

SUMMER DESIGN THIS SEASON'S FURNITURE AND ACCESSORIES

EEDECOR

ITALIA

The
international
design
magazine
on interiors
and trends
lifestyle
architecture
and art

IN SICILY In the Val di
Noto, guests of
Rodolfo Dordoni and
Gordon Guillaumier

IN CAPRI Giuliano
dell'Uva's house-patio
in dialogue with art

ICON IN SARDINIA

At La Maddalena,
the famous Casa Rotonda
designed by Cini Boeri

RESTYLING IN VULCANO

Total white, in- and outdoors
according to Elisa Ossino

ISLAND
SUMMER



Diva Lounge Chair, Cookie Service Table
detail

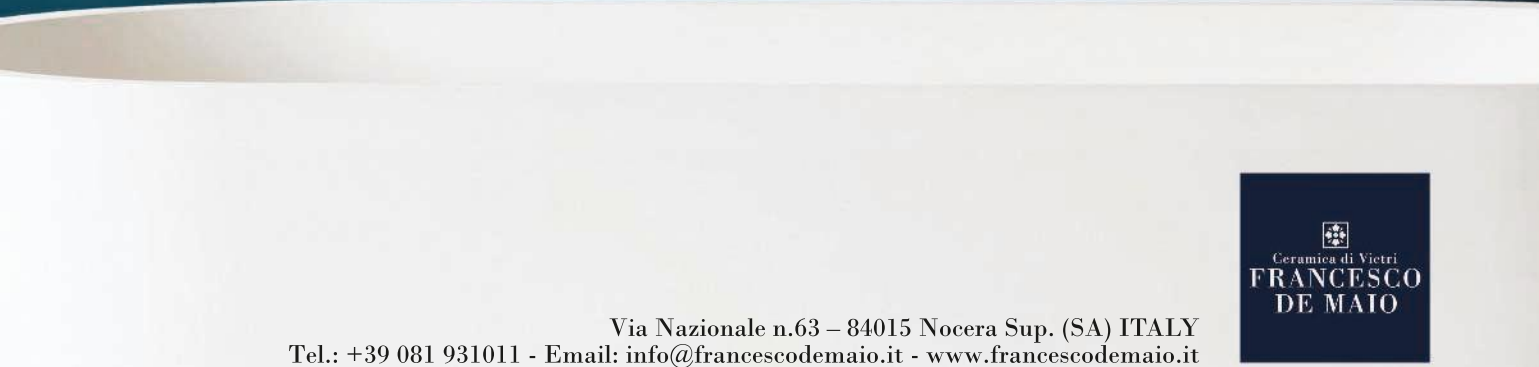
Otium Sofa, Cookie Coffee Table, Diva Lounge Chair, Tudor Cabinet, Trilogy T Mirror
design by BoattoMartino Studio



HOME
LIKE
NO
OTHER

CAPITAL
WWW.CAPITALCOLLECTION.IT





Via Nazionale n.63 – 84015 Nocera Sup. (SA) ITALY
Tel.: +39 081 931011 - Email: info@francescodemaio.it - www.francescodemaio.it



ELLE DECOR ITALIA

Hearst Magazines Italia Spa
Via R. Bracco 6, 20159 Milan – Ph. 02 6619 1

Editor-in-Chief
Livia Peraldo Matton
lperaldo@hearst.it

Managing Editor
Filippo Romeo – fromeo@hearst.it

Art director
Valeria Settembre – vsettembre@hearst.it

Editorial staff
Francesca Benedetto (interiors, travel, people) – fbenedetto@hearst.it
Tamara Bianchini – tbianchini@hearst.it
Murielle Bortolotto – mbortolotto@hearst.it
Paola Carimati (design and trends) – pcarimati@hearst.it

Graphic designers
Elena Santangelo (senior editor) – esantangelo@hearst.it
Carlo D'Amico (layout) – cdamico@hearst.it

Photo editor
Cinzia Rossi – cinzia.rossi@hearst.it

Assistants
Roberta Salvioni (editing, production) – rsalvioni@hearst.it

Contributors
Piera Belloni, Porzia Bergamasco, Contextus/We Translate Design, Chiara Dal Canto,
Flavia Giorgi, Eleonora Grigoletto, Laura Maggi, Paola Maraone

Photographers
Lea Anouchinsky, Helenio Barbetta/Living Inside, Mirjam Bleeker, Andrea Ferrari,
François Halard, Nathalie Krag, Fran Parente, Giorgio Possenti, Max Zambelli

Graphic design concept
Designwork

Digital
Luca Lanzoni (Digital Fashion Director) – llanzoni@hearst.it

elledecor.it
Alessandro Valenti (Digital Director) – alessandro.valenti@contractor.hearst.it
Carlotta Morelli (Digital Managing Editor) – cmarelli@hearst.ch
Alessia Musillo (Content Editor) – alessia.musillo@hearst.ch
Isabella Prisco (Junior Content Editor) – isabella.prisco@hearst.ch

Management, editing and administration
Via R. Bracco 6, 20159 Milano, ph. 02.6619.3375 – 02.6619.2774, fax 02.6619.3862
editorial desk email: rsalvioni@hearst.it

Editor-in-Chief Livia Peraldo Matton
Publisher Hearst Magazines Italia S.p.A., Via R. Bracco 6, 20159 Milan
Registration with the Court of Milan No. 46 on 18 January 1990

Elle Decoration Network 25 International Editions
CHINA – CROATIA – DENMARK – FRANCE – GERMANY – GREECE
HOLLAND – INDIA – INDONESIA – ITALY – JAPAN – KOREA
MEXICO – MIDDLE EAST – PHILIPPINES – POLAND – RUSSIA
SOUTH AFRICA – SPAIN – SWEDEN
TAIWAN – THAILAND – TURKEY – UK – USA

ELLE DECOR ITALIA ISSN 1120-4400 is published 10 times annually (except January and August)
by HEARST MAGAZINES ITALIA SPA Via R. Bracco 6, 20159 Milan – Italy



FRACTAL
design Soo K. Chan

cristinarubINETTERIE.com

ELLE DECOR ITALIA

Hearst Magazines Italia Spa
Via R. Bracco 6, 20159 Milan – Ph. 02 6619 1

ELLE DECOR® is a registered trademark of Hachette Filipacchi Presse (HFP) and a magazine published by Hearst Magazines Italia S.p.A. All rights reserved ©HEARST MAGAZINES ITALIA SPA
P.IVA 12212110154 - Via Roberto Bracco 6 - 20159 Milan - Italy

PUBLISHING DIRECTOR Roberta Battocchio, rbattocchio@hearst.it
BRAND STRATEGY DIRECTOR Francesca Scarpelli, fscarpelli@hearst.it
BUSINESS MANAGEMENT DIRECTOR Luana Bescapè, lbescapè@hearst.it

HEARST MAGAZINES ITALIA SPA

Debi Chirichella (President)
Giacomo Moletta (Chief Executive Officer and General Manager)
Jonathan Wright, Thomas Allen Ghareeb, Marcello Sorrentino (Directors)

HEARST MAGAZINES

Debi Chirichella (President)

HEARST MAGAZINES INTERNATIONAL

Jonathan Wright (President)
Kim St. Clair Bodden (SVP/Global Editorial & Brand Director)
Eléonore Marchand (Global Editorial Director, Luxury Brands)

HEARST MAGAZINES ITALIA SPA publishes: Cosmopolitan, cosmopolitan.com/it,
Elle, Elle Gourmet, Elle Kids, Elle Spose, Very Elle Shopping Accessori, elle.com/it,
Elle Decor Italia, elledector.com/it,
Gente, Gente Enigmistica, Enigmistica Mese Gente, Gente Puzzle, Gente Speciali,
Marie Claire, Marie Claire 2 Bellezza, Marie Claire Bis Sfilate,
Marie Claire Enfants, Marie Claire #Likes, Marie Claire Maison, marieclaire.it
Men's Health, menshealth.it, Runner's World, runnersworld.it

HEARST GLOBAL DESIGN

MANAGING DIRECTOR Roberta Battocchio, rbattocchio@hearst.it
GLOBAL BUSINESS SOLUTIONS DIRECTOR Enrico Vecchi, evecchi@hearst.it
HEAD OF BUSINESS DEVELOPMENT Alessandro Tota, alessandro.tota@hearst.it
HEAD OF EDITORIAL COORDINATION FOR ITALY Violeta Rocco, vrocco@hearst.it
HEAD OF EDITORIAL COORDINATION FOR INTERNATIONAL EDITIONS Lavinia Cerutti, lcerutti@hearst.it

HEARST SOLUTIONS

MANAGING DIRECTOR Robert Schoenmaker, rschoenmaker@hearst.it
SALES DIRECTOR HEARST SOLUTIONS Alberto Vecchione, aveccione@hearst.it
SALES DIRECTOR BUSINESS UNIT FASHION Simone Silvestri, ssilvestri@hearst.it

TRADEMARK NOTICE

Elle® and Elle Decoration™ are used under license from the trademark owner,
Hachette Filipacchi Presse, a subsidiary of Lagardère SCA

ELLE INTERNATIONAL

a division of Lagardère News

Constance Benqué (CEO)
François Coruzzi (CEO Elle International Licenses)
Valéria Bessolo Ilopiz (SVP/International Director of Elle & Elle Decoration)
Linda Bergmark (Creative Director of Elle Decoration)
Morgane Rohée (Marketing Director of Elle & Elle Decoration)
Marine Le Bris (Digital Director of Elle & Elle Decoration)
Séverine Laporte (Syndication Director), Johanna Jegou (Syndication Coordinator)
Kenza Allal (Copyrights Manager),
Pascal Iacono (PixELLE Database Manager)

INTERNATIONAL AD SALES HOUSE: LAGARDÈRE GLOBAL ADVERTISING

Julian Daniel (SVP/International Advertising), jdaniel@lagarderenews.com

PRINTING AND DISTRIBUTION

Rotolito S.p.A. - Via Sondrio 3 - Seggiano di Pioltello - 20096 Milan
For Italy and abroad: Press-di Distribuzione Stampa e Multimedia Srl 20054 Segrate (MI)

Due to customs restrictions, gadgets are not shipped to all countries
All reproduction, literary and artistic copyrights are reserved.

ELLE DECORATION CINA Room 2302, No. 193 Fu Jian Road (c) Shanghai P.R.C.
ELLE DECORATION CROATIA Radnicka Cesta 39 10000 Zagreb
ELLE DECORATION DENMARK Aller Media A/S Postbox 420 DK-0900 København C
ELLE DECORATION PHILIPPINES Summit Media 6th Floor Robinsons Cybergate Tower 3,
Robinsons Pioneer Complex, Pioneer St. Mandaluyong City, Manila, Philippines 1550
ELLE DECORATION FRANCE 149, rue Anatole France, 92534 Levallois-Perret
ELLE DECORATION GERMANY Arabellastrasse 23, 81925 Munich
ELLE DECOR JAPAN Minami-aoyama Tokyo Bldg 3-8-38 Minami-Aoyama Minato-ku Tokyo 107 0062
ELLE DECORATION GREECE 5 Benaki Street 152 38 Chalandri
ELLE DECOR INDIA 201, Nirman Kendra Off Dr E Moses Road Famous Studio Lane Mahalaxmi, Mumbai 400 011
ELLE DECORATION INDONESIA Grand Wijaya Center Jl Wijaya II No. E16-17, Jakarta 12160
ELLE DECORATION KOREA Hearst Joongang 5F, Contentree Bldg, 6-13 Nonhyundong, Gangnam-gu Seoul
ELLE DECORATION MEXICO Grupo Expansion Av. Constituyentes 956 Col. Lomas Altas CP 11950, Mexico Df.
ELLE DECORATION MIDDLE EAST Mantra Communications, Saint Joseph Street,
Irani Building, 2nd Floor, 99 999 Achrafieh, Monat, Beirut, Lebanon
ELLE DECORATION NETHERLANDS Singel 468 1017 AW Amsterdam
ELLE DECORATION POLAND UL. Warecka 11A 00-034 Warszawa
ELLE DECORATION RUSSIA 31 B Shabolovka str Entrance 6 Moscow 115162
ELLE DECOR SPAIN C/ Cardenal Herrera Oria 3 - 28034 Madrid
ELLE DECORATION SOUTH AFRICA 105-107 Hatfield Street (Picasso building) Gardens, Cape Town 8001
ELLE DECORATION SWEDEN Box 27 706 115 91 Stockholm
ELLE DECORATION THAILAND 7th Floor, Bangkok Post Building 136 Sunthomkosa Road Klong Toey Bangkok 10110
ELLE DECORATION TAIWAN Hearst Magazines Taiwan, 8F, No 90, Sec. 1, Jian Guo N. Road, Taipei 10491
ELLE DECOR TURKEY Hurriyet Medya Towers 34212 Gunesli - Istanbul
ELLE DECORATION UK 72 Broadwick Street, London W1F 9EP
ELLE DECOR USA 300 West 57th Street, Floor 28, New York, NY 10019.
In Canada, the ELLE trademarks (name and logo) are owned by
France Canada Editions e Publications Inc.

INTERNATIONAL COMMERCIAL NETWORK: INTERNATIONAL COMMERCIAL DIRECTOR

Nelly STREICHENBERGER - Mail: nelly.streichenberger@lagardere-active.com;
LAGARDÈRE GLOBAL ADVERTISING, 124 rue Danton, 92300 Levallois-Perret, France.
CANADA: Françoise CHALIFOUR - Mail: francoise.chalifour@publicitas.com
CHINA: Wendy LIN - Mail: wendy.lin@publicitas.com.cn
KOREA: Jung-Won SUH for Mail: sinsegi-2@sinsegi-media.info
FRANCE AND BELGIUM Philippe LEONARD - Mail: philippe.leonard@lagardere-active.com
GERMANY: Vanessa NÖTZEL - Mail: vanessa.noetzel@burda.com
JAPAN: Mayumi KAI - Mail: kai-pbi@gol.com GREECE: Costis FRONIMOS - Mail: c.fronimos@global-media.gr
INDIA: Rachna GULATI - Mail: rachna.gulati@publicitas.com
ITALY: Robert SCHOENMAKER - Mail: rschoenmaker@hearst.it
MALAYSIA: Audrey CHEONG - Mail: audrey.cheong@publicitas.com
NETHERLANDS: Peter LANDSHEERE - Mail: peter.landsheere@publicitas.com
SCANDINAVIA: Karin SÖDERSTEN - Mail: karin.sodersten@aller.se
SPAIN: Melinda SNIDER - Mail: msnyder@hearst.es
UK: Victoria JACOB LUCK - Mail: victoria.luck@hearst.co.uk
USA: Olivier BERTON - Mail: olivier.berton@publicitas.com
THAILAND: Steven FONG - Mail: steven.fong@publicitas.com
TURKEY: Emin Tan BILGE - Mail: tanbilge@medialdt.com.tr

SUBSCRIPTIONS

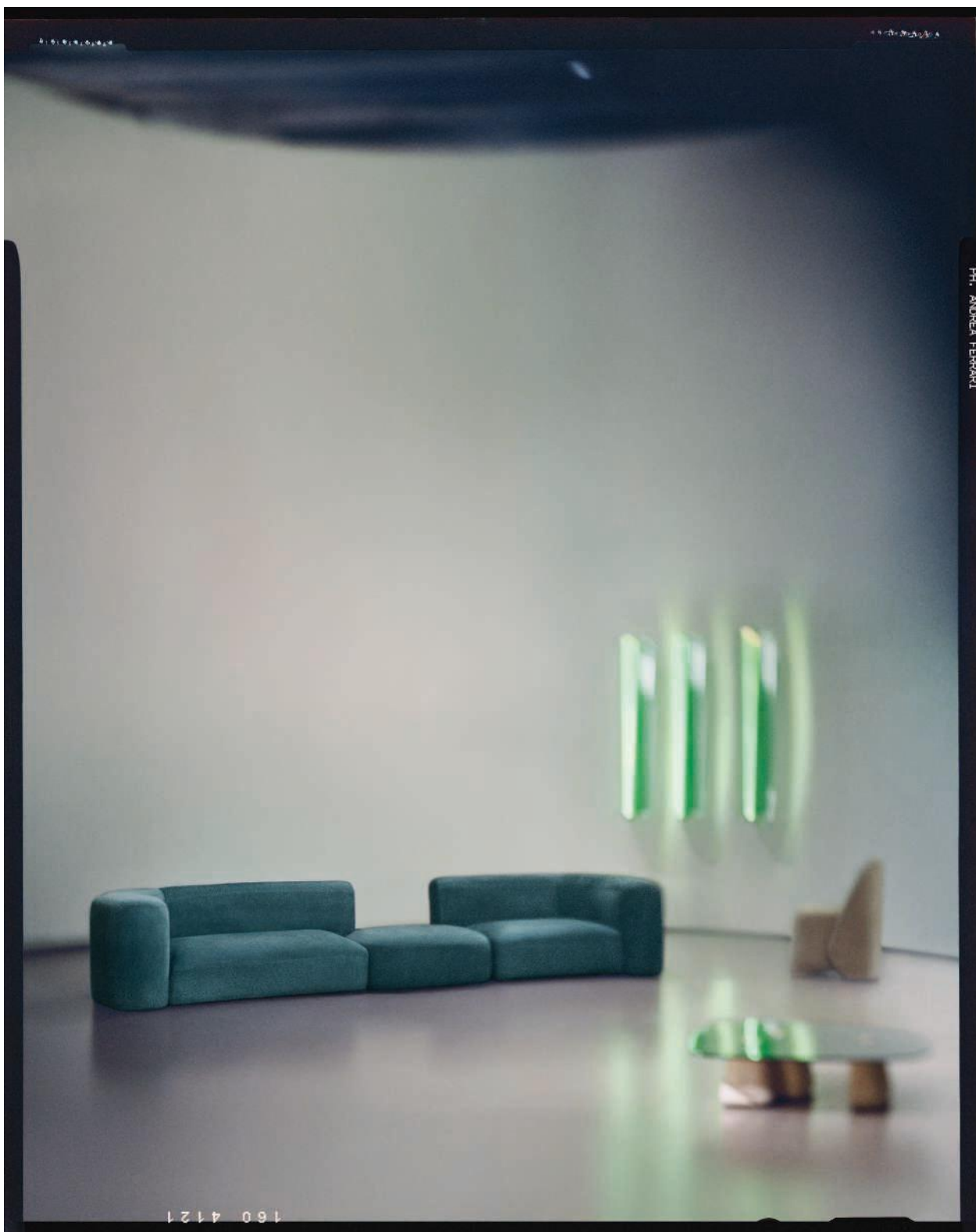
For information or to subscribe/renew a subscription, visit our website
www.abbonationline.it or contact Hearst Magazines Italia Spa Customer Service
by EMAIL: abbonamenti@hearst.it, PHONE: from Italy 02.4957.2005
(in operation Monday to Friday from 9am to 7pm. Call subject to basic pricing,
depending on the tariff plan in place with your service provider), from abroad 0039.02.86.89.61.72,
MAIL: Servizio Clienti Hearst Magazines Italia Spa - Subscriptions Office
c/o CMP BRESCIA - 25126 Brescia (BS). Operations: Direct Channel S.p.A.,
Via Mondadori 1 - 20090 Segrate (MI).
The subscription will begin with the first available published issue.

BACK ISSUES

Service provided by Press-di Distribuzione Stampa e Multimedia S.r.l. - 20090 Segrate (MI).
Newsagents may forward requests through the website servizioarretrati.mondadori.it.
Private collectors may email collez@mondadori.it.
The price of back issues is twice the cover price.
The availability of back issues is limited to the last six months, unless out of print.
It is not possible to request back issues for the versions with gadgets.

CLARIFICATION

In the editorial 'Eco-directory', published in Elle Decor No. 5/2022 on p. 197,
the collaboration described between Gabel and WWF has finished. Since January 2021
it has been active with the brand Le vie del cotone, leviadelcotone.it.
We apologise to the readers and all interested parties.

