteni enjoys a second season this year, focusing on London and New York – two of the most cosmopolitan cities of the world. Who are the twelve cosmopolitan guests of House of Molteni 2019 ? They are trendsetters and often millennials – metropolitan antennas who are sensitive and connected. Their aspirations and tastes express their quest for things beautiful and new, with a lifestyle that integrates ideas, cultures and styles, in which the boundary between private and public life merges into a single story. The project has several protagonists: the individual; their way of life; their homes; iconic Molteni&C objects; and the city, read through their eyes and their perceptions. The following pages offer a special guide to the places close to their hearts, a privileged insight to help understand these great trend-setting cities and how they influence lifestyles and contemporary culture. Rocco Forte and Betty Bachz, both true Londoners are the first two protagonists of the new House of Molteni 2019.



Betty Bachz
@bettybachz
Model and founder of MØY Atelier
Betty Buchz is a Chinese-Norwegian model, who started her career in fashion at 15. She mixed her knowledge to her passion for accessories, and co-founded, together with Torunn Lovise Gulaksen, MØY Atelier, an eyewear brand inspired by the 70s avant-garde art scene, where couture meets tomboyish style.



Charles Forte
@vetograpes
Rocco Forte Hotel London
Heir of the hotellerie empire Rocco Forte Hotel, Charles also inherited his father and grandfather's name. His family is leader in the touristic industry, with 12 extra-luxury hotels all over Europe.

Highlights 2018



Yi Zhou
Multimedia artist
Shanghai, China.



Aomi Muyock
Actress, model and painter
Lugano, Switzerland.



Thomas De Bruyne
Graphic designer
Ghent, Belgium.



Vincent Van Duysen
Architect and designer
Antwerp, Belgium.



Camille Bidault-Waddington
Fashion consultant
Paris, France.



Coco Davez
Painter, photographer and art director
Madrid, Spain.



Kevin Poon
Entrepreneur, fashion designer and event organizer
Hong Kong, China.



Emily Katz
Artist and designer
Portland, Oregon, USA.



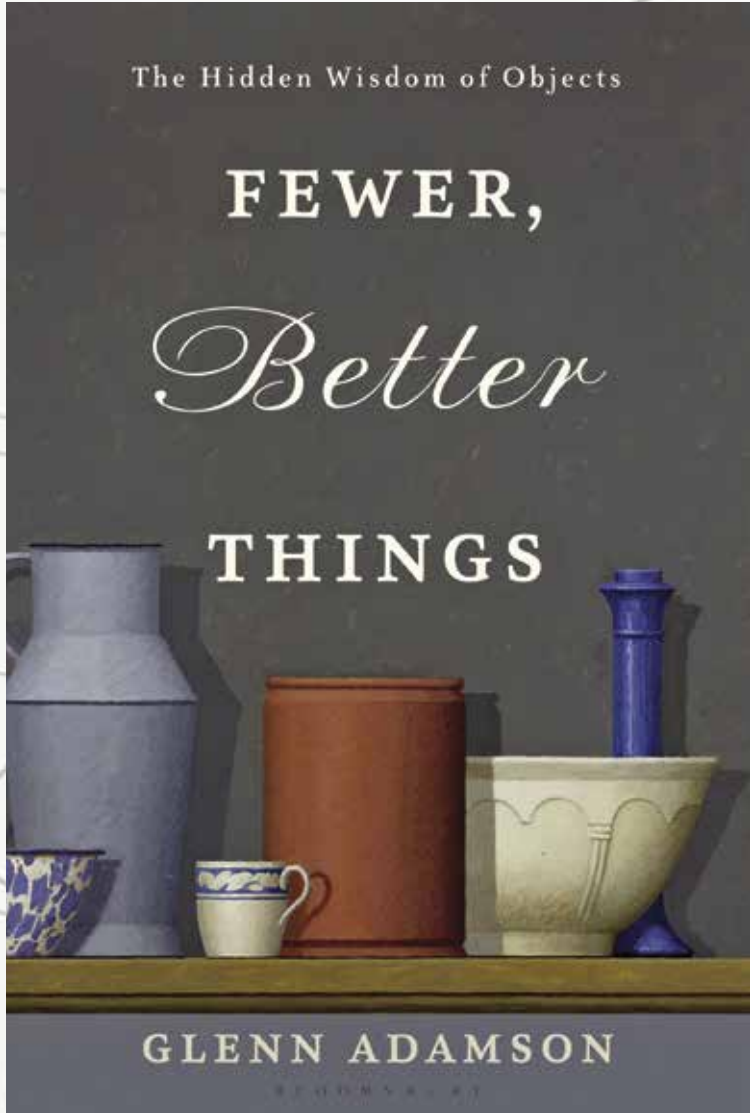
Eric Christian von Fricke
Composer, photographer, and social influencer
New York, USA.

Fewer Better Things

by Debika Ray

It’s a coincidence that the curator and writer Glenn Adamson’s latest book, *Fewer Better Things*, launched around the same time that Marie Kondo-mania went global, although the synchronisation does mean that he’s now often asked about the commonalities between his world view and that of the Japanese tidying-up guru. “My sense is that she’s focusing much more on the fewer, with occasional attention to the better,” says Adamson. “Like, why would you want to keep this item?” It’s very much an exercise in stripping back. I’m much more interested in the idea of informing yourself about the material world.”

What the two share is an endorsement of a more selective approach to the possessions we gather and keep, but Adamson’s approach diverges from Kondo’s in his interest in objects themselves and how they are made. “I’m fascinated by the human factor of a well-made object, which can connect you to the person that made it or the person that gave it to you,” says Adamson, senior scholar of craft and design at the Yale Center for British Art. As far back as 1880, designer and social activist William Morris said: “Have nothing in your houses that you do not know to be useful, or believe to be beautiful.” In his view, an aesthete’s talent was in identifying these useful and beautiful objects. Today, we tend to agree that the value of objects is a subjective judgement – that an object’s value is defined in relation to the person using it. The central thrust of Adamson’s new book is that we have an instinctive understanding of how to make such judgements – albeit one that is being undermined by our increasing interaction with the intangible, digital world. “For all the benefits of contemporary technology, I also feel that it’s a giant distraction machine,” he explains. “It’s really divorcing us from that material base, that sort of immersive sense of human knowledge, expertise and understanding that infuses every object and building around us.” Central to understanding whether an object is worth becoming personally attached to is knowing the story behind it – whether the touch of the human hand or the thinking that went into the design. This idea need not only apply to luxury objects or one-off, unique items – these qualities can equally be embodied in inexpensive or mass-produced items that have been produced with care, thought and skill.



Adamson calls this intuitive understanding “material intelligence” – a form of literacy about the world and objects around us that can help us make decisions, rather than simply worrying about over-consumption. “We should be trying to reconnect to that inherited intelligence and trying to cultivate it in ourselves,” he says. “It’s a necessary part of having a sustainable relationship to the earth, because if you don’t understand anything about where things come from, how can you possibly hope to have an ethical means of navigating through your life?” In many ways, the rise of craft in the retail landscape – whether through artisanal cheese or handmade furniture – is a response to a growing desire to know where our belongings come from. Adamson is encouraged by this shift. “It’s not surprising that people are turning to craft,” he says. “It shows you that they are responsive to a sense of loss and the flatness and superficiality of digital experience, which, as seductive as it is, also leaves a lot of your primal instincts unaddressed.” Often, however, the term “craft” is used superficially as a brand strategy to sell unexceptional objects with no ethical or sustainable merit. What remains within this landscape is our ability to make judgements based on a well-honed and exercised material intelligence. “You always want to look for an opportunity to consume in a way that you feel proud of,” Adamson says. “So when you buy something, informing yourself about the situation that made that thing possible, and recognising that you have responsibility for having helped create and maintain it – that’s really the argument.”