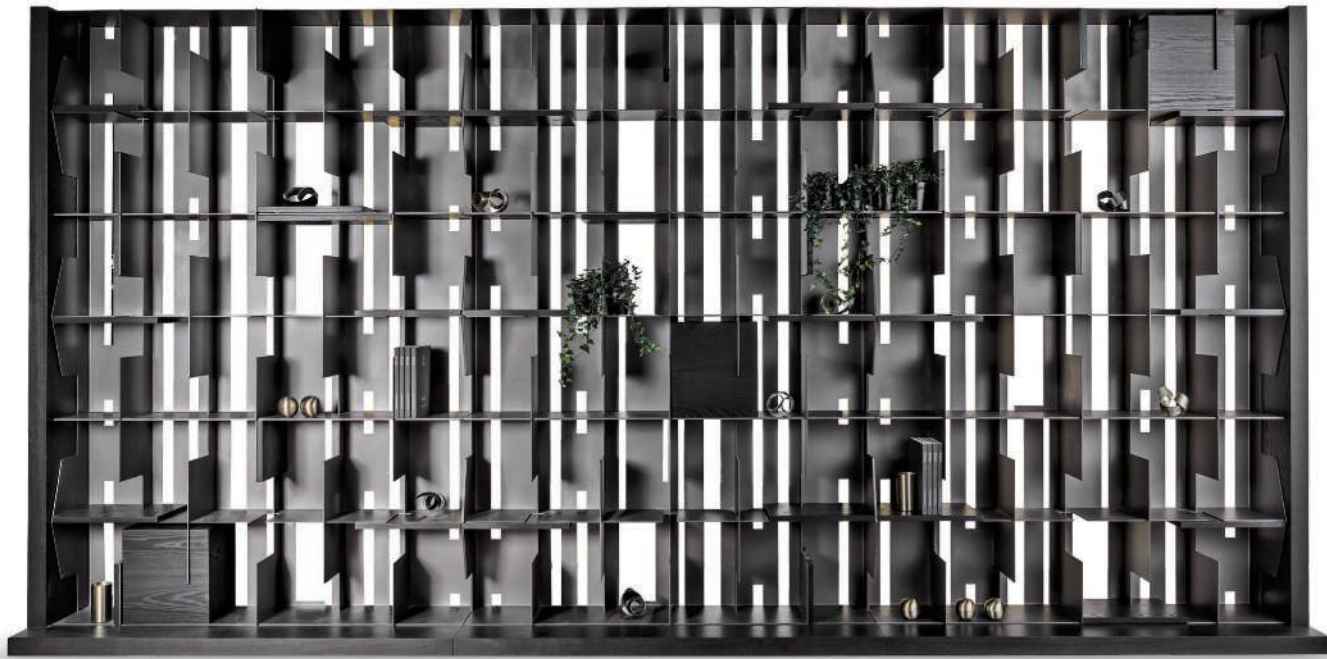


PH. ANDREA FERRARI

www.baxter.it



CANTORI





28

82



130

NEWS+CULTURE

14 **elledecor.it**

Digital contents of the magazine also on Facebook and Instagram

19 **Password**

Island Summer: a decidedly Mediterranean issue, devoted to summer and the yearning to escape. Happy holidays!

21 **Elle Decor Likes**

Places, installations, objects. This month's favourites

28 **Crossing**

A bigger splash: a plunge into art and summer culture, without stopping to think

70 **People**

The dynamic sculptures of digital art guru Refik Anadol

73 **Thinking**

The unknown takes centre stage at the 23rd International Exhibition of the Milan Triennale

181 **N.b.**

Exhibitions, appointments and events in July and August

DESIGN+ARCHITECTURE

47 **Projects**

The launch of First Camerino concludes the journey of 'Vietato l'ingresso', Arcimboldi's backstage restyling

53 **Preview**

The new Zara Home furniture collection by Vincent Van Duysen is here

58 **Iconic House**

The Rotunda overlooking the sea: rediscovering an architectural masterpiece by Cini Boeri

82 **Summer Retreat**

In Vulcano, Elisa Ossino designs a peaceful oasis. Where architecture shapes the spaces



130



58



90

90 Elle Decor Events

Design Forever: visited by more than 50,000 people, the Elle Decor exhibition at Palazzo Bovara celebrated 60 years of the Salone del Mobile. A project by Calvi Brambilla

110 Elle Decor Events

The Spanish Apartment: Elle Decor Italia recounts design made in Spain, in the 'pop up' interior project curated by DWA Design Studio

STYLE+DECOR

37 Decor-Scouting

From pet design to high-altitude projects: always playful

163 Inside-Design

Irony and innovation, acid colours in the kitchen and open-air wellness

171 Design-Book

Summer in colour, weaves and materials, outdoor and indoor furnishings

INTERIORS

118 In the Val di Noto

The summer residence of Rodolfo Dordoni and Gordon Guillaumier

130 In Capri

Giuliano dell'Uva's retreat, 'an island within an island' designed for his family

142 In São Paulo

In Brazil, architecture by Arthur Casas interacts with the interiors by Taissa Buescu, design curator

154 In Lamu

In Kenya, a Berliner builds a guest house in tune with the Swahili style

Cover



Summer among the olive trees
Story on page 118
words by Laura Maggi
photos by Andrea Ferrari

lo stato delle idee / the state of ideas

GRAPHIC DESIGN GUMDESIGN



BORGHI / FREESTANDING SINK _ Barrique
BORGHI 180 / BATHTUB _ Barrique
TRALERIGHE / Q10N / WALLPAPER
design_Gumdesign

APOLLO / SHOWERHEAD + LIGHT
design_Brian Sironi

antoniolupi

Elle Decor Italia is also online with news, videos, photo galleries, features and reports in real time



Sport and design

This summer's mini golf is a multi-coloured, open-air installation that upends London's most sombre guise. Take it from Craig & Karl.



Instagram

A report on Design Miami/Basel 2022, the fair that overcomes the boundaries of art and design. Inside the world of Antonio Marras, in Milan, where nothing is as it seems, and everything mutates in an endless play of correspondences and references between imagination and memories. In Paris, Louis Vuitton's Studio Prêt-à-Porter Homme defines the post-Abloh era, with round curls and soft descents.



Digital edition

Elle Decor Italia can also be browsed on tablet, smartphone and Kindle Fire devices. Available on the App Store, Google Play and the Amazon App-shop.



design for simple life



LESS is MORE flush plate by OLI.
Just one simple choice, at a glance. Simple actions, already embedded in the memory of the senses. Less is More, the award-winning flush plate, crafted in partnership with designer Alessio Pinto, who was able to adroitly convey innovation through a clear action.







Linealuce mini 27R

High Performance Linear System

Design Jean-Michel Wilmotte / 2022

Linealuce evolves with a new, miniaturised, high performance version: a slash of three-dimensional light, just 2,7 cm deep. Linealuce mini 27R is a masterpiece of technological precision, offering patented triple optic technology that shapes light to meet any requirement.





ALIMONTI
MILANO



rossecromarty.it

IMPOSSIBLE ARABESQA®

AN EXCLUSIVE, UNIQUE AND
INIMITABLE MANUFACTURING
PROCESS ABLE TO COMBINE
INNOVATIVE TECHNOLOGIES AND
THOSE MANUAL AND TECHNICAL
SKILLS WHICH HAVE ALWAYS BEEN A
SOURCE OF PRIDE FOR OUR COMPANY.
WE MADE THE IMPOSSIBLE, POSSIBLE
TO OFFER TO WORLD OF CREATIVITY
AND DESIGN THE INNOVATIVE
UTILIZATION OF NATURAL STONE.

CORSO VENEZIA 53
MILANO
alimontimilano.eu

OUT OF THE LOOP

7-8.22

[Island Summer]

An issue devoted to summer and, after a busy year, yearning for escape. We open by plunging into the blue with 'A bigger splash', David Hockney's famous painting and also Luca Guadagnino's well-known film, the starting point for our Crossing column, straddling Mediterranean style architecture, poolside video clips and art installations inspired by the marine world. Summer is also the main feature of all the houses in this issue, leaning towards outdoor and the need to fully live it. We start with the one on the cover, created by designers and homeowners Rodolfo Dordoni and Gordon Guillaumier, who invited us to their residence overlooking the Val di Noto. An architecture that has evolved over the span of twenty years, through the addition of volumes open to the landscape and lightweight pergolas protecting the large terrace devoted to entertaining, obviously outdoors. The same attention to the outdoor space can be found in the house that Giuliano dell'Uva designed for his family in Capri. A delicate renovation connecting two small volumes to a central patio distinguished by a site-specific work by David Tremlett. Two more projects tell about the relationship with the sea and the care for the natural setting; a remodelled house on the island of Vulcano, curated by Elisa Ossino, and an architectural masterpiece, the Casa Rotonda in Maddalena, designed in the 1960s by Cini Boeri. Another villa projecting outwards. And overlooking the emerald sea.

HOME
LIKE
NO
OTHER



CAPITAL
WWW.CAPITALCOLLECTION.IT



[1]

The pavilion, designed by the Henning Larsen studio for Fritz Hansen, was inaugurated last June and will be open until autumn. A cultural meeting place that will host workshops, summer school camps and exhibitions. Conceived to be sustainable, once it's disassembled it will be reused for future projects. fritzhanzen.com

Copenhagen. A designer pavilion hosts 150 years of design

by Murielle Bortolotto

The presentation took place last June during the '3daysofdesign' festival in Copenhagen, on the occasion of Fritz Hansen's 150th anniversary, a key milestone for the brand that has made and continues to make history in design. The collection includes timeless icons designed by Arne Jacobsen and Hans J. Wegner, but also more recent pieces by Piero Lissoni, Jaime Hayon and Cecilie Manz. The venue for the celebrations is the courtyard of the Designmuseum Denmark in Grønnegården, which reopened after a two-year renovation. The company's gift to the Nordic city is a pavilion that appears to visitors as a blackened wood pyramid and allows natural light to filter through and interacts with the surrounding garden. The project by the architectural firm, Henning Larsen (responsible for the Danish capital's opera house), follows the dictates of circular design. Open until autumn; it's the ideal setting to also launch the brand's Anniversary Collection. The main protagonists are the PK0 A™ sculptural lounge chair and the PK60™ low coffee table, masterpieces by Poul Kjaerholm, created as special editions with new, exclusive materials. Also including iconic furniture pieces with updated finishes, like the Egg and Swan armchairs (both created by Arne Jacobsen), and previews of next season's furnishings. —



© Van Gogh Museum

'art is sometimes above nature'

Vincent van Gogh to his brother Theo, 3 January 1883

CERAMICA FRANCESCO DE MAIO S.R.L.

Via Nazionale n.63 – 84015 Nocera Sup. (SA) ITALY

Tel.: +39 081 931011 - Email: info@francescodemaio.it - www.francescodemaio.it



[2]

The armchair-sculpture by fashion designer Stefano Pilati for the French atelier Pinto is a unique work made of cast bronze; realised with the lost-wax process, it's a limited edition of eight specimens. This and other collaborative pieces will be displayed this July, in Paris. pinto.design



Stefano Pilati's bronze armchair looks like it's covered in a rattan rug.

by Eleonora Grigoletto

Today the French interior design studio Pinto, founded 50 years ago, continues to reinvent itself under the impetus of new owner and artistic codirector, Fahad Hariri, together with Pietro Scaglione. The latest project is the result of a special collaboration with Italian fashion designer, Stefano Pilati, who was chosen for his creative sensitivity and the ability to influence the world of fashion with his truly personal work. His casual and sophisticated style is combined with an innate experimental approach. Reinterpreting the folds of a canvas fabric with a sartorial cut to cover a three-seater sofa in an unstructured way. And who transforms the instinctive gesture of 'throwing' a rattan rug over a slender seat, to transform it into an armchair with a singular personality. "Studying the work of artisans and what happens 'behind the scenes' in manufacturing, is fundamental in a project's development phase", confesses Pilati. "Only the mutual relationship between design and savoir faire can determine the feasibility of an idea". In this case the fruitful collaboration between creativity and craftsmanship has given rise to a surprising collection: an armchair-sculpture that appears to be as soft as fabric, but actually is cast bronze. A truly unique piece. In fact, a special edition comprising eight pieces. —



FOIL
design Marco Pisati

cristinarubinetterie.com



[3]

'Window & Ladder', the installation by Argentine artist Leandro Erlich created in partnership with Galleria Continua, is situated in the gardens of the Belmond Hotel Villa San Michele, in the hills surrounding Florence.

This and other pieces of the 'Mitico' project can be viewed until November, while those in Taormina are on display until 31/12. belmond.com

Entertainment in the name of art in Florence, Venice and Taormina

by Piera Belloni

Art as 'art de vivre': for the summer season, the Belmond luxury hotel chain has launched a project entitled 'Mitico', in collaboration with Galleria Continua, which hosts works by contemporary artists in the gardens of four Italian locations. These open-air installations are strongly rooted in the nature of the places hosting them. The first step of the project took place on the occasion of the Biennale, in Hotel Cipriani's Casanova gardens, Venice, when Indian Subodh Gupta created 'Cooking the World', a house made of thousands of pots and utensils. Focussing instead on observation and perception is 'Window & Ladder' by Argentine Leandro Erlich at Villa San Michele, Belmond Hotel, Florence; a large window supported by a ladder appears to have been ripped from its original context and overlooks the city. This jarring piece is joined by 'The Cloud', another work based on visual illusion, in the villa's salon. Also in Tuscany, the spaces of the Hotel al Castello di Casole showcase four sculptures by Michelangelo Pistoletto, 'Accarezzare gli alberi (l'Etrusco)', to celebrate the locality's Etruscan heritage and care for nature. For the sake of 'Colouring the World', installations by Pascale Marthine Tayou at the Grand Hotel Timeo in Taormina, a colourful path leads to the Greek Theatre dotted with four 'Totem Crystal'. —



PH. ANDREA FERRARI

02835

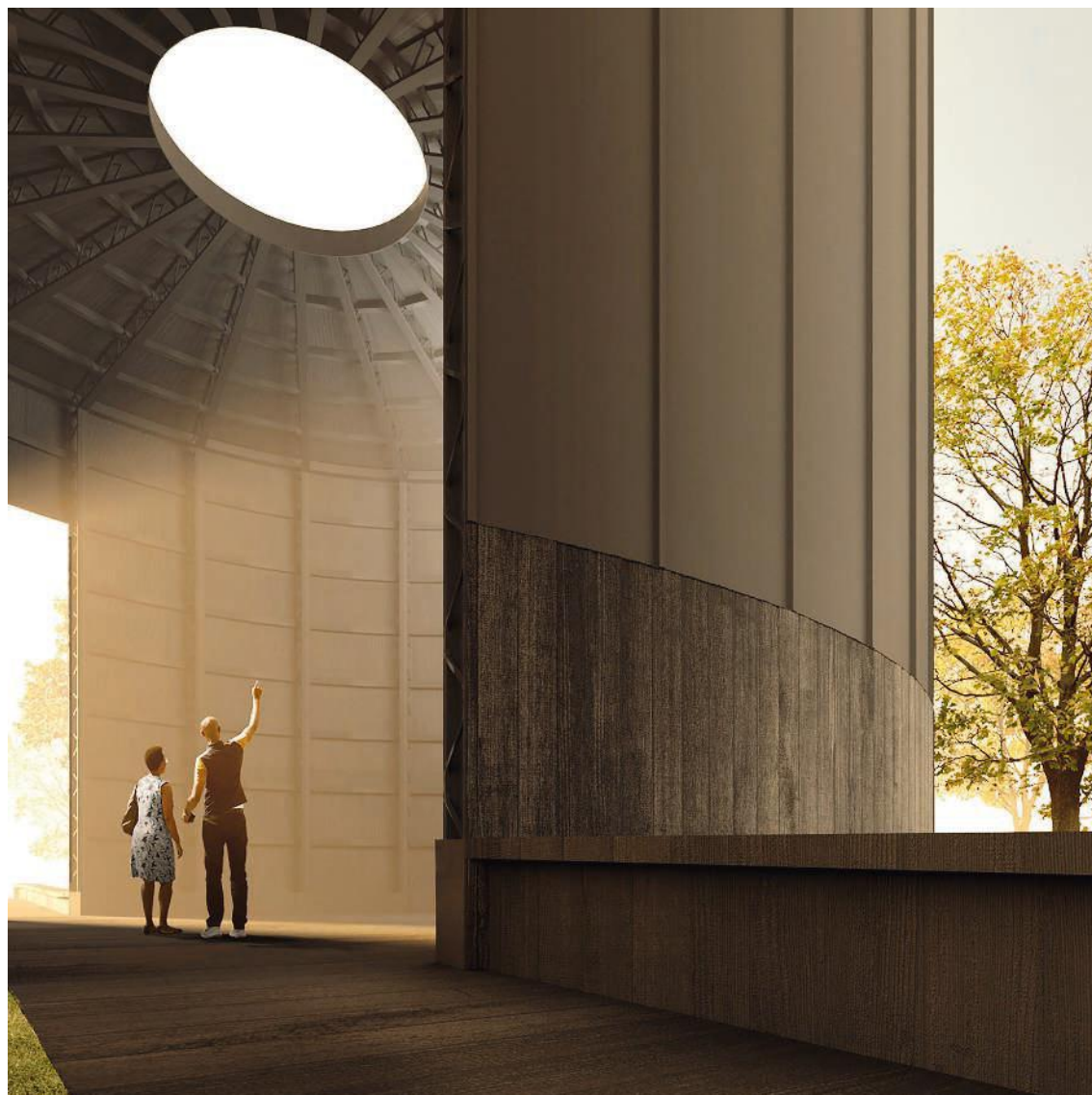
EG 8818

www.baxter.it

baxter
MADE IN ITALY

[4]

The interior of the Serpentine Pavilion 2022 Black Chapel, a project by American artist Theaster Gates with the architectural support of Adjaye Associates. A cylindrical volume taking in the light from the top while echoing the form of a sacred space, but also large Staffordshire furnaces. Until 16/10. serpentinegalleries.org



Between art and architecture: the Serpentine Pavilion by Theaster Gates

by Piera Belloni

A fascinating mix of contemporary art and great architecture. The new Serpentine Pavilion opened a few weeks ago in London's Kensington Gardens, next to the Galleries' historic headquarters. The project was entrusted to Theaster Gates, an African American artist with multiple creative languages, who collaborated with Adjaye Associates' experts. In line with his multidisciplinary approach, the pavilion appears like a sacred structure that echoes the intimate, meditative space of a chapel; but it's also a tribute to the English manufacturing tradition, with its shape evoking the furnaces used in ceramic manufacturing. At the entrance, a bell repurposed from a demolished Chicago church rings to signal the start of meetings and live dance and music performances. Spirituality, repurposing, sharing: "The name Black Chapel is important because it reflects the invisible parts of my artistic practice", Gates explains. "I've always wanted to build spaces that considered the power of sound and music as healing tools. To enable people to access a place of deep reflection and participation". Mainly made of wood, the structure is light and removable, so as to relocate it to a permanent site at the end of the project next October. —

'Pool From Above' — This is the title of the book collecting the amazing images of Australian photographer Brad Walls. Drone shots of people diving in a swimming pool, capturing the perfect moment between symmetry and beauty. Published by Smith Street Books, it will be available in bookshops from next October. bradscanvas.com

A bigger splash

A plunge into summer, to have a break and relax without stopping to think. Between exhibitions and new architecture, design and must-see destinations

by Eleonora Grigoletto

Santo by the Sea house —

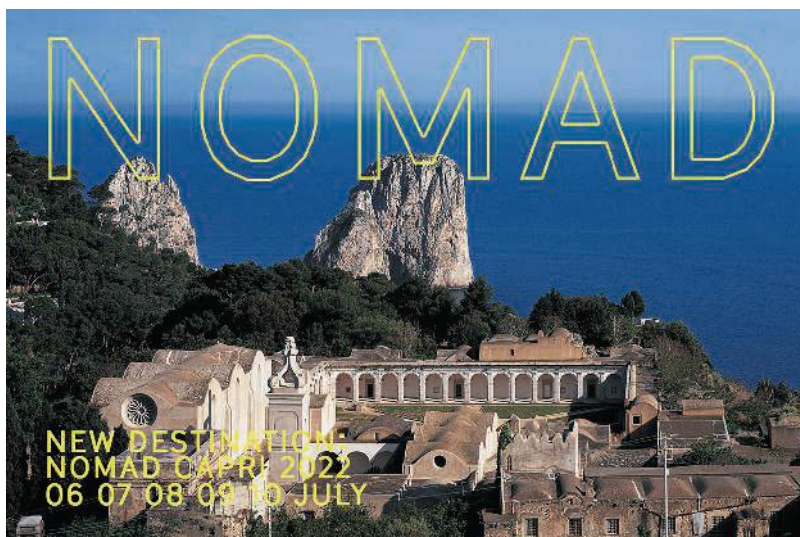
The Mediterranean atmosphere has been recreated in Vietnam by Pham Huu Son Architects to satisfy the owner's love of typical Santorini architecture. The result is a structure with clear geometries, marked by shadows and light. phsarchitects.net