The Collector’s House

by Caroline Corbetta

There are no two art collectors alike. There are, however, some exemplary types. Let’s take two, poles apart on a scale that acknowledges a thousand different shades. The first includes the collector who buys artworks to keep them locked away in a warehouse, content with just possessing them and quivering with excitement at the thought that one day they will open the crates and see their “creatures” as if for the first time and fall in love with them all over again. At the other end of the scale there is the collector who, from the minute they make their purchase, never separates themselves from their artworks, but keeps them all on display in their home; has sliding walls built when they no longer know where to hang them, just to keep them close by and, at the same time, commissions others – made to measure – when their compositions of paintings and photographs display a gap that can’t be solved just by shifting things around a little. We, in this story of ours, are interested in the latter kind of collectors; those who cannot imagine their everyday lives without art. Their collections live and grow within their domestic walls in tune with the interior decoration which, alternating between premeditation and spontaneity, creates a uniqueness in which their personality reverberates. A table and a painting, a sculpture and an armchair form an organic whole, a total aesthetic and cultural harmony that is the fruit of personal research and intuition, often corroborated by the advice of an art curator who has to know how to indulge, and direct the collector’s taste and idiosyncrasies. This type of collector is the ideal owner of a refined Italian villa. Equally ideal, almost literary, is their collection. Imaginary and yet absolutely tangible, it consists of a series of heterogeneous contributions made by young talents, born between the end of the seventies and eighties and brought together by the author of this text – a curator by profession and by passion. The works include the polychrome marbles of Gabriele De Santis (1983), which play with the illusion of the perception and concepts of luxury, exclusivity and mass culture; the geometric-abstract compositions of Alek O. (1981), achieved by undoing and reassembling used objects and garments of which they have traces and memories; and lastly, the still life with peeled fruits or the anonymous sculptures of the rotundas of Italy which, reproduced by Santo Tolone (1979) on precious metal backgrounds, become mysterious and irresistible icons – minimal and powerful gestures which overturn our view of reality. The overall result is a plastic ecosystem that perfectly expresses the representative and communicative functions of design and art. The two languages create a home that is at once intimate refuge and social space. The art collection of Molteni&C is one of the numerous storylines that the encounter between art and design can bring together. It is a story featuring a lifestyle that is both possible, cultured and aware. But above all it is a wide-ranging project that underlines Molteni&C’s commitment to culture through a form of contemporary patronage that supports artists at the height of their creative flair. In fact, this project marks the launch of a contemporary art collection linked to the Molteni Museum, a creative powerhouse set up in 2015 in Giussano, alongside the company’s headquarters, to conserve and share its past and to plan its future.



RATIO

Vincent Van Duysen

by Peter Hefti

The Belgian designer’s approach for his second collection is solid, based on the presence of building-like compositional forms and on the skillful use of materials of which he is an undisputed interpreter. Hence we see Ratio, a modular kitchen where structure is the protagonist. Metal grids define the basic architecture, wall units, columns, hoods and accessories. Full volumes, empty volumes and tops of different thicknesses are hooked to the slender and minimal structural elements, creating an elegant interplay of balances.

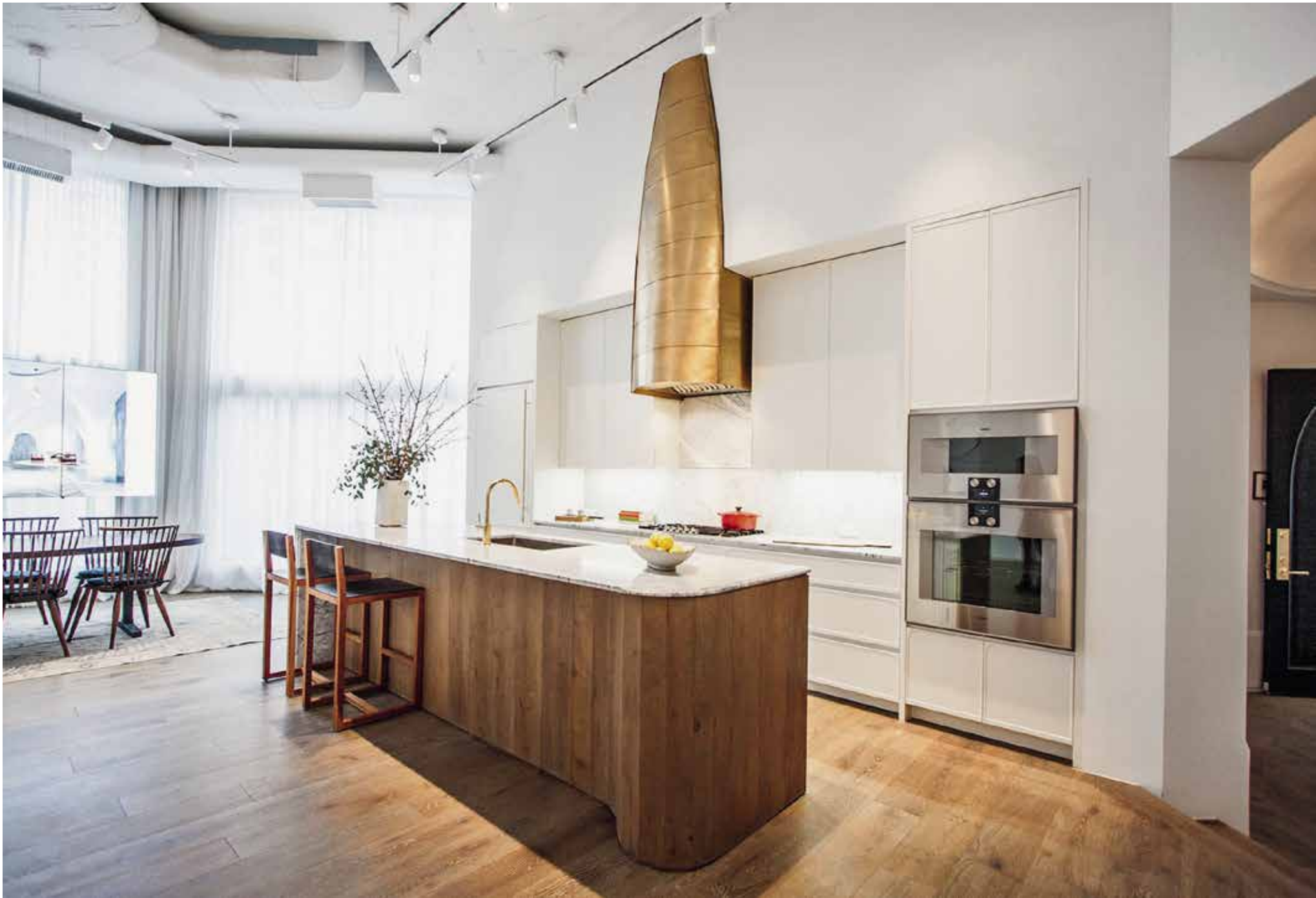
“The kitchen is developed over two layers: the structural layer, consisting of the uprights, and the surface layer,” says Van Duysen. “The interplay of vertical and horizontal lines gives the product a strikingly graphic and architectural expression, characterized by the scansion of the vertical uprights and by the doors and rear surfaces.” Ratio proposes an island solution with furniture and accessories designed to satisfy the most discerning and sophisticated user. In addition, snack counters and innovative washing and cooking solutions are seamlessly integrated into the design. The 13mm-thick vertically veined door features a new handle with a bronze finish. The choice of materials is oriented towards Mediterranean warmth and character, alternating between refined woods, such as black palm, and natural stones such as Rapolano Travertine, interspersed with sophisticated metals, including bronze-aluminium.