Cabina dell'Elba — Designed by Aldo Rossi and prototyped by Molteni in 1980, then produced by Bruno Longoni from 1983 to 1993. Now on display, until 22/10, at the Museo del Novecento in Milan on the occasion of the 'Aldo Rossi design 1960–1997' exhibition. museodelnovecento.org



Kansas City Pool Mural — The deck around the pool designed by members of the American Proba Studio is multicoloured and floral: the collective, in fact, explores the celebration of colour and the positive stimulation of the senses. The designers' projects and artworks are inspired by everyday images but also sounds, scents and memories. studioproba.com

Nomad Capri — Tenth edition of the itinerant fair dedicated to collectible art and design, from 6 to 10/7 in the Certosa di San Giacomo, a charming architecture just a few steps from the Piazzetta. One of the two founders, Nicolas Bellavance-Lecompte, describes the event as follows: "Nomad's philosophy and model are based on the desire to establish new dialogues between art, design and architecture in multiple destinations around the world". nomad-circle.com



CANTORI



Cabinets, chair Oasi, table Mirage - Designer Maurizio Manzoni



cantori.it

De Paris à la Riviera — On the occasion of the Cruise 2022/23 collection, creative director Virginie Viard brings the Maison Chanel to Monte Carlo. Inspired by the Principality's seaside and cosmopolitan lifestyle, the collection comprising swimwear, knitwear, glamorous sequins and crochet is on show at the famous Beach Hotel in Cap Martin. Pictured, the fashion event invitation. [chanel.com](https://www.chanel.com)



'In Onda' — Liliana Moro's environmental sound installation is a new work in the Museum's Collection, on display at MAXXI, Rome, until 12/03/2023. It brings visitors into the depths of the sea, inviting them, through a loudspeaker system, to listen to life in the abyss. To provoke reflection on the fragile marine ecosystem attacked by noise pollution. [maxxi.art](https://www.maxxi.art)

Chic and generous summer — During the last Milan Design Week, Dedar launched a special edition of the Borsalino's Bucket cap made with a selection of iconic fabrics from its collection. The project, in collaboration with the AIRC Foundation, through a charity sale raised funds to finance a scholarship for cancer research. [borsalino.com](https://www.borsalino.com), [dedar.com](https://www.dedar.com)



Courtesy Chanel — Rave East Village Artist Residency



lo stato
delle idee /
the state of
ideas

TRAMATO / CONSOLE _ Rosa
BORGHI 180 / BATHTUB _ Notturmo
TRALERIGHE / V10P / V1P / WALLPAPER
design_Gumdesign

COLLAGE 353W / MIRROR + LIGHT
design_Luca Galofaro

INTROVERSO 1 / SINK _ Carrara Marble
design_Paolo Ulian

antoniolupi

A dive into the blue. From music videos to contemporary art installations. The desire for escape is the mood of the summer



'As It Was' — Harry Styles's latest single comes with a video clip set in The Penguin Pool at the London Zoo. The iconic pool, built in 1934 and now an emblem of British modernist architecture, was designed by Berthold Lubetkin, a naturalised British architect born in Georgia. sonymusic.com

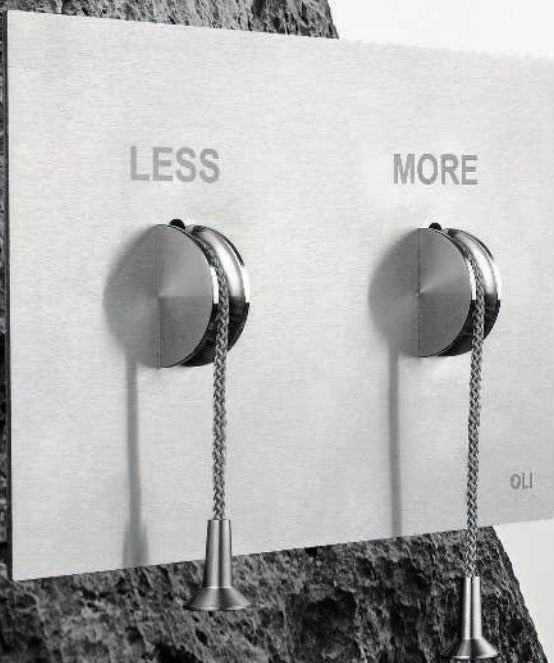
David Hockney painted it in 1967 and Luca Guadagnino recounts it in 2015: 'A bigger Splash', or the big dive into the blue, is the most instinctive representation of the desire for summer relaxation. In search of places, events, installations and projects in which to immerse oneself, to discover a new dimension.

It matters little whether they overlook the sea or are placed in an urban setting, in a turquoise swimming pool or between blue-painted walls. The aim is to break the daily routine and seek new emotions, adventures and experiences. The warmer season is also this: jetties overhanging the sea, floral patterns or beach-style striped motifs, the shade of Hawaiian palm trees. But also unusual projects, such as the construction of a house, in Vietnam, with Mediterranean stylistic features or the design of a swimming pool, with fantasy decoration, authored by a collective of graffiti artists. Alternating traditional motifs and spicy twists. A summer icon is also the cabinet-beach cabin designed by Aldo Rossi: "These cabinets or structures belong to the past", explained the famous Milanese architect. "They are the result of drawings made on the Elba Island. To be honest, I had simply noticed the special and universal character of the beach cabins. Not only in Elba. So I 'visited' thousands of them, from the beaches of the Mediterranean to California and Argentina. The cabin is a small thing, it's a sort of miniature house, it's the very idea of home". The apparently simple design holds the concept of a holiday, but also a sense of nostalgia; it always looks current, but also takes us back in time. This is summer: the perfect season to treat ourselves, experiencing moments of quiet that free the unconscious. We fully open our minds, suspending our rationality to be transported in a dreamlike dimension. Art and reality merge, like the little fish in the work-installation 'In Onda' by Liliana Moro, which instead of swimming in the sea flies into a sky that is nonetheless blue. During the summer holidays we lose track of time, lying on the beach or by

the pool; we are carried away by a healthy destabilisation, entering a dimension that makes room for fantasy. And idleness becomes a form of art: "In 'A Bigger Splash' I tell the story of people lazing around in front of the sea", says director Luca Guadagnino, now in Boston to conclude the shooting of his next film. If there's already a growing tendency to offer the public immersive situations and interactions with places and objects, after the forced hiatus of the last few years, in the summer season this need to return to intense living is stressed even more. It is apparent in 'What a Wonderful World', a new technological, experimental and interactive exhibition on display in the MAXXI Art Collection; or in 'Nomad', the itinerant fair devoted to collectible design now celebrating its tenth edition, which this time was set-up in Capri, in the evocative spaces of the Certosa, among citrus groves and maritime pines. Not to mention the graphic motifs: in summer more than ever they grow stronger and become fundamental, with bold and ad hoc created fabrics, iridescent colours, architectural geometries and decorations. From the iconic Borsalino's Bucket cap which, for the special issue in collaboration with the textile company Dedar, reinterprets classic seaside motifs, from waves to palm trees, with a contemporary twist. All the way to the architectural, almost three-dimensional use of graffiti art chosen by Proba, the American multidisciplinary design studio which, with its maxi illustrations and murals, gives a fourth dimension to building façades, street pavements and even swimming pools, in and out of the water. "The great thing about a swim is that you can never regret it", says globally famous pop star and Gucci icon Harry Styles, who, not surprisingly, chose a famous swimming pool – The Penguin Pool designed in the 1930s by Berthold Lubetkin for the London Zoo – as the setting for the video clip of 'As it Was', his latest song and summer hit. —



design for simple life



LESS is MORE flush plate by OLI.
Just one simple choice, at a glance.
Simple actions, already embedded in the
memory of the senses. Less is More,
the award-winning flush plate, crafted
in partnership with designer Alessio
Pinto, who was able to adroitly convey
innovation through a clear action.



Linealuce mini 27R

High Performance Linear System

Design Jean-Michel Wilmotte / 2022



Linealuce evolves with a new, miniaturised, high performance version: a slash of three-dimensional light, just 2,7 cm deep.

Linealuce mini 27R is a masterpiece of technological precision, offering patented triple optic technology that shapes light to meet any requirement.



Lighting innovation for people.

decor—scouting

High altitude design/Psychedelic store/Playful summer

Let's play! Atelier Biagetti's Pet Therapy project focuses on the childlike concept of wonder. Giant cats (created with the Labseventy research network) turn into sculptural seating, colourful palm trees hide bright coconuts, macro beach balls suggest a playful break. These are ironic pieces implying specific uses: lamp, sofa, pouf. They create a surreal interior in which the boundaries between inside and outside joyfully disappear. atelierbiagetti.com



Photo Alessandro Salletta

by Murielle Bortolotto

The sunglasses collection OJO Vol.2, by Etnia Barcelona created by surrealist artist Ignasi Monreal (who boasts famous collaborations such as the one with Gucci), evokes a journey that begins in the Catalan city and reaches the spiritual East, where jade crystals are associated with the heart chakra, linked to emotions and feelings. Beyond appearances. etniabarcelona.com



Forever spring Carole Baijings from Studio for Design has created the limited-edition collection 2m2 flowerfield for Thomas Eyck. Pure everyday poetry translated into vases and flowers, 3D-printed from recycled plastic yarn and with hand-crafted fabric petals. thomaseyck.com



A sinuous line defines the Kyokusen sofa by Quinti Lab. Without armrests and generously sized, it beckons one to relax. Measuring 258cm in length, it's available in two depths and three heights, the fabric cover comes in a wide colour palette. quinti.com


ALIMONTI
MILANO

**CORSO
VENEZIA
53
MILANO**



OUT OF THE LOOP

WE MADE THE IMPOSSIBLE POSSIBLE,
TO OFFER THE WORLD OF CREATIVITY AND DESIGN AN INNOVATIVE USE
OF NATURAL STONES.

Decor on top – Furniture and accessories with timber frames, multicoloured stripes and zigzag. Perfect for the mountain



1. To be used as a centrepiece or tray, the porcelain Rain Rock Creek plate designed by Luke Edward Hall for Ginori 1735, is part of the Profumi Luchino collection. ginori1735.com **2.** Rectangular and available in two sizes, Amanu table by Yabu Pushelberg for Tribù. The ceramic tiles of the tabletop appear to float above the teak frame. tribu.com **3.** A multicoloured chevron pattern runs along the Belfast pillow's surface, by Missoni Home. missoni.com **4.** The retro-style umbrella by Francesco Maglia is part of the Beach/Pic-nic line. Chestnut pole and striped engineered canvas. francescomaglia.it **5.** Design brand Acerbis and fashion house Ferragamo have collaborated on a new version of the Med armchair, designed by Giotto Stoppino and Lodovico Acerbis. Stripes in matching shades replicate on the seat and backrest. acerbisdesign.com



ATMOSPHERA

WWW.ATMOSPHERAITALY.COM



A home in Milan In the city centre, in Via Felice Cavallotti 14, the French design brand Roche Bobois has opened a 1,600 square metre space spread across two floors, in which the indoor and outdoor furniture and accessories collections have found the right setting to be

admired. Surrounding the furnishings, natural materials like wood, ceramic, light green walls, volumes, a play on depths and double height ceilings create a space with strong impact. Two ample staircases lead visitors to discover the brand's French Art de Vivre. roche-bobois.com



'art is sometimes above nature'

Vincent van Gogh to his brother Theo, 3 January 1883

CERAMICA FRANCESCO DE MAIO S.R.L.

Via Nazionale n.63 – 84015 Nocera Sup. (SA) ITALY

Tel.: +39 081 931011 - Email: info@francescodemaio.it - www.francescodemaio.it



**Van
Gogh
Museum**
Amsterdam

Five hundred and seventy small, wooden geometric pieces with magnetic backing cover the wardrobe from the Aula Integral System series. An easy and playful change of look conceived by Trini Salamanca and Pablo Párraga from Las Ánimas, for the remix vol.6 BD Art Editions. To be matched, so as not to stop having fun and continue decorating, to the table and chest of drawers, all unique pieces. bdbarcelona.com



Lightweight design, sharp corners, square legs and minimal thickness for Akashi by Paolo Vernier for Midj, the rectangular table up to three metres long. With aluminium frame and timber or glass top, also available in crystal ceramic or fenix. midj.com



'Walk like an Egyptian' as the pop band The Bangles sang in 1986, the spirit by which Maison Pierre Frey in collaboration with the Louvre Museum has launched its fabric and wallpaper collection, Merveilles d'Egypt. La Faune et La Flore, the pictured decorative panel, is an homage to the ancient civilisation. pierrefrey.com



Shopping bag. Part of the Bao Bao line, the new Dazzle by Issey Miyake looks like it's made of ice cubes. Six models in the colours green, orange and grey, made with a modular component in a flexible and durable material, splash-proof. baobaoisseymiyakedazzle.com



cristinarubinetterie.com

EAST SIDE
angelettiruzza design



www.baxter.it



The Primo Camerino of the Teatro Arcimboldi in Milan, designed by Calvi Ceschia Viganò Architetti Associati as part of the project 'Vietato l'ingresso'. Inside, over 50sqm divided into two rooms, the make-up area is connected to the facilities and is dominated by a large day bed by Living Divani. Nemo lights, chairs Gebrüder Thonet Vienna, sound-absorbing fabrics by Caimi, and Kasthall rugs.

Behind the curtain

The journey of 'Vietato l'ingresso', the two-year refurbishment of Arcimboldi's backstage, concludes with the launch of the Primo Camerino

words by Paola Maraone — photos by Nathalie Krag



Above, the two rooms divided by Lualdi sliding doors: in the background the make-up area and changing room with Cassina armchair; in the foreground, the living room. Novacolor decorative finishes, Olivari handles. The Alpi blonde timber panelling on the left, hides the mini kitchen designed by Simone Piva. Below, Teatro Arcimboldi's stage.



CANTORI



PROJECTS

Milan, Teatro Arcimboldi. Welcome back to 'Vietato l'ingresso' (No entry) and its brand new Primo Camerino (principal dressing room), a surprising child of the pandemic and of the time its creator and curator, Giulia Pellegrino, spent working and thinking on her home sofa – set up as a remote office. “During lockdown, I and Marzia Ginocchio, director of TAM (Teatro Arcimboldi Milano), and the artistic director Gianmario Longoni, had long conversations trying to understand how to transform a place of creativity into something even more inventive”, she explains. “The idea was not just a temporary installation, but a definitive legacy to the city”. A step back was essential: the building designed by Gregotti and now in its twenties, was showing signs of age. “At last, a light bulb moment: why not start with the dressing rooms, which were all alike and a bit drab, making them unique?” Thus, since April 2021, a total of 17 Milanese studios accepted the challenge; one by one they adopted those slightly anonymous rooms and oversaw the remodel. Completed in record time for Design Week in September 2021, the public was able to inspect them and vote for their favourite: the majority picked studio Calvi Ceschia Viganò Architetti Associati, who had the great honour and gratifying duty to renovate the Primo Camerino, which launched in early June and instantly became a destination during the Salone del Mobile 2022. “The plan was clear”, explain the architects, “a space in which to apply makeup, but cosy,

given the protracted use by the artist”; 50sqm housing an entire bathroom, a living room for interviews, a makeup area, a small and functional kitchen, and closets for stage wear. “The project is based on elements which aim to enhance the identity of the semi-circular plan. The shape is constantly denied and reaffirmed: a custom-made petrol green rug with circular patterns defines the floor space, a large LED chandelier highlights the soft lines. All surfaces are coated in resin, like the bathroom; the colour choice ranges from shades of green to orange for the walls”. Thus ‘Vietato l'ingresso’, a project of which Elle Decor is a media partner, now also represents the metamorphosis of an artist’s space that, as in the past, is destined to host leading national and international stars: a private and intimate place within a collective and diverse city context. Thanks also to the artistic advice of Arturo Brachetti – the showman and director who has frequently tread the boards of the Arcimboldi – a Milanese miracle has come to pass. “Extremely pleased with the outcome, we’re already looking forward”, explains Marzia Ginocchio. “Next season, we’ll set up a lounge area in the foyer, with sofas on which to relax, and an art and culture boutique inside a crystal cube where one may purchase books, records and design objects”. The goal is the seamless interaction between architecture and theatre: “both begin inside an empty space, whether it be a stage or a sheet of paper, which they’re driven to fill with projects”. –

In the foreground, by the entrance, a small hallway accommodates a shelf with a vase of flowers for the artist. Among the key technical partners for implementing the project, besides those already mentioned: Aldo Coppola, Bose, Caleido, Geberit, Gessi, Censeo Group, Hitachi Cooling & Heating, Horm, Ricola, Smeg.





lo stato
delle idee /
the state of
ideas

OFURO / BATHTUB _ Flumood
design_Carlo Colombo

TRALERIGHE / V100 / V1P / WALLPAPER
VOLUMI / VL252 / CARPET
design_Gumdesign

APOLLO / SHOWERHEAD
design_Brian Sironi

antoniolupi

design for simple life

LESS

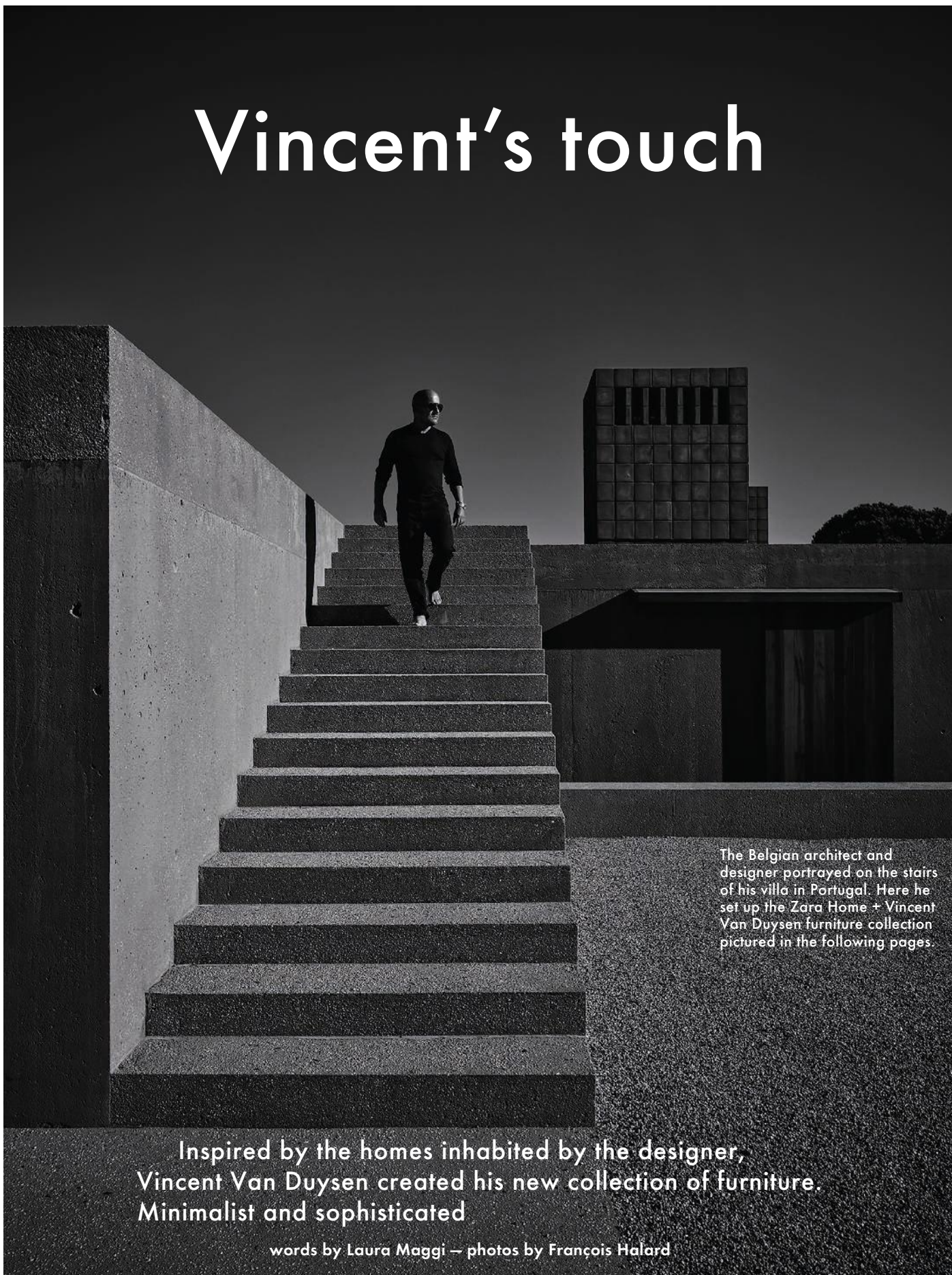
MORE

OLI

LESS is MORE flush plate by OLI.
Just one simple choice, at a glance. Simple actions, already embedded in the memory of the senses. Less is More, the award-winning flush plate, crafted in partnership with designer Alessio Pinto, who was able to adroitly convey innovation through a clear action.



Vincent's touch



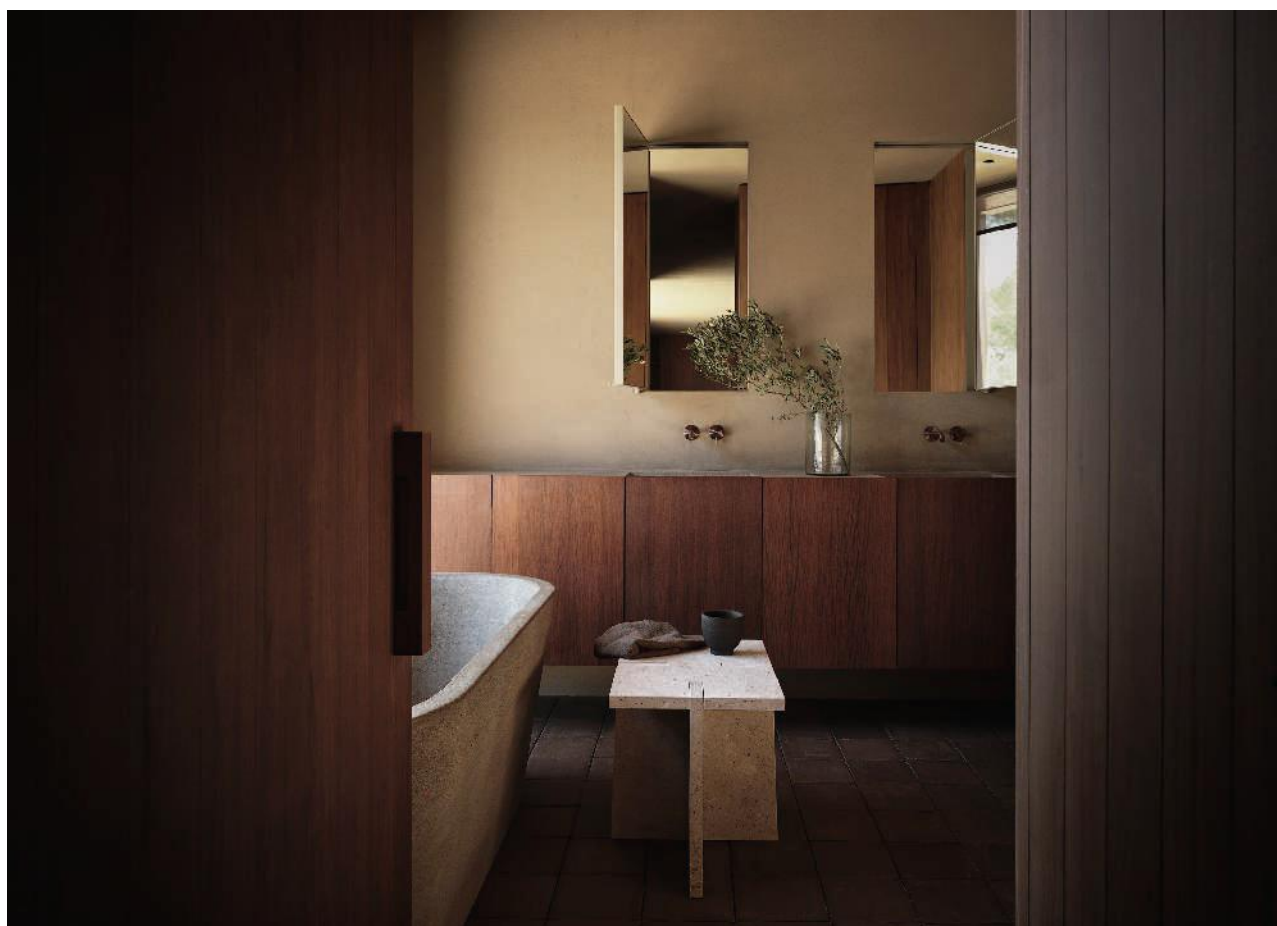
The Belgian architect and designer portrayed on the stairs of his villa in Portugal. Here he set up the Zara Home + Vincent Van Duysen furniture collection pictured in the following pages.

Inspired by the homes inhabited by the designer, Vincent Van Duysen created his new collection of furniture. Minimalist and sophisticated

words by Laura Maggi — photos by François Halard



The first part of the Zara Home + Vincent Van Duysen collection consists of furnishings for the living room; pictured, the solid oak version, that sometimes is matched with natural leather, as in the case of the lounge chairs and the stool. Sofa and armchairs are upholstered in linen. In the bathroom, Campaspero limestone small table.



iGuzzini Lighting innovation for people.

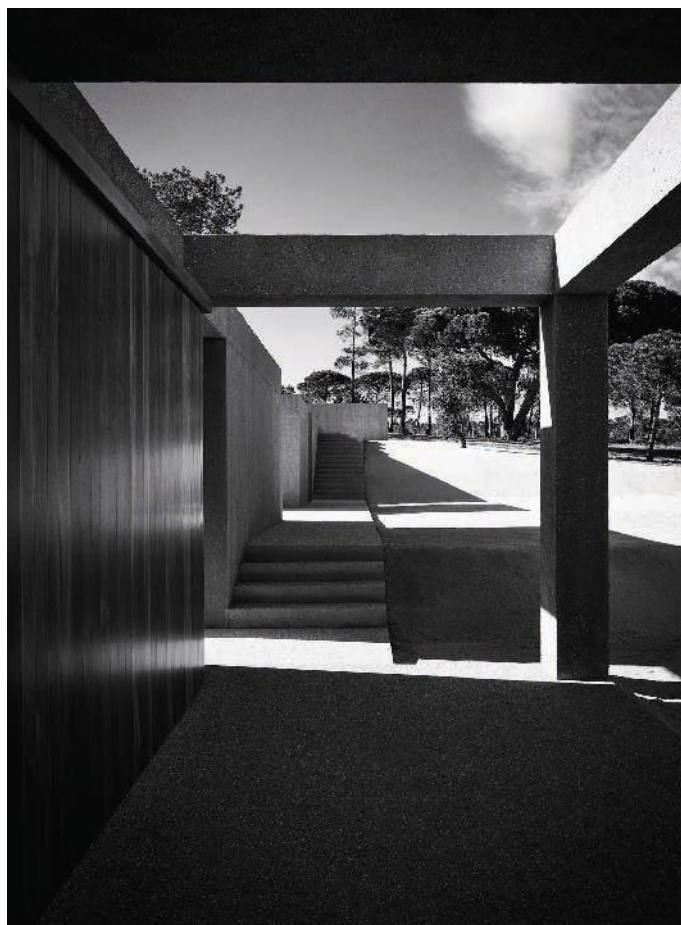


Ph. Miro Zagnoli

Italian Echoes,
the project for the
re-edition of the icons
from the iGuzzini
historical archive.

ITALIAN
echoes
— POLSINO
DESIGN
GIO PONTI
1968





Left, solid oak table and seat from the Zara Home + Vincent Van Duysen collection set up on the terrace. Right, another detail of the designer's villa surrounded by the maritime pines of the Alentejo vegetation.

"It all began with the meeting between my world and that of Marta Ortega", the young president at the helm of Inditex, the Spanish prêt-à-porter empire that includes Zara.

"Unconsciously, I sensed that we were on the same page, having similar interests and tastes. She's always been interested in my work and, finally, we met in person in Antwerp", says Belgian architect and designer Vincent Van Duysen as he presents the first home collection he created for the brand. Objects, furniture and accessories that casually bring together the designer's sophisticated style with Zara Home's passion for decor. A combination that, as confirmed by the Spanish team, celebrates "philosophy, the search for quality and a democratic approach". We discover living room furnishings distinguished by tactile surfaces and finishes, created with selected timbers and refined textures. Among the raw materials used, solid oak and ash, leather and limestone from Campaspero. The rugs with herringbone motif, dear to the architect, were knotted in India. Two- and three-seater sofas reminiscent of traditional English seating, occasional tables and coffee tables with architectural lines, and also armchairs, sofas, desks, chairs, rugs, table lamps

and accessories: each piece reflects Van Duysen's creative universe, discernible in his most famous interior projects.

It's no coincidence that the collection originated "from a journey into memory, a glance into the archives to analyse my DNA and apply it to that of Zara Home. Thus, I was definitely inspired by my three homes: the one I lived in Antwerp, my current residence in the same city, and the villa in Portugal", continues the designer. This collection, designed to last over time, made with precious materials and finishes, stands as "a clear antidote to the single-use culture that for so long we've embraced. It's versatile, designed not to define the style of a particular room, but complement it, allowing each piece to adapt to any interior". The feeling is that of a unique harmony, in which two apparently distant worlds have met to define a common project. "I didn't get a precise brief", van Duysen explains, "I merely perceived the desire to collaborate on a collection showing the alchemy between my universe and that of Zara Home". Mission accomplished, to be viewed and purchased from the brand's website and selected stores around the world. To be followed-up by two yearly launches to complement the collection with new pieces. —

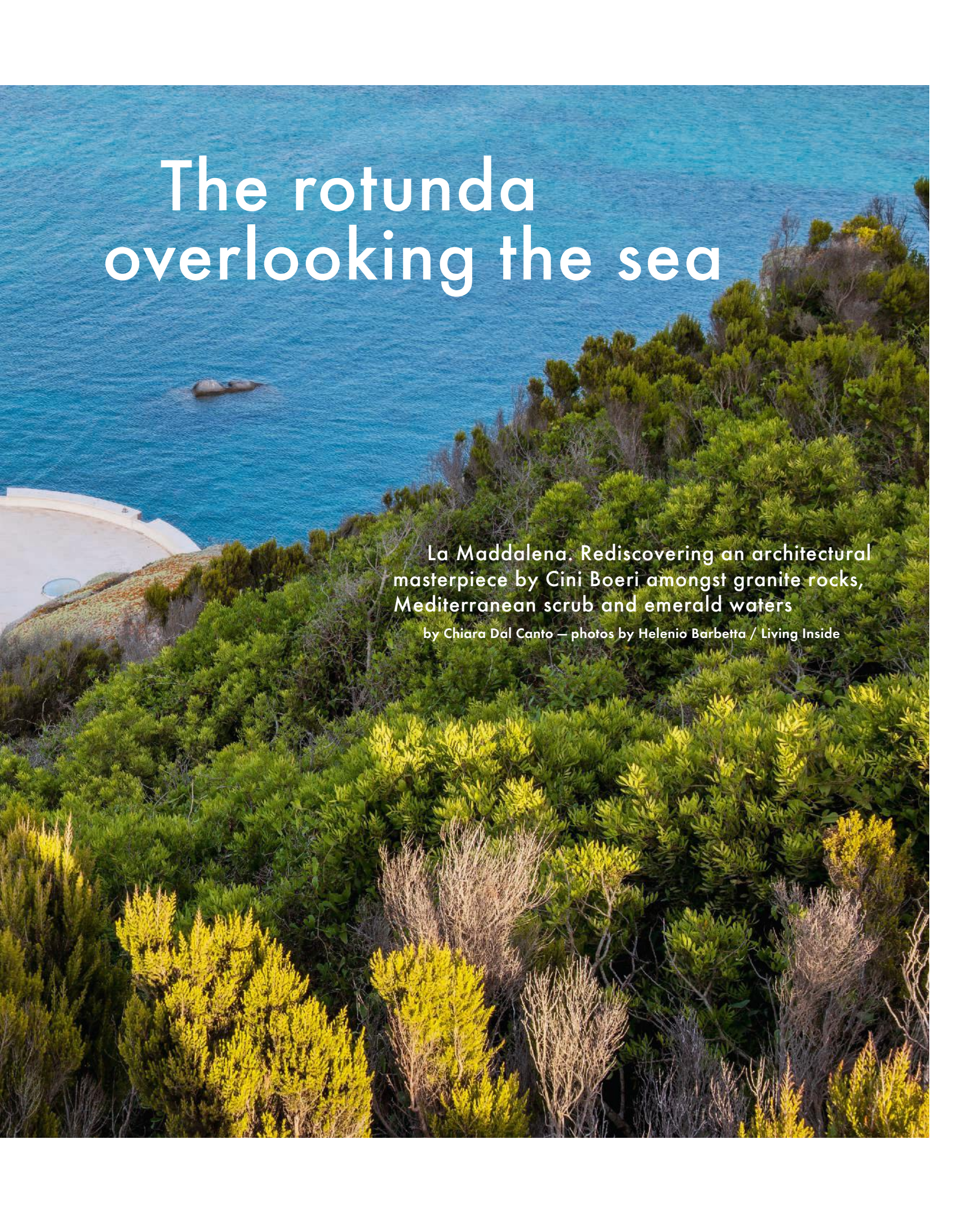


ATMOSPHERA

WWW.ATMOSPHERAITALY.COM



A spectacular view of the Casa Rotonda designed by Milanese architect and designer, Cini Boeri, in 1967. From above, one can see the shell-shaped structure set among the granite rocks of La Maddalena island, in Sardinia. At the front, the emerald sea of the Gulf of Abbatoggia.



The rotunda overlooking the sea

La Maddalena. Rediscovering an architectural
masterpiece by Cini Boeri amongst granite rocks,
Mediterranean scrub and emerald waters

by Chiara Dal Canto — photos by Helenio Barbetta / Living Inside



The patio of the Casa Rotonda is a domestic amphitheatre that opens up to nature. By day it's a piazza flooded with light, in the evening an intimate place for watching the stars

From the top, left, a glimpse of the circular central patio. The staircase, bordered by a filiform handrail, reaches the accessible rooftop. The entrance of the house leads to the living room, where the internal space is defined by the curved wall. In the foreground, Callimaco lamp by Ettore Sottsass, Artemide. Opposite, the shape of the outdoor fireplace, inserted into one side of the façade, welcomes visitors climbing up the front staircase.





CERAMICA FRANCESCO DE MAIO S.R.L.
 Via Nazionale n.63 – 84015 Nocera Sup. (SA) ITALY
 Tel.: +39 081 931011 - Email: info@francescodemaio.it - www.francescodemaio.it



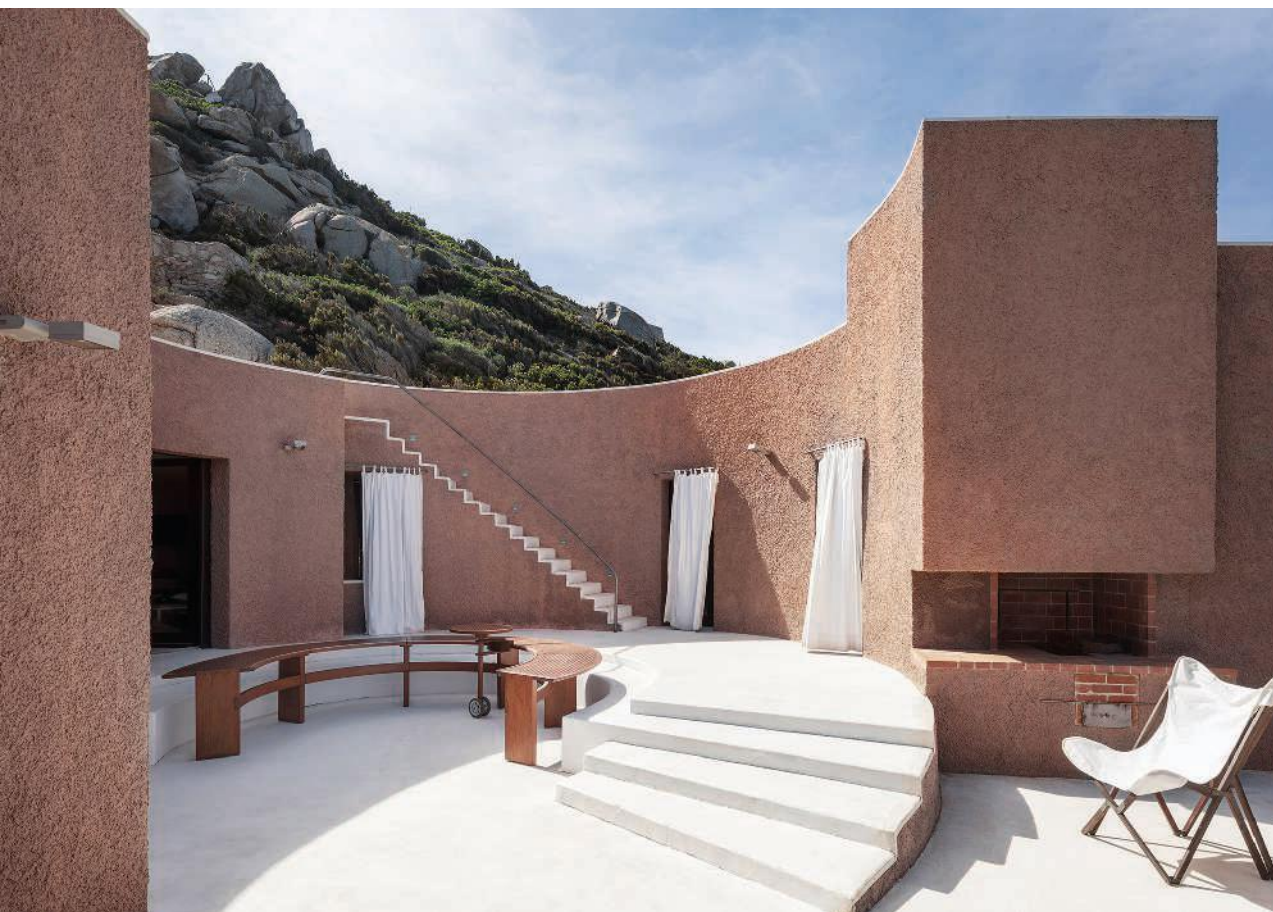
The relationship with the landscape is a key feature of the architecture, which considerably fits into the steep terrain. The vertical window openings in the masonry façade, covered in plaster mixed with granite powder, help conjure the shape of a fortress.