#MolteniGroup



VVD — VINCENT VAN DUYSEN



**180 E 88TH ST
Brand and Place**

**180 E 88th St. New York
New York, 2019**

HTO Architect

by Cristiana Colli

Never seen before because never imagined before. Immersion in the landscape from the penthouses is at 360 degrees – from Central Park to East River, from the Hudson to Downtown. 180 E 88th St. is exactly the right address for anyone choosing to live in a full-service luxury condominium. It's not just the where, but the what and the how. The 48 residences in this building, which regenerates classic pre-war elegance in a contemporary key, are a mixture of different qualities. They exhibit the very best from the world of international manufacturing: Dada kitchens, Albertini oversize fixtures, a facade with designs compositions and structures made from the celebrated Petersen Kolumba brick. The interiors are warm and welcoming – iconic kitchens with designer hoods that mark the space like sculptures; marble and travertine stone bathrooms; the virtuosity of the vanishing points with multiform windows that frame the landscape.

Private terraces feature vaulted arches, glass parapets and bronze finishes, and overlook a void, with the city below stretching out as far as the eye can see. The best of the services available to residents and their guests make for an unprecedented amenities program: a basketball court next to the soccer pitch (a rarity in this city); a fitness center with yoga studio; ample storage; a climatized wine cellar and a programme of specific wine-tasting sessions; a kids' play room; a lounge, a lobby with decorations and stuccos by the German artist Jan Hooss; and unimaginable 24-hour service. On sunny days the textured, ton-sur-ton grey facades, and the bronze finishes and fixtures offer a kaleidoscope of lights twinkling on a building that stands out for its style and rigour. Welcome to a new classic.



**Timeless
British Style**

**Whistler Square
Chelsea Barracks
Londra, 2019**

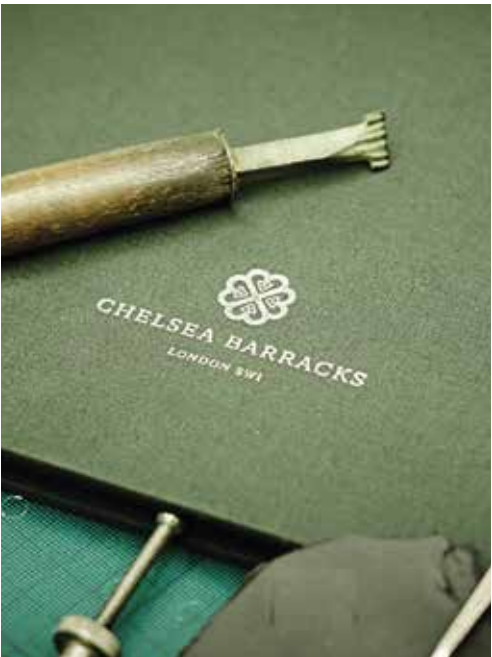
**HBA/SQUIRE
& Partners**

by Cristiana Colli

These are the most desirable 12.8 acres on the planet – a triumph of British style for the twenty-first century. A highly prestigious area, amongst the most esteemed English heritage sites between Sloane Square and Knightsbridge, just a short walk from the Saatchi Gallery and the Serpentine. Chelsea Barracks is a residence steeped in the most iconic history of the English capital, but with style and cosmopolitan allure in terms of its design; carefully tended green spaces and gardens; and its amenities and services for residents. The homes come in three types – town houses, residences, penthouses – and are placed in a perfect context of voids and solids that have been designed to

accommodate the style that characterizes the look and identity of the area: arts and crafts iconography and finishes; arboreal patterns and floral sequences. The masterplan – which comes from a celebrated team formed from Sir Jeremy Dixon with Eduard Jones, Kim Wilkie and Michael Squire – is complemented by the visionary passion of Jerry Holmes, the project's chief development officer, who considers this experience to be a special opportunity to build a new part of London and renew its sense of tradition. It is no coincidence that the key words used in *The Barracks*, a publication that reflects the formal design and visual culture of the initiative, are “heritage”, “destiny” and “legacy”.

Everything reflects this concept, from the materials to the finishes and furnishings – like the 86 Dada kitchens, which were chosen for their attention to detail, functional efficiency and style which fell in line with the overall project. Marble and technology; comfort and performance; terraces overlooking green areas and fruit trees – Chelsea Barracks has considered the art of wellbeing for everything you could possibly wish for, within and beyond its magnificent spa. It makes for 12.8 acres of contemporary living paired with traditional comfort.





Harmony with a View
Over the Motorway

Davines Village
Parma, 2018

Studio Matteo Thun & Partners
with Luca Colombo



by Cristiana Colli

There's no doubt about it: motorways offer a special kind of beauty. You find it from the icons of architectural history and lifestyles – motorway services and eateries – to the exits, which are perceptive ruptures and challenges to the goniometer; from the iconic buildings that overlook the dual lanes or peep out between artificial hills and terracing, to the vanishing points that open between viaducts and bridges; from landscapes that allow themselves to be crossed, to the networks and forms that contain other forms along the endless grey of the asphalt below the sky. The very latest in terms of icons – try not to get distracted because the temptation is strong! – is a series of archetypal buildings: houses with anthracite grey, double-pitched roofs, on the A1 near Parma. The project is designed by Studio Matteo Thun&Partners with Luca Colombo, and features Monica Signani-designed interiors for Molteni&C/Dada, as well as Dada furniture and kitchens. It is a scale model of the wellness and sustainable beauty concept of Davide Bollati's Gruppo Davines. Built on a surface of 77,000 square metres, the complex covers approximately 11,000 square metres and includes spaces set aside for offices, training, R&D, production, warehouse and a strikingly large greenhouse – a lightweight glass and super thin steel architectural structure housing a restaurant, a bar and a co-working space. The offices and head-quarters are located in oak buildings with metal roofs and wide glass facades, and all have a direct visual contact with the exterior to guarantee each workstation a view of the gardens. 80% of the overall surface is set aside for green spaces, including a scientific vegetable plot,

where plant species used in the cosmetic formulae are grown. This is what links up all the elements of the project and establishes a constant and harmonious relationship with the buildings of the complex. The laboratories – the areas dedicated to training hairdressers and beauticians – and also the skin bar – where the new corporate brand products are tested – are transparent spaces that open to the garden, with special glazing that prevents colour distortions. The green areas have an aesthetic purpose and significance linked to the company's core business: they include the 3,000 square metres of scientific vegetable gardens, a laboratory for growing officinal herbs, aromatic plants, fruit trees and vegetables, with species cultivated for experimental research but also for demonstration purposes. As far as foodstuffs are concerned, the gardens also produce vital resources for the in-house restaurant. The village's eco-credentials include a technical plant guaranteed to fully satisfy energy needs from certified renewable sources and to ensure high wellness standards for the users. "It is a functional village with harmonious aesthetics, combining traditional rural architecture and innovative volumes, expressed around the greenhouse and the broad green spaces," explains Matteo Thun. The project is a compound that stands out with its sequence of buildings counterpointed by green voids and large windows offering full immersion in the surrounding countryside. The complex's arrangement of spaces fosters circularity and communication between people, functions, observation points, and in fact infuses the project with a value system that encourages participation, sharing, and an acknowledgement of the centrality