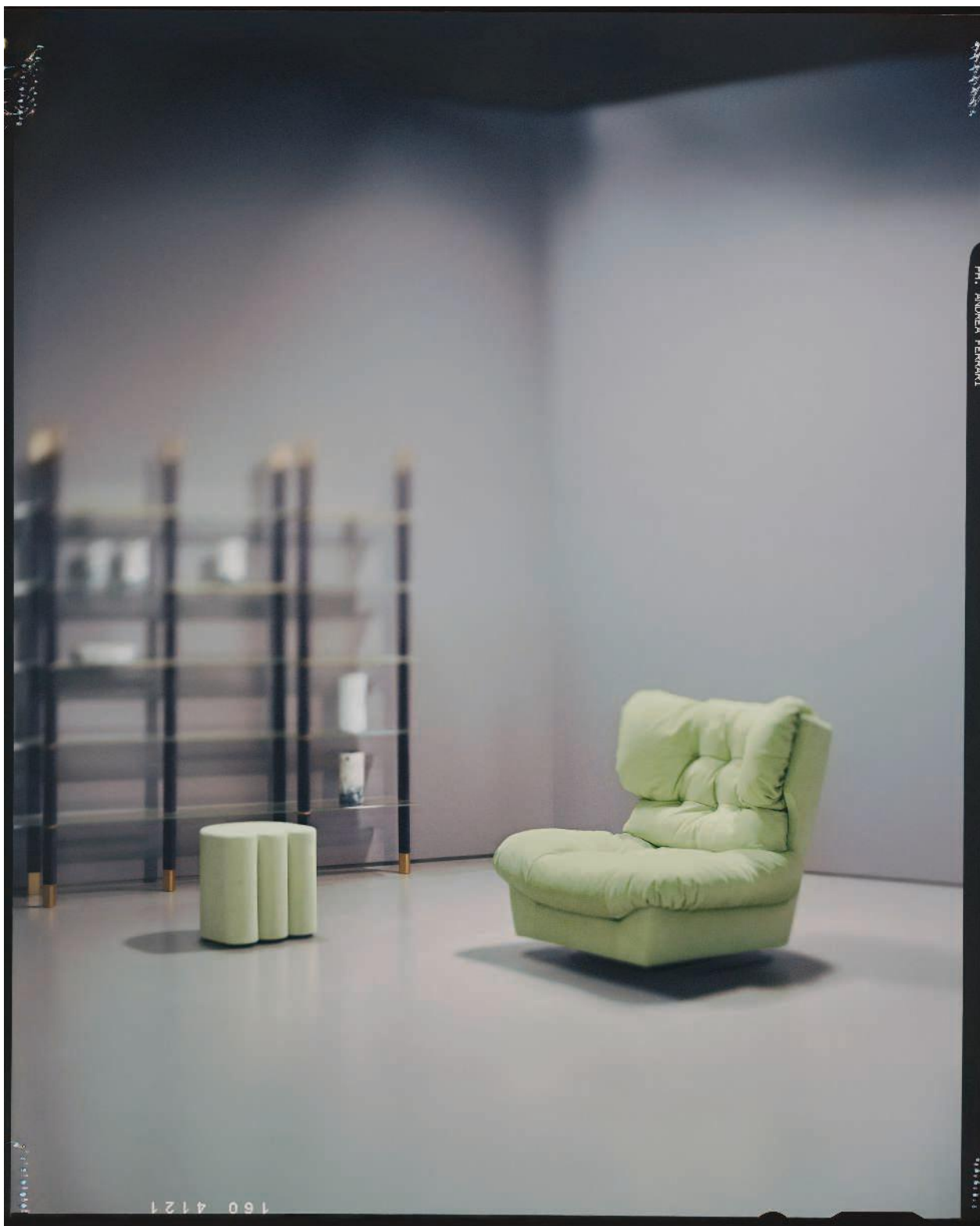
cristinarubinetterie.com

EAST SIDE
angelettiruzza design



The circular patio overlooked by the guest rooms, on the right. On the left, one can glimpse part of the living room window. The central timber table, designed by Cini Boeri, is the work of cabinetmaker Pierluigi Ghianda. Below, the dining area with the Shine table by Vico Magistretti, De Padova, surrounded by wicker armchairs. On the floor, vases made of Cerasarda, a typical product of Northern Sardinia.





www.baxter.it



The Casa Rotonda is a perfect example of how architecture can harmoniously fit into a natural context



An evocative view from the accessible roof looking beyond the circular patio, onto the sea and the coastline towards Corsica. At the centre, the armchair with canvas cover to block out the sun dates back to the 1960s, when the house was under construction.

The Casa Rotonda's project, by architect and designer Cini Boeri, was preceded by her discovery, in the early 1960s, of the wild and extraordinary places of La Maddalena island, which the renowned Milanese designer explored with friends and relatives on long summer holidays. The home was built in 1966 on behalf of her sister-in-law Antonia, and after having circumnavigated the island, Boeri selected the most beautiful location: the Gulf of Abbatoggia, the same place where shortly thereafter she would design her equally famous Casa Bunker. Those were the years in which the Aga Khan, surrounded by architects such as Jacques and Savin Couelle, Luigi Vietti and Michele Busiri Vici, undertook the ambitious project of developing the Costa Smeralda and Porto Cervo. This was the first important assignment for Cini Boeri since terminating her collaboration with Marco Zanuso, in 1963, to open her own studio. The island's beauty did not intimidate her; she designed a building whose circular shape evokes a tower set amongst the rocks: Mediterranean scrub, silence, gusts of wind, the water's blues and greens, the soft shapes of granite overlooking the archipelago and, beyond, the Corsica mountains. "It came naturally to me to conceive a shape which could include a space shielded from the winds", Boeri wrote of the project. The plan follows a circular pattern that recalls a conch shell and meets two needs, thus creating two independent areas: the owner's apartment, and that of the guests. At the centre lies a circular patio with great expressive power, shielded and open to the landscape. The fortified coast and the nuraghi are a likely architectural reference, likewise the choice of adding ground granite to the plaster mixture, all of which express the desire to camouflage the building and make it almost invisible from the sea. "When my husband arrived by boat to appraise the purchase of the house, in the company of Cini – recalls current owner Francesca Rossi – he had trouble distinguishing the building amongst the rocks. But climbing the staircase leading to the patio was enough for him to decide to buy it, even before viewing the interior". Guido Rossi loved calling himself a collector of Cini Boeri's houses, since in the early 1990s he commissioned a villa in the luxuriant countryside of Piacenza, the designer's mature work. "All the houses she designed and in which I was lucky to live, possess a wonderful interior plan and carefully interact with the outdoors", explains the owner. "Each window ensures a unique view, exactly as if it were a painting". Inside, besides a few updates, the villa has retained its original state, especially in the living room on two levels, with the curved walls and bespoke sofa facing the patio. The friendship between Cini Boeri and her clients has fostered an ongoing creative direction that, over the years, has allowed the architect to follow the progress of her projects, meeting new needs and making necessary changes. A passionate and generous attitude consistent with the humanistic vision of her architecture, the purpose of which is to make the days of those who inhabit it more beautiful. —

CANTORI







OUT OF THE LOOP

WE MADE THE IMPOSSIBLE POSSIBLE,
TO OFFER THE WORLD OF CREATIVITY
AND DESIGN AN INNOVATIVE USE
OF NATURAL STONES.



IMPOSSIBLE ARABESCA®



ALIMONTI
MILANO

alimontimilano.eu



Refik Anadol graduated from Bilgi University in Istanbul, Turkey, then finalised his studies at the University of California in Los Angeles. His work consists of site-specific installations exploring the expressive potential of AI.

Refik Anadol

From Istanbul to Milan via Los Angeles:
the story of the dynamic sculptures
of the Turkish media artist who transforms
data into hypnotising brushstrokes

by Paola Carimati

Computer science, algorithms and design: the work of the Turkish digital artist, based in Los Angeles close to Silicon Valley – the cradle of technology par excellence – is magic. Born in 1985, in just a few years Refik Anadol has built a unique multimedia vocabulary that's comprehensible worldwide, and with which he transforms numbers and mathematical formulas into wonderful ultra-terrestrial worlds. Apparently, it's all 'Blade Runner's' fault: "It might be due to the dystopian atmosphere and futuristic architecture inhabited by the replicants of Ridley Scott, the American cult-movie's director, that those scenes are still clear in my mind. Actually, they continue to fascinate me", confides the infant prodigy represented by the König Galerie in Berlin. But above the exceptional nature of sci-fi visions, what's astounding about his production is the creative intuition, honed at the University of California, and his understanding of the expressive potential of computer science and AI. The synthesis of these capabilities gives shape to installations that are so engaging, their perceptual effects border on the paradoxical. "I find the idea of a time in which machines will be at the service of humans really challenging", says the Crypto Talent whose pieces, some of which are NFTs, fetched six figures at auction.

"In the beginning there are data, precious and never stolen", the media guru emphasises proudly. He's inspired by the research of Koray Tahiroglu, the authoritative professor of Sound and Physical Interaction at the Aalto University in Finland. "I met him in 2008, while still studying in Istanbul: it's thanks to him that I'm now able to turn information into colours. Every brushstroke I collect from my digital palette and define in physical and virtual space is a memory of life lived", he explains. Basically, the 'painting' tells a story (of today) using real data (of yesterday). By observing the production of recent years, it's easy to detect the current themes that engross him and that he revisits insistently. 'Coral', for example, is a work comprising 1,742,772 different images of coral: it's an invitation to consider the need to protect these fragile ecosystems for the benefit of the Planet. It's visionary. Meanwhile, 'Last Memory' represents the paradox of survival, projecting us into a possible future in which we're forced to live alone with the memory of a dead natural world. Help! From the effects of the climate crisis to a sense of community: "We're also considering how to build an indelible world for those suffering from Alzheimer's", the cure as redemption for a synthetic reality. Poetic.

"My installations are three-dimensional sculptures that vibrate with light and are in constant motion", much more than 'monument-type works' they are 'living-pieces' that test new interactions between people, art and context. "Dynamism has its own charm and usefulness: it hypnotises and corrects a space by perceptually deforming it", one of his most famed techno-obsessions (along with big data and cyberpunk ambiances). Let's consider 'Renaissance Dreams', one of the latest colossal mapping projects: there are about one million images and texts produced in Italy between 1300 and 1600, all catalogued and reworked to convey to us contemporaries the importance of history and its teachings. Well, the piece arrived in 2020 at the Meet, the Digital Culture Center in Milan, then migrated to Palazzo Strozzi in Florence, to change into being site specific. While in the hall of the Milanese centre, the screen moved by the floating images suggested an 'immersive crossing'; in the Florentine courtyard it became a 'contemplative canvas' before which to stop.

"For a digital artist the collective memory is the starting point for a new narrative that can affect the fate of the world", declares Anadol with one foot in the metaverse. "Currently, we're working on 'Dataland', a multisensory project that I'm sure will mark a turning point for this virtually augmented space. Together with a pool of neuroscientists, AI experts, computer graphics and pioneers in olfactory technology, we're researching how to generate new knowledge capable of anchoring utopias into reality". The secret lies in harmonising the parts with the whole: technology with nature and the universe. A theme the artist also explores in 'Unknown Unknowns', the thematic exhibit curated by astrophysicist Ersilia Vaudo for the 23rd International Exhibition in Milan (story on page 83), in which he participates with a special commission called 'Universe Simulations: The Merging of Milky Way & Andromeda' (from 15/07 to 11/12 at the Triennale).

"The piece, one of a kind, looms over the end of the exhibition, translating the data of a scientific simulation into an immersive experience": the collision between the Milky Way and Andromeda galaxies by Gurtina Besla, Frank Summers and Roeland van der Marel. "My aim is to discover which data, invisible and unknown, float around us and then let myself be inspired by the creative power of mystery". It's the regenerative dream of reason. Visionary. –



lo stato
delle idee /
the state of
ideas

OFURO / BATHTUB _ Flumood
design_Carlo Colombo

TRALERIGHE / RO1030N / RV630N / WALLPAPER
LETTERAMUTA / SHELF
design_Gumdesign

antoniolupi

Universal living

The 23rd Triennale Milano comes to terms with the indefinite: 'Unknown Unknowns. An Introduction to Mysteries' is a constellation of exhibits that flies into Space to address today's emergencies on Earth. Among its protagonists, Ersilia Vaudo and Stefano Boeri report on the event

by Paola Carimati

Pogonomyrmex Badius —

The work of entomologist and ant expert (myrmecologist) Walter Tschinkel investigates the architecture of their underground nests. The mystery? Understanding how termites, without a leader, build complex and organised environments in the dark.

Courtesy Walter Tschinkel

"Travelling to another planet to get back to the essential is a practice that also characterises the work of Francis Kéré, Pritzker Prize 2022"

Ersilia Vaudo



The voice from the African continent —

Among Francis Kéré's work for the International Exhibition is a 12-metre tower next to the entrance of the Palace; the artefact gathers images and materials that recount what has been and what will be of his homeland. An invite to make use of the senses when confronting the 'Unknown Unknowns' awaiting us.

There are things that we've never noticed, things we don't know we don't know: more than an assumption, 'Unknown Unknowns. An Introduction to Mysteries' at the 23rd International Exhibition of the Triennale Milano, is a simple and accessible observation (from 15/07 to 11/12). From sinking into the material, where the boundaries between natural and artificial fade, to reproducing the sound of the seabed, exhibitions, special commissions including International Pavilions (of the 23 entries in total, 6 are from Africa, a first in the history of the Institution), the show explores the different iterations of mystery and the unknown. Of course, it's somewhat disquieting that, more than a play on words, 'Unknown Unknowns' references a statement that Donald Rumsfeld pronounced in 2002. However, as the Triennale demonstrates, it's best to elucidate. "The US Secretary of State, reporting to the Pentagon on 'the situation' in Iraq", says President Stefano Boeri, "said that 'there are Known Knowns, Known Unknowns and Unknown Unknowns'", precisely to underscore the complexity of a war in which then, as today elsewhere, is impossible to shed light. Having clarified the genesis of these keywords, Boeri and the team of curators – including researcher Ingrid Paoletti; director Romeo Castellucci; philosopher Emanuele Coccia; architect and Pritzker Prize 2022 winner Francis Kéré; and the director of the Museum of Italian Design Marco Sammiceli – have conceived a well-thought,

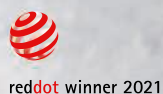
open and articulated architecture: it represents a sort of launch pad towards an unknown yet to be defined. To better convey the take-off metaphor, the constellation of exhibits has been set up with unmistakable displays of the planets' atmospheres: a three-dimensional one printed on site by Joseph Grima for the main exhibition 'Unknown Unknowns'; an ethereal one by Formafantasma for 'Mondo Reale' by the Fondation Cartier, both on the first floor; and 'Urban jungle' by Zaven for 'La Tradizione del Nuovo' on the ground floor. Thus, the themed exhibit curated by astrophysicist Ersilia Vaudo is central and regent: the protagonist of the 'Stem' revolution and Chief Diversity Officer of the European Space Agency reveals gravity's creative potential in freeing us in the universe. Hers is a journey that from elsewhere, where she projects us with the energy of all our alerted senses, brings us back here. To save this planet, nowadays afflicted by deep crises, in all its dimensions. "Discovering another heavenly body teaches us to focus on the essential", the curator points out, shifting her attention to Francis Kéré's projects: "whether it be on Mars or Burkina Faso, we must confront ourselves with the opportunities that a place offers, and transform what is available", to act locally means innovating in a truly sustainable way. "We are the spark of a reality that disregards us, immensely greater than us and of which we are a part. We can no longer afford to add, extract, colonise: we must

design for simple life



LESS is MORE flush plate by OLI.

Just one simple choice, at a glance. Simple actions, already embedded in the memory of the senses. Less is More, the award-winning flush plate, crafted in partnership with designer Alessio Pinto, who was able to adroitly convey innovation through a clear action.



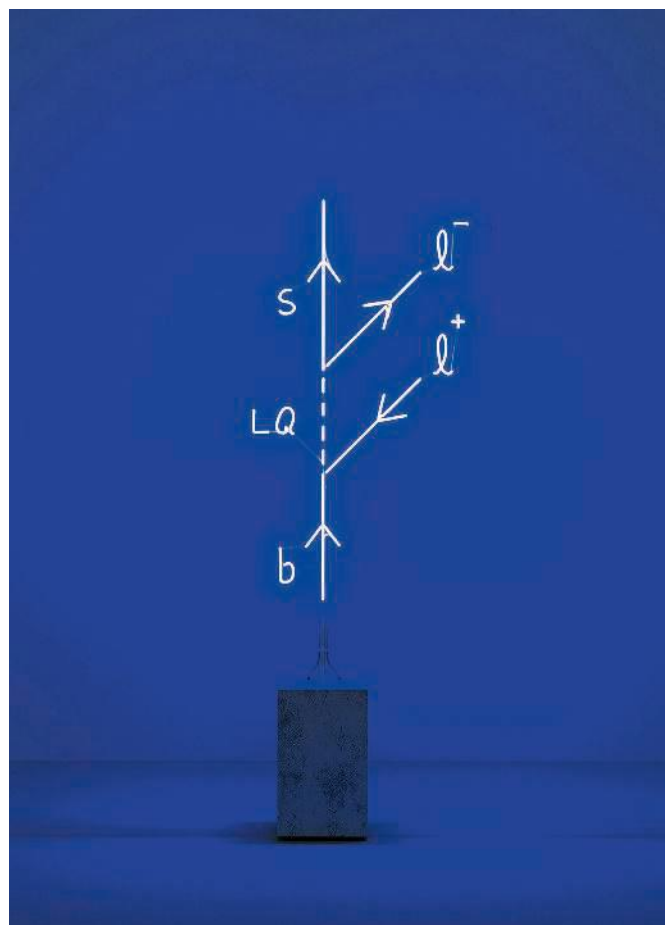
OLI
Inspired by water...

"The exhibition poses specific questions about mystery and, more generally, suggests managing one's positivist anxiety about knowing everything"

Stefano Boeri



Untitled/Visioni del mondo — By Jaider Esbell, the piece (pictured above) selected by Hervé Chandès for the exhibition 'Mondo Reale' represents a cosmovision: the artist draws inspiration from the mythical stories of the peoples of the Roraima region, Brazil. Actively involved in indigenous resistance, the artist feeds on ecology, spirituality, memory, politics and practices activism, i.e. he transforms artistic research into activism. **Study on Leptoquark** — By Andrea Galvani is a filiform sculpture (pictured on the right) chosen to float in the main exhibition 'Unknown Unknowns' to draw attention to scientific and mathematical languages. The work's protagonists are leptons and quarks, elementary particles at the base of revolutionary studies on unification. **Robot Ines** — The prototype of domestic robotics (pictured below), designed by Denis Santachiara in 1986 and created by Kartell for the exhibit 'Il progetto domestico', is among the forerunners of today. At 'La Tradizione del Nuovo', the Italian Pavilion curated by Marco Sammiceli.



Linealuce mini 27R High Performance Linear System
Design Jean-Michel Wilmotte / 2022



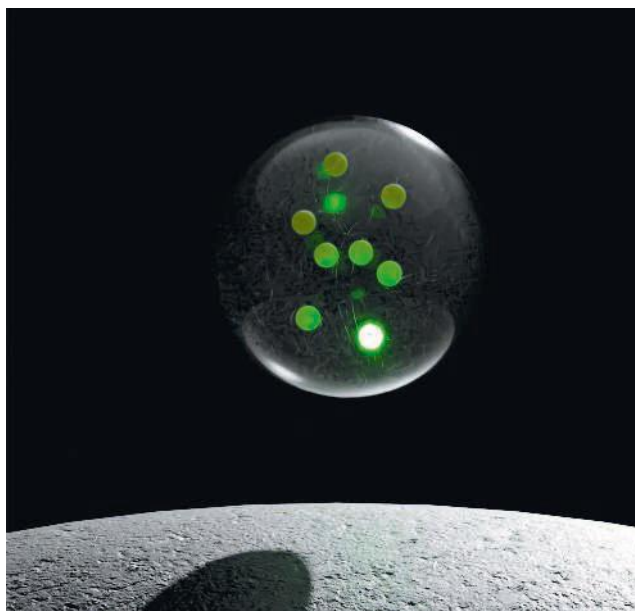
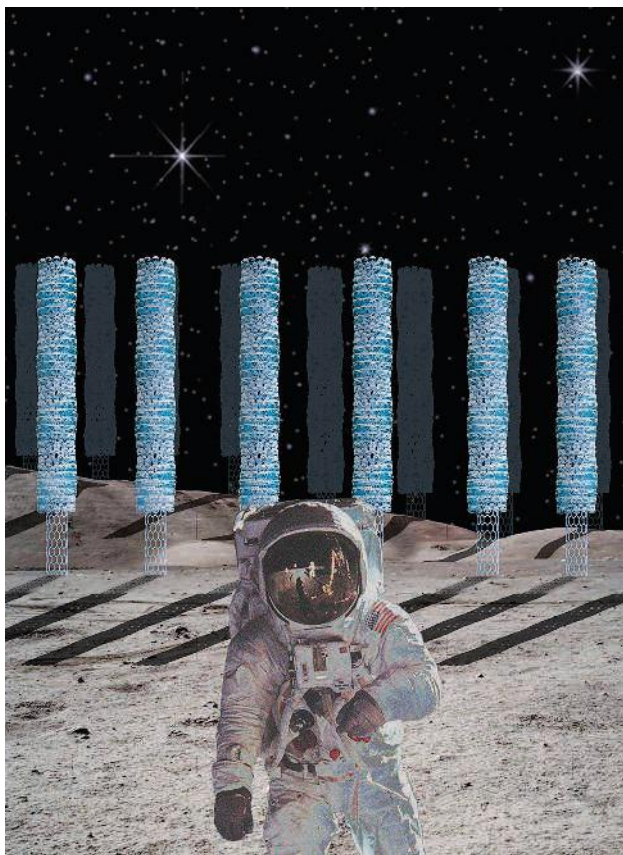
Linealuce evolves with a new, miniaturised, high performance version: a slash of three-dimensional light, just 2,7 cm deep. Linealuce mini 27R is a masterpiece of technological precision, offering patented triple optic technology that shapes light to meet any requirement.



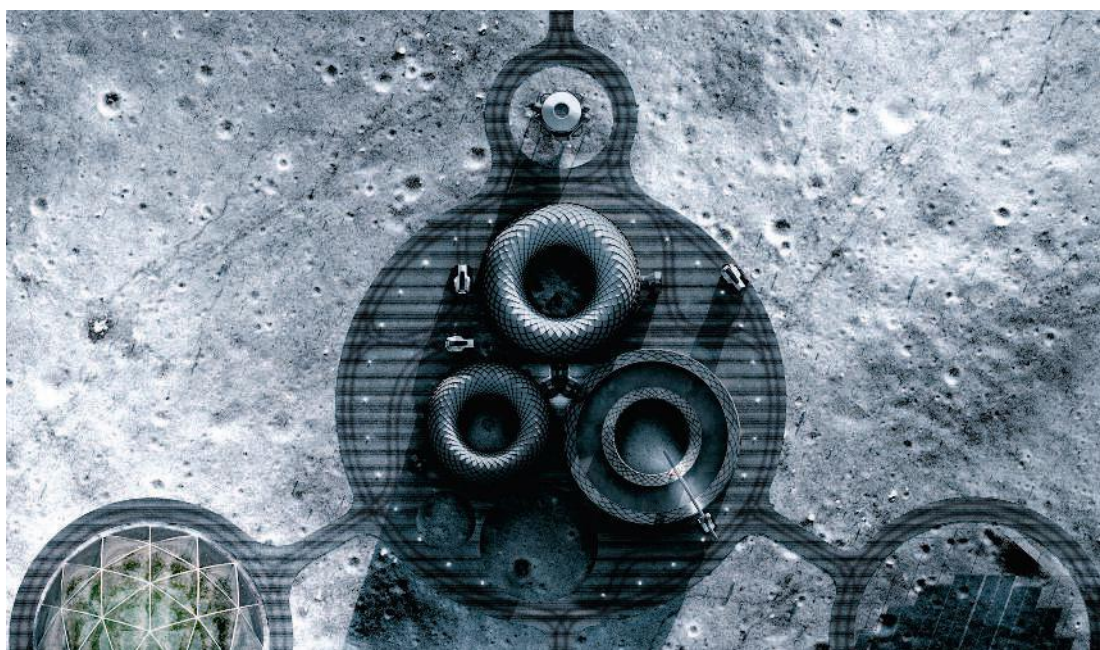
iGuzzini Lighting innovation for people.

“Gravity, light, the need for resilience: the point isn’t how to survive in space, but how to build new housing models”

Ersilia Vaudo



Moon Ginseng — If in the future ginseng will be grown on the Moon, it will be thanks to Kuang-Yi Ku, who with the installation for ‘Unknown Unknowns’ (pictured on the left), the thematic exhibition curated by Ersilia Vaudo, translates the conflict between Western modernity and Eastern tradition into business opportunities. The protagonist of the Chinese legend that inspired the artist’s work is a woman who exploits the miraculous properties of the root to fly away and become immortal. **Decalogo per un’architettura spaziale** — Continuing along the hemicycle on the first floor, 10 videos written by the SOM collective and shot by Dotdotdot with Propp (pictured above) collect, in a sort of manual, the 10 guiding principles for those looking to define a new generation of extra-terrestrial architecture. **Project Olympus** — Designed by Big together with Icon Build and NASA, it’s the first permanent settlement that has landed on the lunar surface (pictured below): the architecture selected by the Italian astrophysicists is an example of a lunar habitat built with technology currently functioning on Earth. Mars Science City, Lunar City and Mars Dune Alpha are the other models in progress.





ATMOSPHERA

WWW.ATMOSPHERAITALY.COM

"Our era has been hit by four shocks including Covid, which have raised questions about our relationship with the world"

Stefano Boeri



Sunset from a small window — Observing and photographing the sunrise, buying the newspaper, reading it by juxtaposing the poignant images of the New York skyline against the paper: Sho Shibuya's 'Mondo Reale', the exhibit on the first floor of the Triennale, is the result of a daily ritual practiced every morning during the pandemic. The artist has transformed language into a spiritual vision: on the page of an imaginary diary, both the real dimension and the poetry of the cosmos coexist.

learn to respect the space we inhabit, regaining a sense of belonging and community". Or we'll face extinction, as Paola Antonelli warned: "Landing on the Red Planet, now lifeless, but once as lush as Earth, might help us understand how invaluable it is to maintain the balance of our world. Because the beauty of colour and music depend on that thin layer of oxygen surrounding us, and which we must nurture", life as a privilege, not a right. 'Unknown Unknowns' is therefore an invitation to be humble and aware that, as science demonstrates and art tells us, we can lose what we have conquered. A thought that, while undermining humanity's centrality, aims to redeem its role without giving into the illusion of posthumanism. Vaudo and Boeri stand for a strengthening of anthropocentrism. "But we must acknowledge that we're not the only guests: we must be stronger and more sensitive, accepting the outlook of the other species", they agree. A bit like myrmecologist Walter Tschinkel notes as he observes termite nests to modernise our community dynamics. "Let's be clear, the Exhibition questions the mysteries", Boeri warns, "but it doesn't solve them. None of us possesses the hybris to fill the knowledge gaps: we're not the repositories of new knowledge". Thus, as suggested by Emanuele Coccia, who with Dotdotdot wrote a cosmic story for the 'Portale del Mistero' at the Palace entrance: controlling anxiety (positivism) and learning to live with the unknown is good. "In the exhibit, the glimpse onto the unknown changes and expands beyond the reassuring and strictly scientific level", Vaudo points out, "the idea is to collect a chorus of voices that includes artists such as Tomas Saraceno and media gurus such as Refik Anadol, architects expert in moon landings such as the SOM collective, and Nobel prize winners such as Carlo Rovelli", so as to avoid commonplace stereotypes and futuristic special effects. "Mystery is something that goes around and comes around", i.e. there are truths that we know today, but that we may no longer know. An example? "Just 100 years ago it was thought that the Milky Way was our entire universe and thanks to Edwin Powell Hubble we later discovered that it's actually one of 200 billion galaxies in existence". The universe expands, accelerates, "and the day will come when distances will be so vast that we'll no longer see anything around us, not even the stars". And, who knows, maybe we'll go back to believing we're alone and unique. "Eternity does not belong to us", says the astrophysicist in welcoming the dimension of finitude. "With 'Unknown Unknowns' we embrace the unknown, but I can't say if what we're producing is counterculture. If anything, we're an element of positive disruption, questioning traditional viewpoints: together we are trying to define a new model of culture", concludes Stefano Boeri. "Disturbing". —



© Van Gogh Museum

'art is sometimes above nature'

Vincent van Gogh to his brother Theo, 3 January 1883

CERAMICA FRANCESCO DE MAIO S.R.L.

Via Nazionale n.63 – 84015 Nocera Sup. (SA) ITALY

Tel.: +39 081 931011 - Email: info@francescodemaio.it - www.francescodemaio.it



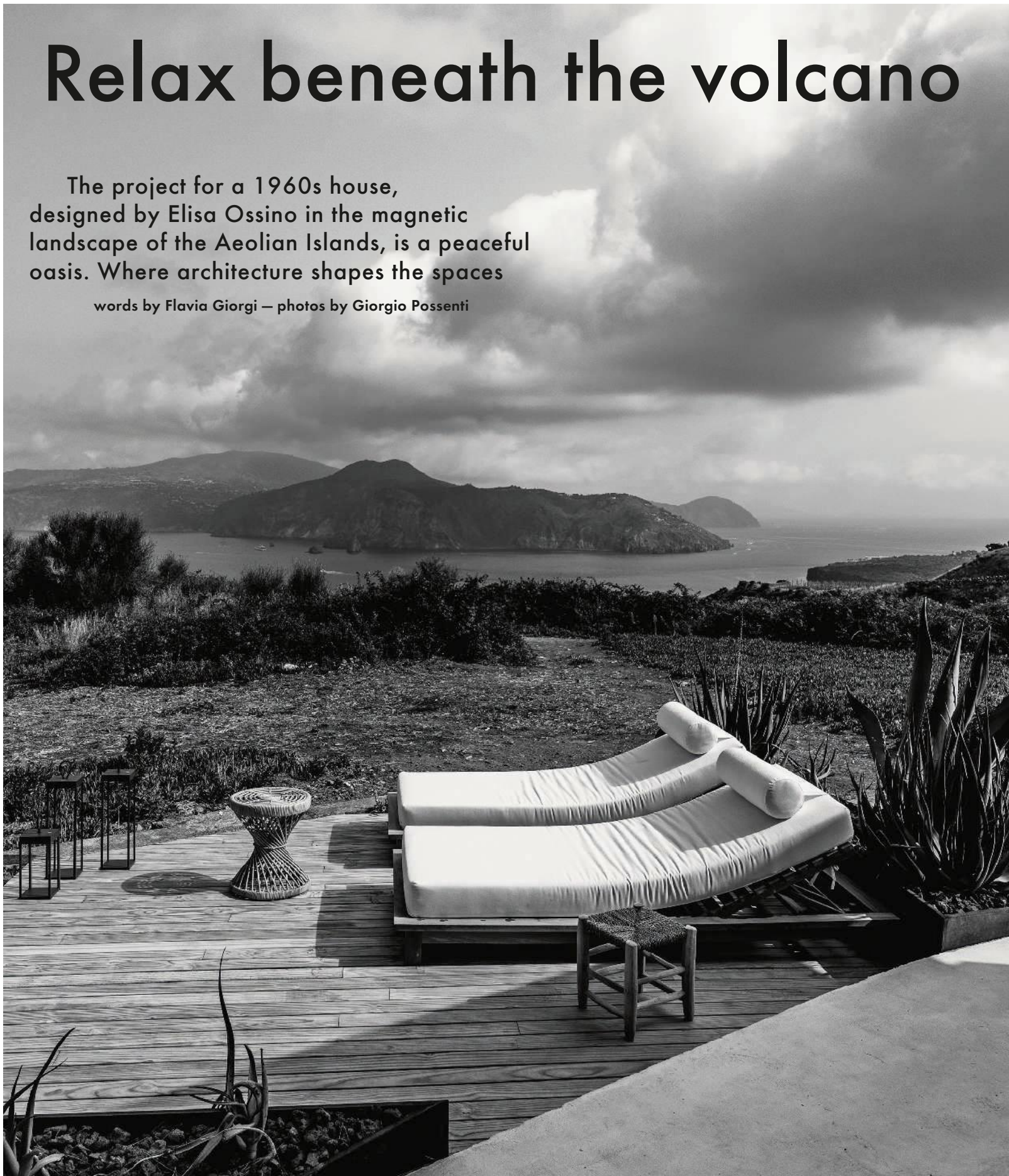


On the terrace shaded by the cane canopy, outdoor living finds ample space in the living area overlooking the archipelago. Bespoke ash table, rattan chairs by Tine K Home, and hanging armchairs by Sika Design. In the sun, sunbeds by Il Giardino di Legno.

Relax beneath the volcano

The project for a 1960s house, designed by Elisa Ossino in the magnetic landscape of the Aeolian Islands, is a peaceful oasis. Where architecture shapes the spaces

words by Flavia Giorgi — photos by Giorgio Possenti





Typical of the Mediterranean style, the themes of the arch and the niches run throughout the white surfaces of the interiors, enhancing rooms with limited dimensions

Structured lengthwise, the house layout was redesigned with a central block to contain bathrooms and wardrobes, freeing up the living area and the two bedrooms with two parallel passageways. In the main one, above, the new volume of the masonry bookcase frames the arched opening with retractable screen doors. Opposite page, above, the

volcanic rock shower by File Under Pop, with Fontane Bianche tapware designed by Ossino for Fantini+Salvatori. On the terrace, a protruding arch, shaped like a junction between the washbasin and the sofa, defines the passageway. Below, concentrated into a single space, indoor living room and bespoke kitchen made of white Perlino marble, with Frama stools.



Niches clad in volcanic rock follow the silhouette of the masonry sofa with linen cushions, designed to double as an extra guest bed. Complemented by the Foscarini lamp and the wooden coffee table by Atmosphère d'Ailleurs. Opposite page, wild vegetation, dark rocks and crystal-clear sea in the timeless panorama of the Aeolian Islands.







As large as the house's interior, the outdoor space repeats the resin floors and invites one to relax on the masonry sofas and egg-shaped armchairs by Nanna Ditzel, Sika Design.

Swinging on armchairs as welcoming as eggshells and looking at the horizon, where sea and volcanoes meet in a smouldering play of contrasts. Such is the landscape of the Aeolian Islands, born out of the water and under the aegis of fire. The last and southernmost of the seven is Vulcano. From the terrace of this house, also the last in a complex of 1960s buildings, the view of the archipelago becomes the essence of living. With this in mind, Elisa Ossino Studio has carried out the complete refurbishment of a linear, one-storey building, which reserves almost half of its surface for outdoor use. The rest was a handful of square metres, in which the owner planned to add a second en-suite bedroom. "The site's characteristics, benefited by the spectacular view, drove the idea of working on the relationship between interior and exterior and emphasising the threshold that connects the two spaces", explains Elisa Ossino. "The layout, previously fragmented into micro-environments at the front of the house, was modified by creating a single living area opened onto the terrace thanks to a large window. The sleeping area, with two en-suite bedrooms, was relocated at the back". Having disposed of the modest pre-existing materials without regrets, the plasterwork and fixtures have been totally revamped. A diffused glow illuminates the rooms, imbued with a sense of calm. Typical Aeolian lime covers the surfaces, resin evens out the floors both inside and outside, and the architecture turns into a

white monochromatic box, with dug out niches exploiting the depth of the walls. Lava stone insets offer the occasional chromatic contrast without betraying the island's spirit, while the volumes soften at the arched passageways between the rooms. "In the newly defined spaces, the recurring theme of the arch, a beloved feature in Sicilian architecture, was introduced. In the context of a small house, it has the added advantage of making the space more harmonious, and the passageways more fluid", explains the designer. There are doors, but they are invisible: custom-made to fit the curved line of the openings and whitewashed with lime, they slide into the depth of the walls. The same finish was used on the built-in wardrobes created in the hallway, between the living-kitchen area and the bedrooms. "The storage spaces are fully integrated into the architecture and the decor minimalist", notes Ossino. The masonry also acts as the base for beds and sofas with cushions upholstered in white linen. Blond timber on the terrace, with rattan and wicker the natural materials shaping the furniture for open air living. In this space, the concept of integration pursued throughout the home is expressed by the close relationship with the landscape. Nature and building meet in the green dotted line of cacti, along the wall dividing the home from the neighbours' property. These plants, like broom and heather which grow among the dark rocks, are typical of the place. Volcanic poetry. —



FRACTAL
design Soo K. Chan

cristinarubinetterie.com

A woman in a black top and white shorts is walking away from the camera down a paved path in a courtyard. The path is flanked by large, green, rounded pots containing tall, feathery plants. In the background, there are more trees and a stone archway. The scene is bright and sunny.

On the occasion of the 'Design Forever' exhibition, the courtyard of Palazzo Bovara was set up like a garden by botanist and landscape architect Antonio Perazzi with greenery by Piante Faro. Visitors were welcomed by *Cycas circinalis* in clay pots made ad hoc, in terms of colour and size, in collaboration with Atelier Vierkant. Opposite page, the 'Intro' room in the corridor of the Palace's first floor: a tribute to the work of Michelangelo Pistoletto, the images of furnishings imprinted on large, mirrored volumes on a 1:1 scale, created with Nudesign, connected people with the Palace's design and architecture. Attraction® flooring covering by Gerflor Design Department, Gerflor.

DESIGN FOREVER

Visited by over 50,000 people, Elle Decor's 'Design Forever' exhibition at Palazzo Bovara paid tribute to 60 years of the Salone del Mobile. Celebrating the long-lasting spirit of design

by Francesca Benedetto — photos by Max Zambelli
words by Porzia Bergamasco







In the 'Bold' room, the visual softness and comfort of the furnishings are reflected in a totally opposite environment, defined by Homapal metal walls (1952) and Mystone Ceppo ceramic flooring by Gré, Marazzi (2017), toned down by Balboa curtains by Sahco, Kvadrat. Ceiling lighting system by Dresswall. The Dooor partition door by the company of the same name (2022) divides the space. Réaction Poétique coffee table, Jaime Hayon, Cassina (2015). Camaleonda sofa (1970, reissued in 2020) by Mario Bellini and Tobi-Ishi low table by Edward Barber & Jay Osgerby (2018), B&B Italia. Marble vases by Studiopepe and Valentina Cameranesi Sgroi for Blocstudios. Armchairs by Joe Colombo, Kartell (2011); AJ Floor lamp, Arne Jacobsen, Louis Poulsen (1957). DS-707 armchair, Philippe Malouin, de Sede (2020); Pilastro stool, Ettore Sottsass, Kartell (2015).

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site

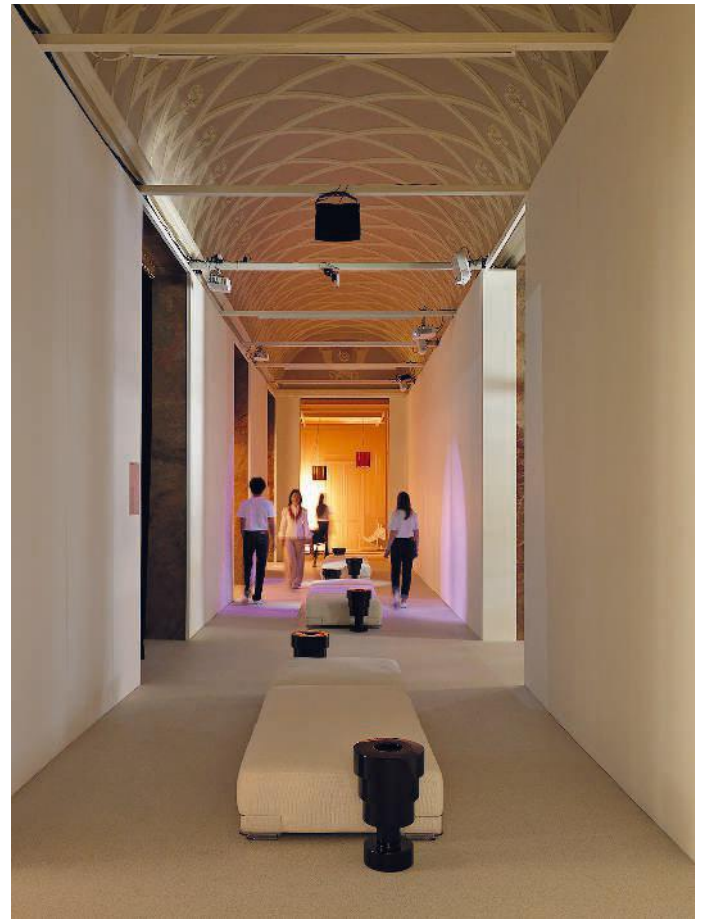
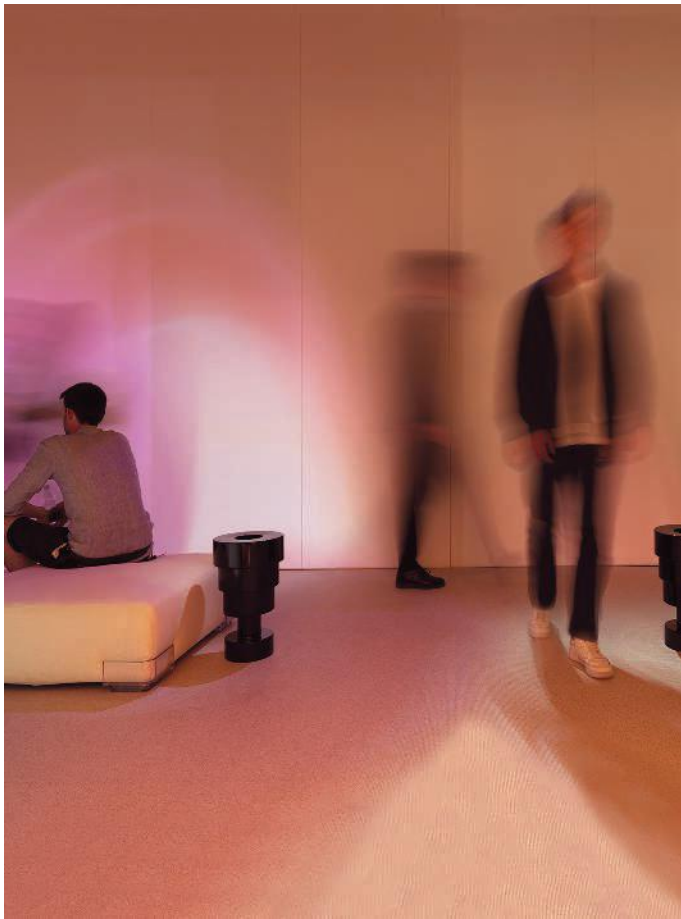


AVXLIVE . ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>





Opposite page, first photo above and last one below, two more views of the 'Bold' room: Teatro Magico table, 967 Arch, Saba (2022) and Botolo chairs, Cini Boeri, Arflex (1973). Puzzle Mega wall lamp by Studio Italia (2019), Lodes and Noctambule Floor lamp by Konstantin Grcic, Flos (2019). Ceramic vases by Ettore Sottsass (courtesy Galleria Luisa delle Piane); jug by Aldo Cibic for Paola C. In the second photo, Fiocco armchair by Gianni Pareschi, Busnelli (1970); Chiara floor lamp, Mario Bellini, Flos (1969). In the foreground, Door partition door by the company of the same name (2022). Next, in the 'Closing' room, handles and accessories from the Contact, Eugeni Quitllet

and Zai, Neri&Hu collections, all for Ento (2022). On the display wall, X-KIN™ cladding, conceived to perfectly adhere even on curved surfaces, Fenix® (2022). In the 'Pivot' room, left, Ouverture sofa, Pierluigi Cerri, Poltrona Frau (1982). Baffo armchair, Gianni Pareschi and Ezio Didone, Busnelli (1969). High Profile pendant lamps, MVRDV, Delta Light (2022). JC-7 Isola Orange rug from the Design Icons / Joe Colombo collection, Amini Carpets (1970). On this page, Kokoschka Revival's dynamic installation 'Color Wake' followed visitors in the corridor furnished with Plastics Duo sofas, Piero Lissoni (2010) and Calice stools, Ettore Sottsass (2015), all for Kartell.