of human capital. It is an efficient but quiet place, in which chromatic themes are favoured in the furnishings. White is the dominant colour, with bronze accents creating simple, linear spaces. In the working areas – meeting and co-working rooms – the bespoke furnishings feature artisanal finishes – galvanic bronze for the bases, linoleum tops as a tribute to the old 1950s desks, acid-etched bronze rims, natural woods with an oil finish and retro-painted glass panes. The quality of the cosmopolitan Italian style is also reflected in Gio Ponti's icons – re-editions by Molteni&C – the D.655.1 chest of drawers, and the D.357.1 bookcase. If the A4 boasts the magnificent Kilometro Rosso, the A1 features Davines' magnificent Kilometro Verde, which runs parallel to the motorway, screening it both visually and acoustically, and yet subtly suggesting that beyond the guardrail there is a place called the home of sustainable beauty.





New Bond Street Temple
Boutique Cartier
New Bond Street
London, 2018

Bruno Moinard

by Cristiana Colli

Sometimes legends have an address. 175-177 New Bond Street, in the heart of Mayfair, is one of them. Its inauguration last Christmas was hailed by the British press as the re-opening of a temple to Cartier. Effectively, that's just what it is – as are the Cartier headquarters in Paris (13, rue de la Paix) and in New York (653, Fifth Avenue). The restoration of this legendary place, chosen by Jacques Cartier at the beginning of the 20th century, bears the signature of Bruno Moinard. Everything is strictly built to plan, from the fittings to the furniture, from the glass cabinets to the lights. Similarly, there is a museum-like respect for the iconic features of the building, particularly the staircase. According to Laurent Feniou, managing director of Cartier UK, the re-opening ushers in a new era that consolidates Cartier's presence in the English capital. Historically, the brand was the only foreign supplier of fine jewellery “by appointment” to the Royal Family. Over various floors, the New Bond Street building creates a space where contemplation, wonder and super glamorous reception are one and the same. The boutique (ground floor) is a triumph of chromatic delicacies in shades of white, beige and amber, with darker accents provided by brass, the nuances of the parquet, and the grey of the carpets, all of which are harmonized in a setting that draws the eyes into the ovals of a series of glass cabinets of differing heights. The lamps, which draw your gaze upwards and define the room's sober personality, are authentic installations. The private salon, a bar that recalls the capital's exclusive circles, and the prestige floor are intimate and velveteen spaces designed for the customers' comfort. These are feel-good places. The boutique on the second floor is a space in which someone can take their time to decide on the best

purchase – a sort of private and reserved space, or an authentic home. The third floor is dedicated to the jewellery-making tradition, while the fourth looks at Cartier's archives, with documentation including drawings, notes, and stories of the orders and relationships enjoyed by the Maison over its long history. After nine months' refitting, the store's 7,275sqm are more like a 5-star hotel than a traditional shopping precinct. Allure and seduction are the templates of the Cartier experience – the cornerstones of a timeless story and the philosophy with which to construct and perfect a relationship. Right at the centre of this story is the jewellery that embodies Cartier's style, talent and incomparable skill. Alongside that is the “stage” on which these objects are displayed – the vitrines that exhibit, protect and show them to their best advantage. This has been the area in which Molteni&C has dedicated twenty years of collaboration with Cartier, providing special glass cases and counters: equipment for beauty and security. It is a partnership based on a shared design philosophy that has become a format for all Cartier boutiques worldwide. It is a triumph of geometry – the oval, the square, the circle, the ellipse, the rectangle – of transparency, finish and the invisible lock. It is that perfect synthesis between the value of the jewellery and the intrinsic quality of the container that accommodates it – whether that be a building, or a glass display case.



Living the Italian Style

Mori Building Rappongi Hills
Tokyo, 2019

Interior design
Nicola Gallizia

by Cristiana Colli

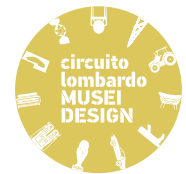
Roppongi Hills is one of Japan's largest urban complexes. Commissioned by the business magnate Minoru Mori and inaugurated in 2003, it is a city within the city, deep in the heart of Tokyo. At the centre stands the Mori Tower, a 54-storey skyscraper that is 238m high. It features apartments, a cinema complex, restaurants, cafés, shops, the offices of companies such as Goldman Sachs, Lehman Brothers, TV Asahi, Konami, Yahoo! Japan, and hotels such as the Grand Hyatt Tokyo. The Mori Tower also houses the MAM (Mori Art Museum) and the Tokyo City View, which offers breathtaking vistas over the city. In front of the tower, in the public space there is *Maman*, a giant bronze and steel spider, a signature work by the artist Louise Bourgeois. The MAM was commissioned by Minoru Mori to promote art, architecture and design, and it offers exhibition spaces for art and artists from all over the world. It is a place that fosters debate, learning and insight into contemporary culture, as well as a useful platform for understanding the Japanese and Asian art scene. Its distinctive mission statement – alongside an enlightened board and an authoritative international advisory committee – has won the museum a global reputation, affording it a role as a key player on the international art scene. It serves as a nexus between different cultures, lifestyles, trends, forms of creativity and innovation.

Art is also promoted through an educational programme that uses seminars, conferences and workshops to bring people closer to the art world. Business and entertainment, culture and nature (in the form of Japan's sublime cherry blossom) animate Rappongi Hills and welcome visitors with appealing and fascinating initiatives. For these guests, the area's hotels and serviced apartment condominiums – such as the Mori Building – offer an efficient form of living that is backed up by Italian style. The tower's 22 apartments, designed by Nicola Gallizia, offer a total experience – from the furniture to the colours, from the floors to the textiles, from the lighting to the artworks. Everything reflects the taste and skills of Italian manufacturing. These are contained spaces where functionality comes hand in hand with beautiful things made beautiful: from the built-in Dada Highline kitchen to Dante Bonuccelli's Password furniture; from Rodolfo Dordoni's Chelsea chairs to Molteni&C's re-editions of Gio Ponti's iconic D 156.3 armchair.



In the beginning there was a pencil
Drawing the design
10 – 13 April 2019, 10.00 – 22.00.
Inauguration 10 April at 18.30 hours
at the Archivio Giovanni Sacchi
via Luigi Granelli 1,
Sesto San Giovanni

Design always starts with a sketch, the tool often a pencil. But is that still true today? Among their objects and tools, design museum archives preserve a wealth of sketches, technical drawings, preparatory drawings, executive designs, and notes made by designers throughout the process that leads up to a new product. During Milan Design Week 2019, the Circuito Lombardo dei Musei del Design presents an exhibition highlighting the centrality of drawing to design at a time of extreme digitalization in which the expressive quality of graphic design has been relegated to second place. The Molteni Museum is taking part in the project through Luca Meda's exceptional Capotavola table design (1988).



News



Newmuseum(S) Stories of Company Archives and Museums

The identity, history, values and challenges of corporate archives and museums of the present and future: this is the subject to which Museimpresa, the Italian association of corporate museums and archives, has dedicated the new documentary film *Newmuseum(s). Stories of company archives and museums*, directed by Francesca Molteni. The film focuses on the particular nature of company archives and museums in order to understand how an archive/museum links to companies today – what values should they reflect, which instruments and languages should they adopt in order to create meaningful institutions that can converse with contemporary culture and with international audiences. For the story of this changing identity, the producers have interviewed museum directors, curators and experts on the subject, but also architects, artists, musicians and creatives who have contributed to projects for company museums.

Gio Ponti Magnified

On the occasion of the *Tutto Ponti*, *Gio Ponti archi-designer* exhibition at the Musée des Arts Décoratifs, Richard Ginori has created a new installation in the Paris museum's Hall des Maréchaux. The installation is a homage to Ponti, emphasising his most iconic motifs and underlining the profound link between art and Manifattura Ginori's creativity. It is Gio Ponti magnified. Richard Ginori's never before seen work was exhibited with the cooperation of important partners such as Molteni&C, provider of furnishings from the Heritage Collection, which is dedicated to Ponti, such as the D.352.2 coffee table and the D.153.1 and D.154.2 armchairs.



Molteni&C with MuseumCity at the Pinacoteca Ambrosiana

Molteni&C has renewed its support for cultural sites, joining an important project promoted by MuseumCity, the Milanese non-profit association dedicated to enhancing the city's great museums. *Muse Dialoganti* is a project designed to offer a moment's rest and contemplation in Milan's most prestigious museums, enabling visitors to enjoy a more direct relationship with the works on display. Eleven museums for eleven seats, selected by Studio Palomba e Serafini, donated by the most prestigious maisons of Italian design, and placed in front of a particular artwork selected by the museums themselves. Molteni&C has been chosen by the Pinacoteca Ambrosiana, custodian of one of the world's most important collections of Renaissance art, including works such as Caravaggio's *Cesto di frutta*, Raffaello's preparatory Cartoon for the *Scuola di Atene*, Tiziano's *Adorazione dei Magi*, Botticelli's *Madonna del Padiglione*, Jan Brueghel's magnificent *Vasi di fiori*, and, last but not least, *Il Musico* by the genius of the Renaissance, Leonardo da Vinci. The 500th anniversary of da Vinci's death is this year, with a series of major exhibitions planned throughout 2019.



News



Design Stories in Vicenza

There has been great success for the "Storie di Design a Vicenza 2018" initiative, promoted by ALA Assoarchitetti and Icona Arredamenti, in partnership with Vicenza City Council, the Order of Architects of the Province of Vicenza and the Bertoliana Civic Library. The programme featured five international design exhibitions, in parallel with conferences and debates, held in the heart of the old town for Vicenza's design week. Protagonists at Palazzo Cordellina, Basilica Palladiana and Loggia del Capitaniato included the great masters of 20th-century design, such as Vico Magistretti and Gio Ponti, as well as top international contemporary designers including Roberto Palomba and Vincent Van Duysen. Key players at the event were Molteni&C, Vitra and Dada, with proceedings followed by a large group of design professionals and enthusiasts.

Molteni&C and Dada partners of the Jaguar Land Rover Winter Tour 2018/19

This year, the new "Mountain home" of two iconic British automobile brands was Courmayeur, a celebrated tourist location at the foot of Mont Blanc. Here, Jaguar and Land Rover models were the key attractions, with a winter lounge set up to receive guests in the Chalet de l'Ange. Designed as a real home, the lounge developed over two floors and was furnished to provide a warm and welcoming atmosphere in partnership with Molteni&C and Dada.



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The Power of the Archive

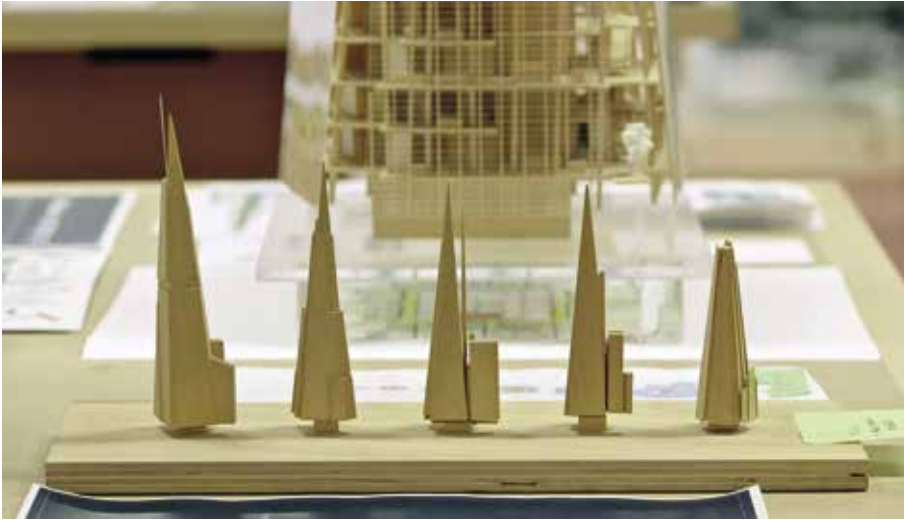
Renzo Piano Building Workshop



Film profile
Italy; 2018; 35'; Italian/English
curated by
Fulvio Irace
with
Fondazione Renzo Piano
and
Renzo Piano Building Workshop
film direction
Francesca Molteni
editing
Veronica Scotti
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production
Muse di Francesca Molteni
original soundtrack
Fabrizio Campanelli
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by Francesca Molteni

It's eight in the morning and, at RPBW, there is turmoil on the horizon. Coming into dock in Genoa is the ship returning containers filled with materials from the Niarchos Foundation in Athens – one of the latest projects designed by Renzo Piano. In Voltri, the warehouses that are home to the archive are already a hive of activity: employees, nearly all of them women, are busy cataloguing, organising and preserving an indefinite yet huge number of drawings, drafts and publications that make up the Foundation's heritage. Like a concrete ship, the archive holds in its cases a constantly itinerant treasure: everything must be filed, ready to set sail again whenever a new exhibition is planned around the world. Here begins the story of what is today an "animated" archive. It is the underwater part of an iceberg of which we recognise only the tip: Piano's most famous creations. Archive and workshop can be described as the two bulbs of the same hourglass: in Punta Nave, Vesima, and rue des Archives in Paris' Marais district, future projects are born; in the Voltri Archive, the traces of their historical memory are preserved. One creates the new, the other designs the past.



In Vesima, Paris and New York, everything moves at a rapid, at times hectic, pace: here people work round the clock to solve the issues that each new job entails and requires. In Voltri, the quiet and muffled atmosphere is interrupted only by the noise of trucks going up and down the hill with their precious load. The work done here takes a long time: a delicate work of transforming everything that leaves the workshop into documents. Living documents, like the bacteria that turns milk into cheese, that give shape and design to the ceaseless production of drawings that archivists carry with them on their way back from New York, Paris, Genoa and San Francisco. They roam between the drafting tables, discussing the characteristics of their ongoing projects with architects, giving instructions for the conservation of files, architectural models and the famous sketches with which Piano synthesises the perspective of his vision using a green marker.