As master Bruno Munari once told, one learns through the senses and interaction with things. 'Design Forever', the Elle Decor's exhibition set up at Palazzo Bovara for the Salone del Mobile 2022 and curated by Calvi Brambilla and Antonio Perazzi, became the perfect occasion to establish a dialogue among the public, the exhibit's prestigious venue, and design. The rooms of the 18th-century Palace have been opened to host a tactile-visual experience that made the 50,000 registered visitors closer to or maybe fully aware of the exhibition's purpose: to create contemporary spaces in which past and present coexist thanks to a selection of items expressing the concept of long-lasting good design.

The interweaving of four transversal macro-trends in the history of design – Pure, Mobile, Bold, Hybrid – marked the set-up of as many rooms, in which site-specific works by Kokoschka Revival are also on display. All recalling the current lifestyle that blends sustainability with the responsible choices of long-lasting design. With their creative approach, which mixes architecture, design, art and fashion, Calvi Brambilla have interpreted the concept devised by Livia Peraldo Matton, Elle Decor's Editor-in-Chief, aimed at "understanding the design values traceable in objects and furnishings of yesterday and today, destined to last over time. Because they express not only an iconic or affective value, but are also the result of an ethical and conscious production process. Designed by great masters and emerging artists, the over 100 pieces of furniture on display are all included in the catalogue and perfectly fit the space and mood of contemporary homes". The same concept resonates in this exhibition that is not museum-like, but conceived to offer real solutions to today's interiors. "Each interior proposal", explain Fabio Calvi and Paolo Brambilla, "encapsulated at once the recognition of a contemporary trend and the recalling of an

In the 'Pure' room, devoted to pure geometric shapes, the soft and cosy interior design contrasts with the furnishings and interacts with the architecture of Palazzo Bovara. The use of long-fur upholstery, realised in collaboration with Monkey, Glamour Textile Design Lab (2021), relaunches a trend that is back in vogue. On the floor with Grande Solid Colour Look surfaces by Marazzi Group (2018) is the Campiture White Black rug by Elisa Ossino, Amini Carpets (2021). Kennedee sofa, Jean-Marie Massaud (2011) and Kyoto low table, Gianfranco Frattini (1974), all for Poltrona Frau. Marble vase by Karen Chekerdjian for MMairo; bowl set by Neri&Hu for When Objects Work. Moonsetter floor lamp, Anne Boysen, Louis Poulsen (2021). Mini Clay coffee table, Marc Krusin, Desalto (2016). Refolo bench, Charlotte Perriand, Cassina (1953, 2004 edition). Marble tray by Piero Lissoni for Salvatori. On the walls, left, Nastro lamp, Studiopepe, Tooy (2021) and, right, Practice Practice ceramics by Studio Zaven (2017).







Other glimpses of the 'Pure' room featuring fur upholstery inspired by Nanda Vigo's interior design projects, but also by the recent Prada fashion show design sets created in collaboration with Raf Simons: Element table, Tokujin Yoshioka, Desalto (2013); marble bowl by John Pawson for When Objects Work; jugs by Mario Botta for Alessi; metal arrow by Alexander Girard for Vitra; Eleven Arrow by Enzo Mari for Danese; Chair_One by Konstantin Grcic for Magis (2004); Croma floor lamp, Luca Nichetto, Lodes (2021). Mies armchairs, Archizoom Associati, Poltronova (1969). On the Void console by Guglielmo Poletti for Desalto (2019), Nendo's Sawaru lamp

for Flos (2018); Studio Irvine lectern for Danese. The room as an example of a fluid, transversal contemporary interior also includes the Italia monobloc kitchen by Antonio Citterio for Arclinea (1988). Kitchen Contemporary Collection tap by Cristina Design Lab, Cristina Rubinetterie (2013). Pot by Aldo Rossi for Alessi; fruit bowl by Ron Gilad for Danese; bottle by Mist-O for Ichendorf; glass set by Joe Colombo for Karakter; bottles by Elisa Ossino and a+b for Paola C. The mirrored surfaces of the steel cladding play with the walls' soft tactility. The curtains on the windows of Palazzo Bovara are Zulu 2, Giulio Ridolfo, Kvadrat. Lighting system by iGuzzini.

experience from the past: the surprising return of long-fur cladding, the overbearing revival of grey metal, the topicality of small-format ceramics, and so on. The same spirit led us to choose specific pieces, with a continuous play of temporal cross-references". In addition to transitional places such as the 'Reception' and the 'Pivot', the exhibition's itinerary – which also included the 'Restaurant', open to the public only for the occasion – unfolded in the main rooms and in the Garden-Courtyard. Designed by Antonio Perazzi, the 'Courtyard' served as the meeting point for the great inaugural party of the MDW. Conceived as a garden fluctuating between the natural and built environment, it was characterised by vegetal backdrops that generated sorts of outdoor rooms and became the symbol of a very modern idea: there is no divide between indoor and outdoor. It also induced the visitor to stop, attracted by the discovery of a nature made of natural textures and graphic signs. "The aesthetic affinity with which I chose the plants and the backdrop arrangement is the result of a constant dialogue with the pieces of design on stage in the interiors. Here in the Courtyard, the greenery is not to be considered a simple furnishing element, but rather an integral part of the whole living project", explains the landscape architect. A refined introduction to the exhibit, which makes room to interconnections. Used as a metaphor for the passage of time, the corridor on the first floor of Palazzo Bovara was intended as a sort of 'stage' for interaction. In the first part, 'Intro', the audience enjoyed playing with the mirrored volumes on which images of iconic products of all times were reflected. The reference to Michelangelo Pistoletto's works is a metaphor with infinite variations, in which to reflect oneself in the relationship between space, time and life. Continuing, in the second part of the corridor the impact on visitors is dematerialised by the light and sound of 'Colour Wake',



'Mobile' is the environment devoted to transformable objects, emphasised by Mattoncino, the 5x20 striped ceramic floor covering by AcquarioDue (2022), in tune with Attraction® self-laying tiles by Gerflor and X-Kin™, the innovative mirror wall covering by Fenix® (2022). Totem rr231 audio system, Mario Bellini, Brionvega (1971). 265 Chromatica wall lamp, Paolo Rizzatto, Flos (1973). Comodo storage unit, Achille Castiglioni and Giancarlo Pozzi, Karakter (1988, 2018). Eau de parfum Fulgor by Silvio Levi and Maurizio Cerizza for Calé Fragranze d'Autore. Wink chaise longue, Toshiyuki Kita (1980) and Ambassade screen, Charlotte Perriand (1969, edition 2021), all for Cassina. Todo Modo sofa system, Jean-Michel Wilmotte, Tecno (1993, reissued in 2018). Opposite page, Bill Will table, Philippe Starck (2015) and stool with 360° rotating wheels, Konstantin Grcic (2009), all for Magis. Ceramic compositions by Ennio Nonni. DS-5010 stools, Simon Busse, de Sede (2020).







In the 'Hybrid' room, the interior storytelling shifts the focus to the future of living, starting with the current trend of mixing the environments' functions and furnishings. The wall cladding emphasises the return of small size glazed ceramic tiles, here created in collaboration with Crogiolo Rice, Marazzi (2020). On the Ferro table by Piero Lissoni for Porro (1994), Zuperfici vases by Duccio Maria Gambi (Courtesy Nero Design Gallery) and stand by Jaime Hayon for Cassina. Nana chair and armchair, Hanne Willmann, Freifrau Manufaktur (2021) and Primate stool, Achille Castiglioni, Zanotta (1970). Ariette 1 wall lamp, Tobia Scarpa, Flos (1973). On the opposite page, ceramic pieces combined with stuccoes and original furnishings mark the

room's design: Rampa multifunctional container unit, Achille Castiglioni and Pier Giacomo Castiglioni, Karakter (1965, re-edition 2017); glasses by Sergio Asti and Cini Boeri for Arnolfo di Cambio; wooden tray by When Objects Work; vase by Calori&Maillard for Paradisoterrestre; books by Edizioni Henry Beyle; clock by Pio Manzu for Alessi. On the floor, with Taralay Impression Compact vinyl flooring, Gerflor; Teorema Hybrid Grey Blue rug, Elisa Ossino, Amini Carpets (2017). Aeo armchairs, Paolo Deganello with Archizoom, Cassina (1973), Za:Za sofa, Studio Zaven, Zanotta (2022), Sanremo floor lamp, Archizoom Associati, Poltronova (1968); cushions by Raf Simons for Kvadrat.







Other views of the 'Hybrid' room: on this page, above in the background, Nastro floor lamp by Studiopepe, Tooy (2021); Strong Special armchair by Eugeni Quirrel, Desalto (2022). The USM Haller double bookcase system (2022) separates the Biggie Collection bed, Luca Nichetto, Twils (2022) from the Oyo Duo freestanding bathtub, Stefan Diez, Kaldewei (2022). Bed linen by Somma1867: Crono coll. pillowcases; Origami coll. sheets; Gold and Heritage plaid. Bul-bo floor lamp, Gabetti and Isola, Axolight (2021). Honey pouf, Fabio Calvi and Paolo Brambilla, Saba (2013). On the shelves, towels by Somma1867, Nubes and Memoria, and beauty products by Equazione Beauty. Mirror by Superstudio for Poltronova; container by Ettore Sottsass for Alessio Sarri (courtesy Galleria Luisa delle Piane); clothes by Plan C. Opposite page, from top, Pepe sofa, Benedetta Tagliabue – EMBT (2013) and Trio coffee

tables, Studio expormin (2012), Expormim; Luminator floor lamp, Achille and Pier Giacomo Castiglioni, Flos (1954). In the shower cubicle, CRIX769 outdoor wall set by Cristina Rubinetterie (2016). Sestra shower tray, Geberit (2019). Below: The self-care area with Flair O' chairs, Monica Armani, B&B Italia (2021), Tricolore Serie Verde mixers, Cristina Rubinetterie (2001), Variform washbasins (2018) and Aquaclean Mera WC, Christoph Behling (2015), all for Geberit. Passiflora table lamp by Superstudio, Poltronova (1968). Sculpture by Sergio Roger (courtesy Galleria Rossana Orlandi); ceramic vases by R&E Bouroullec for Mutina and by Enzo Mari for Danese. Servietto towel holder from the Servi series, Achille Castiglioni, Zanotta (1986). On the Ace bench by Patrick Norguet for Ethimo (2022), fruit bowl by Alessi, Nifia lamp, Rodolfo Bonetto, iGuzzini (1972).



The 'Restaurant' set up ad hoc for the exhibition: Glossy tables, Antonio Citterio (2011) and Masters chairs, Philippe Starck (2010), all for Kartell. Bellhop table lamps, Edward Barber and Jay Osgerby, Flos (2021). Rotin Collection pouf and two-seater sofa, Zanellato and Bortotto, Ethimo (2022). Leyasol Rocking Chair by Hoffmann Kahleiss Design, Freifrau Manufaktur (2019); In Vitro Unplugged portable lamp by Philippe Starck (2021), Flos; AJ Floor lamp by Arne Jacobsen, Louis Poulsen (1957); Flar lamp, Patrick Norguet, Lodes (2022).

On the wall, Calathea handmade ceramic tiles, AcquarioDue (2021); Thula lamp, Federica Biasi, Tooy (2022). On the floor, Trotter textile upholstery, Radici (2022). Facing page, a corner of the 'Courtyard' designed by Antonio Perazzi with greenery by Piante Faro: Vis à Vis sofa, Piergiorgio Cazzaniga (2013), Tosca low chairs, Monica Armani (2022) and T-Table coffee tables, prototype (2023), all for Tribù. Vases by Annette Lantsoght for Atelier Vierkant; on the table, terracotta vase by Studio Terrae.







Among the vegetal backdrops set up in the 'Courtyard' designed by Antonio Perazzi in collaboration with Pianta Faro, Andoo table and chairs by Monica Armani, prototypes for Tribù. IC F2 Outdoor floor lamps, Michael Anastassiades, Flos (2019). Terracotta vases by Studio Terrae; tray by Forma&Cemento.

ELLE DECOR DESIGN FOREVER

From an idea by Elle Decor Italia

Exhibition Design: Fabio Calvi and Paolo Brambilla, Studio Calvi Brambilla

Landscape Design: Antonio Perazzi

Interactive Installations: Kokoschka Revival

Exhibition Design Coordination:

Marina Cinciripini

Organizational Team: Irene Arescaldino

Styling: Simona Silenzi Studio

Graphic Design: Designwork

3D Artist: Nudesign

Partners: AcquarioDue, Amini Carpets, Arclinea, Arflex, Axolight, B&B Italia, Busnelli, Cassina, Cristina Rubinetterie, de Sede, Delta Light, Desalto, Dooor, Ento, Ethimo, Expormim, Fenix® Innovative Materials for Interior Design, Flos, Freifrau Manufaktur, Geberit, Homapal®, Kaldewei, Karakter, Kartell, Lodes, Louis Poulsen, Magis, Marazzi, Poltrona Frau, Poltronova, Porro, Saba, Somma 1867, Tecno, Tooy, Tribù, Twils, USM Modular Furniture, Zanotta

Architectural Lighting partner: iGuzzini

Ceiling Lighting System Room Bold: Dresswall

Photography partner:

Leica Camera Italia

Travel and Tourism partner:

Berne Region with the cities of Berne and Interlaken

Fragrance partner: Calé

Fragranze d'Autore

Fashion partner: Levi's

Green partner: Pianta Faro

Technical partner: Atelier Vierkant,

Gerflor, Glamour Textile

Design Lab, Kvadrat, Radici

Social Media partner:

P'n'P communication

Wine partner: Cù Cù

Tenimenti Bartolomei

Special Thanks to: Krea

Allestimenti, Cantù, with Davide Radice

Thanks to: Alessi, Arnolfo di

Cambio, Bloc Studios, Brionvega,

Danese, Edizioni Henry Beyle,

Ennio Nonni, Equazione Beauty,

Forma&Cemento, Galleria Luisa

Delle Piane, Galleria Rossana

Orlandi, Georg Jensen, Ichendorf,

Internoitaliano, Manisante,

MMairo, Mutina, Muuto, Nero

Design Gallery, Nuoveforme,

Paola C., Paradisoterrestre,

PdiPigna, Plan C, Salvatori,

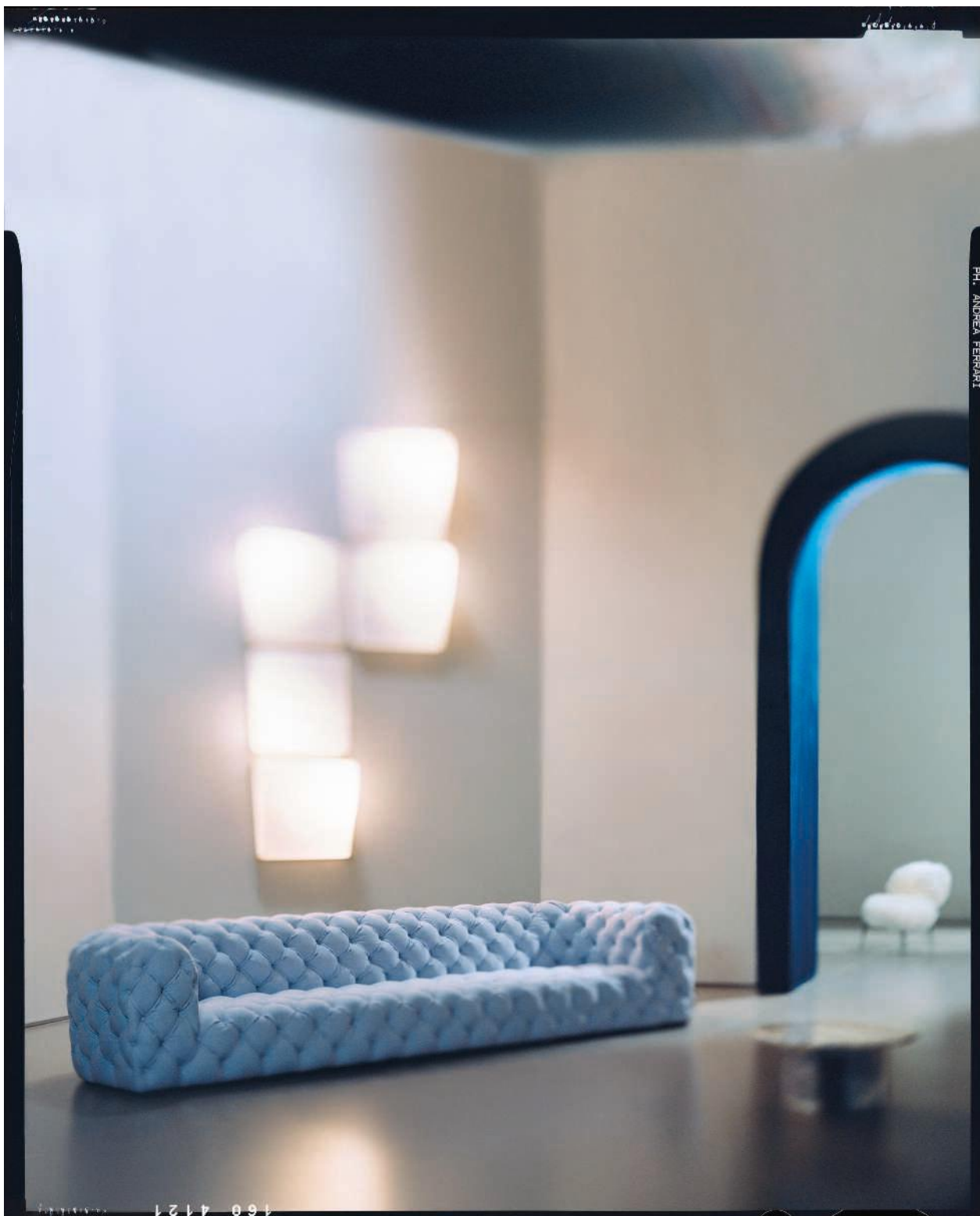
SowdenLight, Studio Terrae,

Zaven, Vitra, When Objects Work,

Woodyzoo

the installation designed by Kokoschka Revival. Activated by the presence of people, they "kind of painted the movement. From this point of view", say the authors, "we wanted the visitor to take centre stage, to emphasise how design is a process of creating everyday life items, in which everyone can be an architect and be the leading actor". Pure and simple.