The archive is not a collection of papers, but rather is a form of living matter: an open field where memory is not set in stone, but active. It is a wealth of knowledge and practices that operate in a magnetic field: each and every foray into this field sets in motion the mechanism of reappropriation. Every researcher puts the fragments back into play, rearranges them, and provides a personal interpretation of the future. The archive comes to life and becomes a project that generates projects. Memory is projected towards the future and this opening stirs the stagnant waters of the past, makes room for new voices, new people, and new interpretations. This is "the power of the archive".

Lounge System

Rodolfo Dordoni

by Peter Hefli

With the introduction and spread of wireless connections applied to all sorts of devices, workplaces have undergone a profound change. They have moved from a clearly defined space, such as an office desk, to a multitude of private and public spaces: airports, hotel lobbies, restaurants and even parks, where wireless connections enable people to work, meet and converse, but above all link up. Furniture is naturally evolving too, to keep up with this new trend. Lounge System is a collection of sofas and armchairs, designed by Rodolfo Dordoni and produced by Molteni&C for UniFor, that satisfies the need to work anywhere, autonomously and at ease. Lounge System is the new benchmark for modern working environments. The aim of the project is to furnish offices, lobbies and other workplaces with comfortable seating for relaxed working or small meetings. The system consists of four elements. There is a pewter-coloured metal base, atop which sit high or low rawhide-, textile- or leather-covered backrests. Alternatively, there are chrome-plated or black painted backrests, which accommodate comfy seat, armrest and backrest cushions. This gives rise to two- or three-seat sofas, or comfortable armchairs. In particular HI – which features high, snug backrests – favours small independent seating arrangements, perfect for concentration, working alone or holding small meetings, even in crowded and noisy contexts such as lobbies or open spaces. The low backrest versions such as LO, or tubular versions such as LT, perform all the functions which help a guest feel at ease in a modern office. A combination of the various basic elements can provide an individual office with a comfortable little lounge, or create public waiting areas.



#UniforWorkEnvironments



Hymn to Reading

Oodi – Helsinki
Central Library,
2018

ALA Architects



by Cristiana Colli

For archilovers, design-addicts, trendsetters, scholars, and design bloggers, there are places that never disappoint. They exist in both the old and the new world, such as Zurich, Basle, Rotterdam, Copenhagen, Amsterdam, and Helsinki: places that shine not because of their icons, of which there are many, but because of the widespread excellence in their constructions, where every building is a project that includes but exceeds its function. It is a cultural transition that marks the difference between culture and the real, and which acknowledges the professional competence, and authority of architects and artists. Helsinki, a sustainable and virtuous city in terms of its environmental awareness, offers a rare immersion in contemporary architecture, with names that have become legends: Alvar Aalto first and foremost, but also Steven Holl, as well as research studios celebrated the world over. Helsinki offers places that invented hospitality, forms of dedicated tourism, experiential ways of enjoying the city and the landscape – Villa Aalto and Villa Mairea, the Kamppi Chapel of Silence, the Olympic Stadium, St. Henry’s Ecumenical Art Chapel in Turku, the Kiasma Museum and the recent Amos Rex. The latest addition to this capital of design is Oodi, Helsinki’s Central Library. “Oodi symbolizes the pillars of our society such as education, culture, equality and open mindedness,” said Mayor Jan Vapaavuori at the building’s inauguration on 5 December 2018, the eve of Finland’s 101 years of independence. It is a free space in one of the few countries in the world to have a Library Act, passed in 1928, which defines the guidelines that regulate and assist the work of librarians. The Helsinki Central Library is an iconic building that stands out in the cityscape and completes the cultural district of Töölönlahti, along with the Music Centre, Finlandia Hall, Sanoma House, the Kiasma and the University. Designed by ALA Architects – a multi-award winning team that operates worldwide – the building has been created using innovative formal, constructional and technological solutions. On the outside, the complex is distinguished by the dynamic development

of the compact wood and glass shell, which covers the first two levels, on which rests the transparent volume of the library floor that overlooks the city and the park. There is a dialogue between forms and materials that identifies functions and purposes linked to socialization with covered and open-air spaces. There is an auditorium, exhibition halls for conferences and courses, study rooms for art and music, play areas, a wellness centre, cafeterias, restaurants, and, in the glass area, the so-called Book Haven. Three floors are made of wood, a sort of “romantic counter-reaction to its rigid and linear environment,” explains Samuli Woolston, one of the ALA Architects, together with Antti Nousjoki and Juho Grönholm. Completely open and flooded with natural daylight from the skylights and the wide glass facades that define the perimeter, the top floor is a regular sequence of 351 UniFor CF modular bookcases, which outline and organize the various functional areas of the library and the entire compositional installation. Characterized by a crisp design with top technical resistance and safety features, the CF Bookcase – designed by Dante Bonuccelli – consists of aluminium shelves and uprights hooked together and fixed to a steel plate base. The 351 two-sided modular bookcases have been customized with special equipment and accessories designed to meet specific project requirements: direct and indirect LED lighting; temperature and humidity sensors; air recirculation and conditioning systems; info displays built into the head flush to facilitate consultation and research; shelf markers; bookshelves on wheels for children; inclined book display units; liftable magazine holders. The Helsinki Central Library – which confirms UniFor’s reputation as a design partner not only for workplaces, but also for cultural and learning spaces – joins other important projects such as the Qatar National Library, the Fondazione Giangiacomo Feltrinelli in Milan, the Biblioteca Nazionale Universitaria in Strasburg, the Bibliothèque de l’Ecole Nationale Supérieure des Beaux

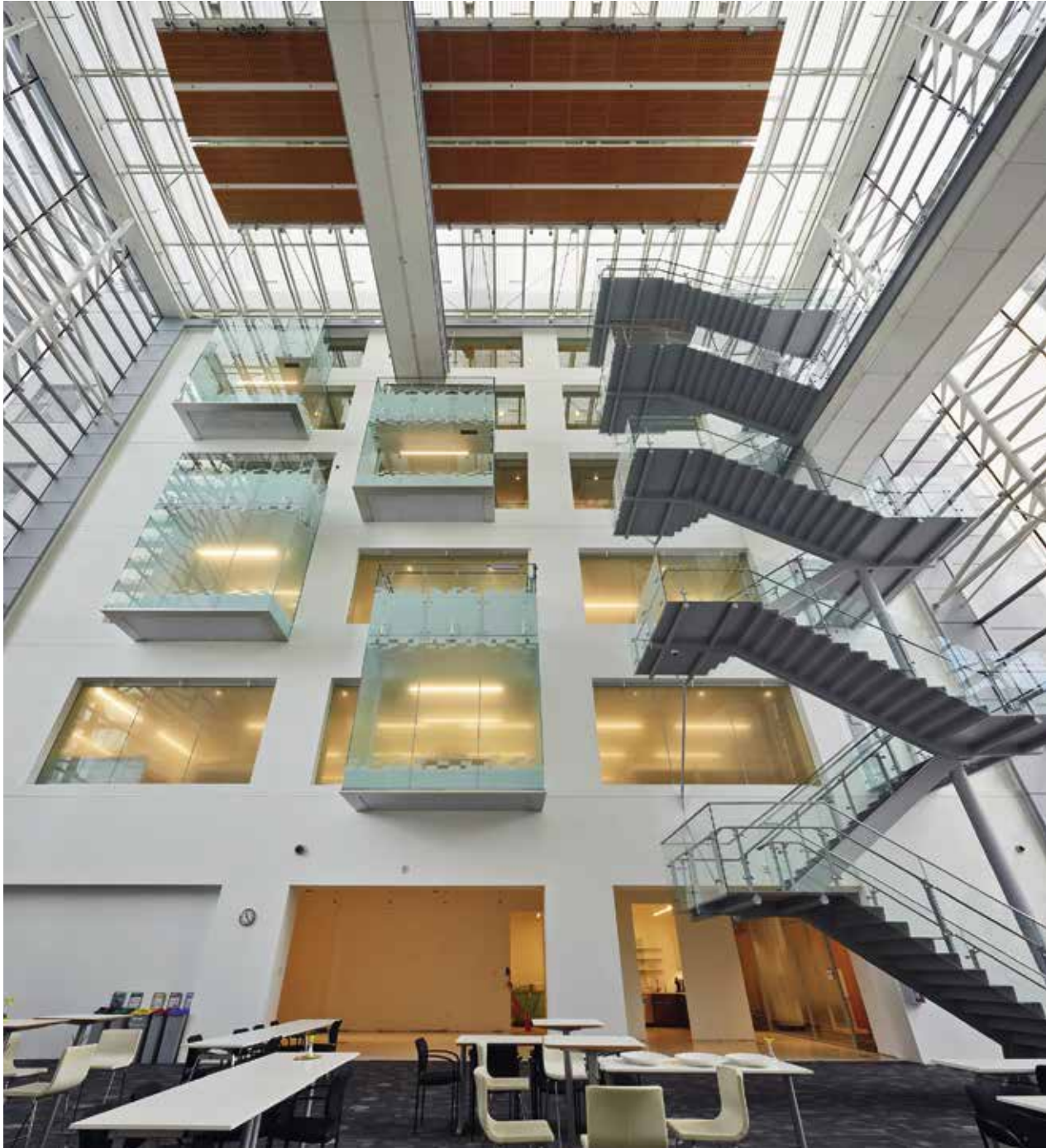
Arts in Paris and the Biblioteca Vasconcelos in Mexico City. This living monument is a public space for learning, coexistence and socialization, with a name – Oodi – chosen from 2,600 proposals put forward in a process of bottom-up participation. It means an ode, capturing the joy and sense of being together for what has been defined as “the Nation’s birthday present to its fellow citizens”.

#UniforWorkEnvironments
#BuildingArchitecture





Transparency and (Video) Control **Avigilon Vancouver, 2018** MCM Interiors



by Cristiana Colli

Digital eyes and ears monitor, scan, record, refer, spread, control, check and transmit worries, hesitations, decisions, thoughts and sighs, fragilities and endearments, glances and surges of affection to remote clouds. Lives lost in thought and lives on the edge; a split second before intention turns into action; a split second later when a gesture becomes an event to be understood, and analysed. Because contemporary society is open, it's vulnerable; because it is accessible, it's fragile; because it is interconnected, it's exposed. The challenge is how to organize safety, security and protection for people, data and places, such that it can become information, data processing and prevention. Powerful and intangible global infrastructure invisibly binds lives and streets; stadiums and banks; business outlets and research centres; hospitals, schools and university campuses; logistic hubs, ports, airports and stations; subways, casinos, museums and shops; arenas and prisons; institutional and government headquarters. All of these are filmed, monitored and recorded. Every void and every solid are sources of information and resources for artistic and visual production – processing which raises questions about the concept of individual freedom and its objective limits. A stock of data imposes cyber-protection policies, cutting-edge software optimizes the security supply chain, and increasingly smart and accurate devices are active in real time. Avigilon, a branch of Motorola Solutions, is a global IT player with a worldwide commercial presence, offering avant-garde solutions and innovative integrated video surveillance systems.

Its entrepreneurial philosophy is a manifesto: record locally, view centrally, manage remotely. The global headquarters are in Canada (555 Robson St, Vancouver, BC) but its services and products – the infrastructure of control and surveillance – are everywhere, in all continents. In the eight-storey building in the centre of Vancouver – designed by Studio MCM Interiors – everything is geared to achieving this objective: strategic planning, research and development, sales, servicing. The space celebrates transparency and permeability, with 5,000m of glass partitions, a dizzying open stairwell, 656 workstations alternating with 96 offices and 29 meeting rooms. The UniFor furnishings develop a weave of materials: glass, white and natural wood and aluminium. These are sober and rigorous workplaces, which include open spaces and private offices, alternating between the various functions. The key design features of the headquarters are its rational spatiality; its efficiently organized work spaces; its vanishing points offering views over the city; and its permeability and continuity. A fluid, mobile volume without blocks or separations, it is a place reflecting attention and clear vision, in line with the material collected by video surveillance sources that ends up in sophisticated software packages, where it is processed to become sensitive data and, thereafter, concrete action. Then it starts all over again, ceaselessly.

#UniForWorkEnvironments
#BuildingArchitecture



David Chipperfield Architects
Works 2018

After 12 years of restoration work, the Basilica Palladiana in Vicenza reopened as a venue dedicated to contemporary architecture. The first exhibition featured recently completed and in-progress projects by David Chipperfield Architects. Materials on display varied from early sketches and models to photographs and films of completed projects. Projects included the Royal Academy of Arts masterplan in London, the Neue Nationalgalerie refurbishment in Berlin, the Museum of Natural History in Zheijiang and the Procuratie Vecchie on Piazza San Marco in Venice. UniFor supported the initiative as a global sponsor.



Basilica Palladiana, Vicenza
12 May – 2 September 2018



L'anello mancante –
Michele de Lucchi

MAXXI, Rome
7 December 2018 –
3 March 2019

L'Anello mancante is the sixth edition of *Nature*, a series of site-specific installations launched by MAXXI as an experimental new approach to solo exhibitions. For each edition, a designer is given the chance to create a space that is representative of themselves. Architect and designer Michele De Lucchi has chosen to represent himself with *L'Anello mancante*, which translates as “the missing link”. The circular sculpture, which is both an object and a building, encourages visitors to find new connections. UniFor is a technical sponsor of the exhibition. The company’s collaborative relationship with De Lucchi has resulted in some of its most successful products, such as MDL System, and office interiors including UniCredit in Verona.



Contemporary offices are open,
flexible and mobile

by Cristiana Colli

Variable, flexible, modular, surprising; static and mobile, specialist and horizontal; a eulogy to discretion and to the pleasure and need for sharing. It is work that expands into work, offices that expand into meeting rooms, virtuous ergonomic work stations that morph into connection hubs – static and yet mobile. Work around the person is a philosophy, a tendency, a way of organizing that is translated into forms, functions, projects, contexts. At Orgatec 2018, Citterio presented new solutions for the contemporary office.

Phonewalk, designed by Progetto CMR, is a self-supporting acoustic corridor that enhances the gesture of phoning when chatting, walking, writing, replying, meeting – all actions that take place at the same time. It represents a lifestyle and a style of working, and thus a design theme. Phonewalk develops research into individual soundproofed booths and proposes a linear walk-in/walk-out booth, which you cross while remaining isolated (both acoustically and visually) from the surrounding environment. On the way you can phone, walk, and take notes on whiteboards, in an interactive and multitasking public intimacy. The structure is modular so as to obtain variable lengths and it is entirely made of wood. On the outside, the walls have structural uprights and plugging panels in a range of four colors. On the inside, the soundproofing modules are covered in textiles in a range of 15 colors. Phonewalk blends with Wood Walls and with W_SS soundproofed booths.

The design is in line with what a guru like George Amar maintains when he explains his idea of design walking: “When walking we are not single individuals but part of a globabl system. Part of your walking includes the light on your way, the shoes you wear, what you see or hear, the air you breathe. This point of view has poetic aspects because it implies being in the world, looking and hearing, interacting with people, to the extent that numerous scientists say that our brain dedicates most of its activity to movement and not to words, considering the motory complexity of every single movement. In these dynamics, a design object is interesting in so far as it takes mobility as a whole into account”.

Bridge, designed by Pinuccio Borgonovo and Paolo Pampanoni, is another project which expemplifies this philosophy. It is a modular operating system in which operative and relational functions coexist. Bridge is a wood-paneled trilith that accommodates suspended cupboards, desks and acoustic panels, hooked up to a power strip under the top which guarantees the wiring of each workstation and enables the position to be varied. The system is designed to offer a wide range of configurations customized at the planning stage and adaptable during use. The panels are covered in textiles and sound-absorbent materials to guarantee acoustic comfort and privacy. Adjustable tops, desks and benches of variable heights ensure the best possible posture of each person according to their preferences and their activities.



Capannone#18

ASK, Reggiane
Parco Innovazione,
Reggio Emilia, 2018

Andrea Oliva
Architetto



by Cristiana Colli

The place is a temple. When the train enters Reggio Emilia station, a yellow sign on a grey frescoed shed catches your eye: “Reggiane”. The word is a world, a piece of twentieth-century history. It evokes wide-ranging industrial production consisting of locomotives, fighter planes, engines, agricultural machines, sugar refineries, and dockside cranes. All of these still vibrate today, with the intriguing shape of the industrial shed, and in the archives that testify to refined and ingenious technical know-how, and to technologies that remained avant-garde for a long time. Le Reggiane survived the twentieth century with huge changes, reconversions, struggles, occupations, unparalleled welfare, training and rights. The company witnessed the contradictory social, cultural and economic upheavals that heralded the new millennium. When the Fantuzzi group ceded the business to the American multinational Terex in 2009, Le Reggiane became Reggio Emilia’s economic and cultural modernization challenge, no longer just an extraordinary example of industrial archaeology, but an urban area in a state of flux. It became a place of memory where prospects once materialized, and which now sees urban recovery and regeneration schemes involving almost a third of the 26-hectare site behind the historic centre between the railway and the airport. This area is set to become the powerhouse for the city’s new economic, cultural and social development. Today, the Reggiane site is the headquarters of Tecnopolo as well as an Innovation Park with R&D laboratories. Here, medium-large enterprises are investing in studies and research in order to analyze and design new products or services that will increase their productivity. Special attention is paid to products linked to the city’s proud history of mechanical engineering: from farm machinery to mechatronics;

from manufacturing excellence in the automotive sector to packaging. It is a shared lab, a hub of knowledge and innovation, a stock of cognitive value and social capital, which already includes key players such as Ask Industries. Founded in 1965 in Reggio Emilia, the company designs and produces solutions for the automotive sector: innovative and high-quality audio systems such as loudspeakers, subwoofers, amplifiers and antenna systems for connectivity. It operates in various parts of the world with approximately 3,000 employees. The shed spaces in Capannone #18, with architectural and interior design by Andrea Oliva, are an installation within the installation. In it, a sometimes ordered and sometimes staggered sequence of transparent islands is marked by the black uprights that define and compartmentalize the spaces. It is an archipelago of islands joined but separated in order to guarantee functions, privacy and team building. Furnishings designed by Citterio – Wood Wall Rovere Cenere and Programma 3 wardrobes – define rigorous geometries which stand out from the white walls and floors, and the anthracite grey functional structures. It is a neutral and contemporary place; a texture of colors; a glass facade overlooking a not-yet-finished multidisciplinary project. It is a dialogue between contrasts: for example, between formal knowledge and the ephemeral messages of the street art which expressed one of Europe’s most interesting projects at Le Reggiane. Ask Industries has brought the centre of excellence for antennas and cables to Le Reggiane and it may be no coincidence that the company sponsors the only Masters degree in Italy on the Technology of Sound and Musical Composition.



Story, style,
identity

Colmar
Monza, 2018

Cristina Baroni
BBM Studio



by Cristiana Colli

In 1923, in Monza, Manifattura Mario Colombo started producing men’s hats and gaiters. The Colmar trade name is a story within the story, being the acronym of the founder’s surname and forename, shared with his friends and scribbled on a cigarette packet. Economic crises, wars and lucky intuitions alternated with each other throughout the twentieth century, as the factory switched its production from hats to workers’ overalls; safari uniforms for the French Foreign Legion; and then overalls for petrol station attendants. But the turning point came with the use of Massaua 10 cotton: a wash-resistant, pre-shrunk cloth ideal for workwear that was used for the first skiing pioneers around the 1930s. Leo Gasperl was the holder of the first speed record on the Chilometro Lanciato: 136.336 km/h in 1936. Gasperl wore a thirring, also known as “the bat”, a sort of hang-glider wing that inflated on the skier’s back that served as a precursor of the winged ski-suit. From then on, it would become a legend. For Colmar, snow represented vision and experimentation. It was a chance beat the challenge by hundredths of a second, and their products were tested in the Fiat and Moto Guzzi wind tunnels and their fibres in the labs of the Milan Politecnico Institute. There were adverts such as “In case of snow, Colmar”; and events that used showbiz as a source of marketing. Colmar was snow, the Olympics, World Cups, National Championships in uniform, Sunday coach trips to the nearest ski lifts, “white” weeks and stickers on scooters. Colmar was Zeno Colò, Celina Seghi, Alberto Tomba (a.k.a. the Blue Avalanche), faces on podiums and bedroom posters, names that spelled national pride, and a sport that became accessible to everyone thanks to the economic boom and the consumer society. Hands up anyone who doesn’t feel their heart skip a beat at the sight of one of Colmar’s body-hugging technical

sheath jackets or one of those wonderfully warm wind jackets! Those bright colours (red, white and striped like a flag) or that C in the circle that made you “one of the in-crowd”! Colmar was a banner for the worlds of sport and style to the extent that, today, that vintage cool is studied, regenerated and re-elaborated in the company lab: a hyper contemporary platform that goes by the name of A.G.E. In the Monza compound you breathe this air of history and future that is a compendium of creative processes. R&D creates new materials that comply with a business model, and which pay attention to stakeholders who identify with the brand both online and offline. The workplace is a sequence of red and white tables that have been designed for concentration and privacy. These are spaces for the exchange of ideas about programs and strategies, and for welcoming guests, suppliers and clients. Everything is transparent in a gradual multiplication of modules that define, but do not separate, iconic colours with subliminal references – ice white, cherry red and anthracite grey – that evoke the brand’s history and its identity. Cristina Baroni’s design for BBM Studio plays on the virtuosity of Citterio’s Ray Wall, designed by Pinuccio Borgonovo – an innovative partition system that captures that paradoxical trend of contemporary offices, where high degrees of specialization, functional differentiation and privacy coexist with a need for openness, fluid spaces, dynamism and virtuous interference between professional teams. The renovation – created to celebrate 95 years since the company was founded – is true to the identity of the 1970s building, but redesigned such that transparency and lightness define the macro work spaces within a substantially uniform architectural whole. This is a ridge, of the kind that Colmar has always managed to climb.



Foster + Partners

Element 03
Conference Meeting Table



Palazzo di Brera
Via Brera 28
Milan, 08-14 April 2019