The 'Pure' room was devoted to the variation of the geometric theme. Upholstered, in contrast, with synthetic long fur, it also aroused the interest of younger visitors. Here, the furniture and pieces of design are characterised by formal rigour, functionality and innovative research. Dynamism. 'Mobile' embraced the type of design that is expressed through movement, an idea embodied by the upholstery in which strips of colour and mirrored surfaces alternated. A precise interior design concept that suggests how specific finishes can give a 'soul' to spaces. Between form and material. In the 'Bold' room, the focus was on the seduction of full forms, without edges, capable of enveloping and embrace visitors also thanks to the material artfully sculpted by technology. Furnishings and surfaces that simulate something else and urge to be caressed, touched, tried on, stimulating the public's desires and curiosity. Hybrid as innovation. More than the others, the 'Hybrid' room was meant to capture today's spirit. Perhaps because 'hybrid', among the various meanings attributed to the word, can also be the space that connects past, present and future. By selecting design pieces that are the result of a sustainable production process, here Calvi Brambilla have experimented with a holistic approach, defining an environment where different domestic functions and activities are fluidly mixed. Herald of tomorrow's living. —



PH. ANDREA FERRARI

www.baxter.it

baxter
MADE IN ITALY

On the balcony of the Spanish Apartment, Lizard modular sofa, Bolonia coffee table, and Panima Oliva stools with cushions by Isimar. Hipatia outdoor lamps by A-Emotional Light. Arena and Antracita pots by Hobby Flower. Green partner: Peverelli. Opposite page, in the 'Cocina comedor', kitchen by Mobalco, Greenarea ceiling garden, Novaquadro painting, Cambo pendant lamps by A-Emotional Light, rugs by Naturtex and Coordonné wallpaper.

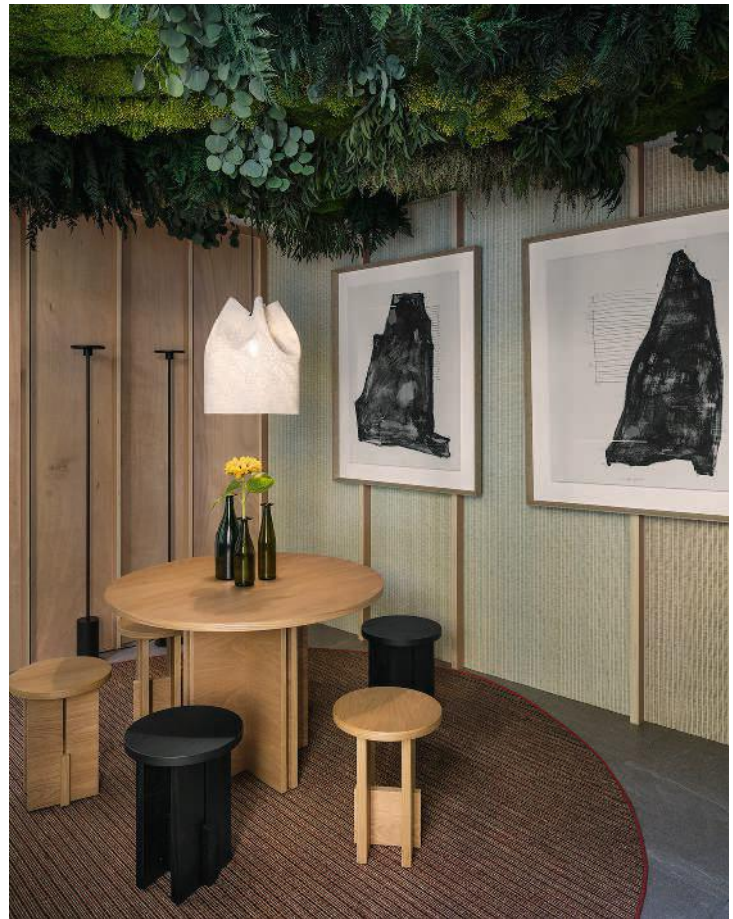


The Spanish Apartment

A month after the Salone del Mobile, Elle Decor Italia reports on Spanish design at the pop-up interior design project curated by DWA Design Studio during MDW

by Francesca Benedetto — photos by Lea Anouchinsky — words by Paola Maraone





Above, in the conversation area, Naturtex rug, Nua armchairs and Domus coffee table by Omelette Editions, multicolour Formentera curtain by Coordonné. Above, right, in the dining area, Bardi table and stools by Hobby Flower, Naturtex rug, Asagallo 4 lamp by A-Emotional Light; below, right, a close-up of the Stilinea kitchen by Mobalco. Opposite page, the 'Sala de estar' is a bedroom and an informal lounging area. Omelette Editions modular sofa and coffee tables, Novoquadro painting, Arkoslight chandelier and rechargeable table lamp.

THE SPANISH APARTMENT

Exhibition Design: DWA Design Studio
Coordination Exhibition Design: Marina Cinciripini
Organizational Team: Irene Arescaldino
Partners: Arkoslight, A-Emotional Light, Coordonné, Greenarea, Hobby Flower iSiMAR, Mobalco, Novocadro, Omelette Editions, Ondarreta, Pattio, Peverelli, Sanycces

Thanks to: Naturtex
Green partner: Peverelli srl





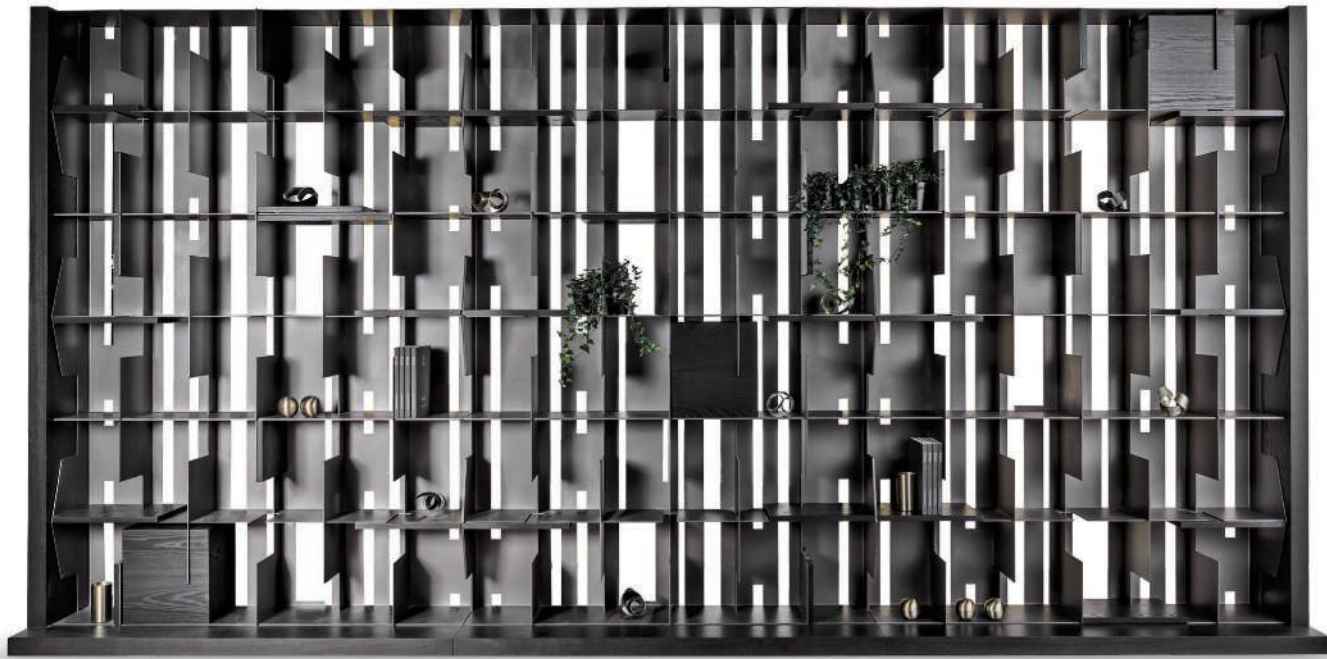


The 'Cuarto de agua' is both a bathroom and a wellness area. Sanyces bathtub, washbasin and tapware; Pattio sofa; Omelette Editions mirrors; Greenarea occasional table; A pendant lamp by Arturo Alvarez; Novocadro painting, Geo Coral Reefs wallpaper by Coordonné.

The event only lasted a week; however, the project's meaning has outlasted the temporary nature of the installation. With a high attendance rate during the Salone del Mobile, from 6 to 11 June, 'The Spanish Apartment' has witnessed the transformation of the Milanese headquarters of the Cervantes Institute of art and culture into an authentic home, thanks to a project by Frederik De Wachter and Alberto Artesani of DWA Design Studio. Who were able to recreate a domestic setting inside a workplace, exclusively using raw materials Made in Spain. Based on an Elle Decor Italia idea for the Spanish Institute for Foreign Trade (ICEX), 12 Spanish businesses operating in the field of design were involved to supply furniture, lighting, coverings and rugs, and to showcase the evolution in living. To convey the overall sense of the adventure, two talks were planned: the first, on 9/6, entitled 'Italia – Spagna: il punto di vista sul design (Italy – Spain: a point of view on design)', with Maria Peña (CEO of ICEX España) and architect Patricia Urquiola, moderated by Livia Peraldo Matton (Editor-in-Chief of Elle Decor Italia) who explains: "It was interesting to discuss the issues of design and industrial production by comparing the Italian experience and the Spanish reality. Maria Peña works with ICEX with a view to communicating its values and supporting Spanish brands, promoting companies in the growth and establishment phase that, on the occasion of the Salone, chose 'The Spanish Apartment' as their unique showcase. The conversation with Patricia Urquiola was equally positive: the designer, with Spanish heritage and Italian by adoption, strengthened by her experience in collaborating with

businesses in both countries, discussed innovation under the aegis of sustainability, underscoring the importance of craftsmanship and connection to country". The second talk: 'Appartamento spagnolo, dal design all'interno' (The Spanish apartment, from design to interior), on 10/6, was coordinated by Paola Carimati, Elle Decor journalist, in collaboration with Xavi Calvo – Director of Valencia Design Capital World 2022, whose theme is sustainability – and the DWA designers. The latter, besides holding the bar high on the matter of sustainability, explained their project's reference points. "We found a more concrete and palpable materiality through colour and finishes for the pieces. And we understood that, for us, Spanish projects are more casual and fresher. Due to the unconventional use of materials and because they aren't tied to an idea of style rooted in Italian history". A potential trap successfully dodged with this project, which has sparked three architectural 'capsules' in the name of expressive fluidity. Three environment-rooms in a continuum: from the kitchen with a ceiling garden, overlooking a balcony with a historic wisteria and furnished like an outdoor room linking inside and outside; to the bedroom, which doubles as a relaxation and conversation area, with two facing sofas evoking pleasant chats; and finally the bathroom, a hybrid space for personal care and well-being, among the intimacy of walls and furniture in playful shades of blue. It's thanks to the use of hues and colours in a free and lively way, by combining natural tones and more intense and acrylic gradations, that the project was able to evoke the atmosphere of the country. Finding 'home' in a colour-saturated space. –

CANTORI



design for simple life



LESS is MORE flush plate by OLI.
Just one simple choice, at a glance. Simple actions, already embedded in the memory of the senses. Less is More, the award-winning flush plate, crafted in partnership with designer Alessio Pinto, who was able to adroitly convey innovation through a clear action.



VIEW

[July/August 2022]

118 SUMMER AMONG THE OLIVE TREES. In the Val di Noto, a holiday villa designed in tune with the locale. Created by designers and homeowners Rodolfo Dordoni and Gordon Guillaumier. 130 WITH US IN CAPRI. Two small white cubes perched over the harbour, many outdoor rooms and an artist's site-specific renovation. We discover Giuliano dell'Uva's retreat, 'an island within an island' for his family 142 TROPICAL REFUGE. Design curator Taissa Buescu tells us about her project for a weekender: an oasis at 100km from São Paulo, designed in collaboration with Arthur Casas. A lightweight architecture open to the landscape. 154 HIS AFRICA. Lamu. Here, a Berliner led by fate to this island in Kenya builds a guest house in tune with the traditional Swahili style.

SUMMER

AMONG

The designers and homeowners Rodolfo Dordoni and Gordon Guillaumier portrayed with their Hungarian wirehaired Vizsla, Ottone, in Alberto Burri's Teatro Continuo in Parco Sempione in Milan, the city where they live and work. Opposite page, the solarium – a recent addition – was conceived as a jetty overhanging Val di Noto's countryside, so as to create a visual telescope towards the sea. Thanks to its well-thought-out location, it enjoys the day's very last sun rays and spectacular sunsets. Daybed from the Harp collection by Rodolfo Dordoni for Roda.



THE OLIVE TREES

In the Val di Noto, a holiday villa designed in tune with the locale. Created by designers and homeowners, Rodolfo Dordoni and Gordon Guillaumier

words by Laura Maggi — photos by Andrea Ferrari





On the back wall of the living room, to the right, painting by Aurelio Sartori; to the left, behind the lamp by Isamu Noguchi, artwork by Dan Flavin. Out-of-collection sofas by Rodolfo Dordoni for Minotti and trial-run rug by Gordon Guillaumier for Minotti. On the coffee tables, ceramics by Ettore Sottsass and

Guillaumier himself for Bosa. Opposite page, the corridor that connects the two areas of the house, built in two stages, features a floor-to-ceiling glass wall. On the terrace covered in Noto stone, Laze rocking chair by Gordon Guillaumier for Roda. The use of local materials is a defining feature of the project.







The main terrace connects the original core of the house, on the left, to the extension via a glass corridor. Visible in the background, the small courtyard with outdoor kitchen. Shaded by a structure of cane mats, it accommodates a large iron bespoke entertainer's table and Harp armchairs by Rodolfo Dordoni for Roda.



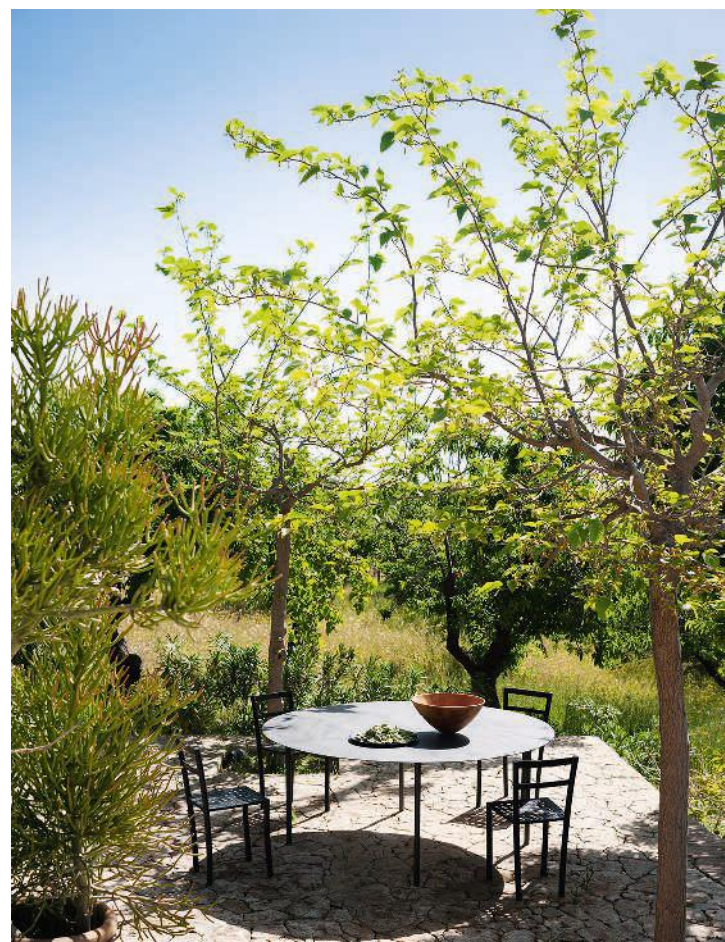
Clockwise from left, the east-facing terrace is perfect for contemplating the sunrise and offers a panoramic view over the sea and the Vendicari reserve. Lawrence armchairs and Network coffee table by Rodolfo Dordoni for Roda. The bedroom with hand glazed Caltagirone floor tiles; on the wall, artwork by Giorgio Braghieri. Locally handcrafted settee. Right, the kitchen with steel countertop and recessed wood-burning oven. Above it, 'Gran Sasso', by Andrea Martiradonna. On the shelves, Sicilian, Maltese and Afghan pottery. Opposite page, for open air lunches beneath the mulberry trees, iron table and chairs designed by Gordon Guillaumier. The large bowl carved out of a block of walnut is the work of sculptor Ernst Gamperl.



Twenty years ago, Rodolfo Dordoni and Gordon Guillaumier acquired two hectares of a natural paradise populated by citrus groves, olive, almond and carob trees, at ten minutes from the Vendicari Nature Reserve. "Noto and its valley weren't on Sicily's map of most popular destinations yet". Gordon recounts how they were both fascinated by the place's extraordinary beauty, "for a long time it remained uninhabited, but the previous owner, a young farmer, tended it like a Garden of Eden". The house is located in an extraordinary setting, embraced by a countryside filled with different colours and scents, depending on the time of year, and benefitting from the proximity of both the sea and Noto, with its fine Sicilian Baroque; even though it's exquisitely isolated, far from typical tourist flows. "It all began as an adventure", recalls Guillaumier, a designer with a studio in Milan like his partner, architect and designer Rodolfo Dordoni. "What was intended as temporary accommodation to enable us to work on a project we had in progress, has turned into the original core of our house".

The main block, which originally housed the kitchen and living room, was annexed by a new volume allocated to a large kitchen and bedrooms, with a glass corridor "emphasising the transition from the old to the new world". An architecture that Gordon defines as 'vernacular', sensitive to the spirit of the place and designed to preserve the two pre-existing olive trees, using local materials such as Noto stone, slabs of volcanic rock and Caltagirone majolica tiles. As well as concrete for the floors and iron for the shutters and some of the furniture. "It was a four-handed project with Rodolfo, developed instinctively with the help of local artisans", he says. "We kept the original Spartan atmosphere that defines the house's stylistic language.

With shutters designed like large woven iron panels, and tall, narrow full-height French windows to study the sky when summer is over". Because the house is not only inhabited during the holidays, but all year round: "the seasonality of the Mediterranean scrub is key to understanding the place. Spring coincides with the scent of orange blossoms and, from June onwards, wild fennel and jasmine". The swimming pool in front of the main terrace and the solarium, conceived like a visual telescope pointing to the Vendicari sea, are subsequent additions that, thanks to the minimalist rigour of the design, haven't changed the architecture's spirit. The real protagonist is nature, with the beauty of a valley that today as in the past appears as a large garden descending to the Mediterranean. Here, in a house tailored to their needs, over two decades Rodolfo and Gordon have spent their moments of rest far from their professional commitments; welcoming friends on the large terrace or beneath the mulberry trees, with the barbecue always at the ready to cook local produce, filled with sunshine and authentic flavours. —



The house is located in an extraordinary setting. It benefits from the proximity of the sea and Noto, with its fine Sicilian Baroque. In a state of exquisite isolation



The kitchen with exposed beams is defined by the large table with a 180x180cm marble top on an iron base. Built by local craftsmen and designed by Gordon Guillaumier, it's illuminated by the Sonora pendant lamp by Vico Magistretti for Oluce. On the wall, a lively diptych by Angelo Micheli. On the table, the ceramic tray with wooden handle that Gordon purchased in Milan during a Fuorisalone.

Opposite page, the outdoor kitchen is organised alongside the dry wall of the inner courtyard. It's used during the summer because cooking is one of the homeowners' hobbies.

Atop the concrete framework that incorporates the barbecue and the sink, ceramics from Caltabellotta.



Relaxing poolside among the Mediterranean scrub that embraces the house, which is characterised by several volumes, terraces and a citrus garden. Custom-made iron shutters with a large woven pattern filter out the sunlight. In the foreground, Harp daybed by Rodolfo Dordoni for Roda.





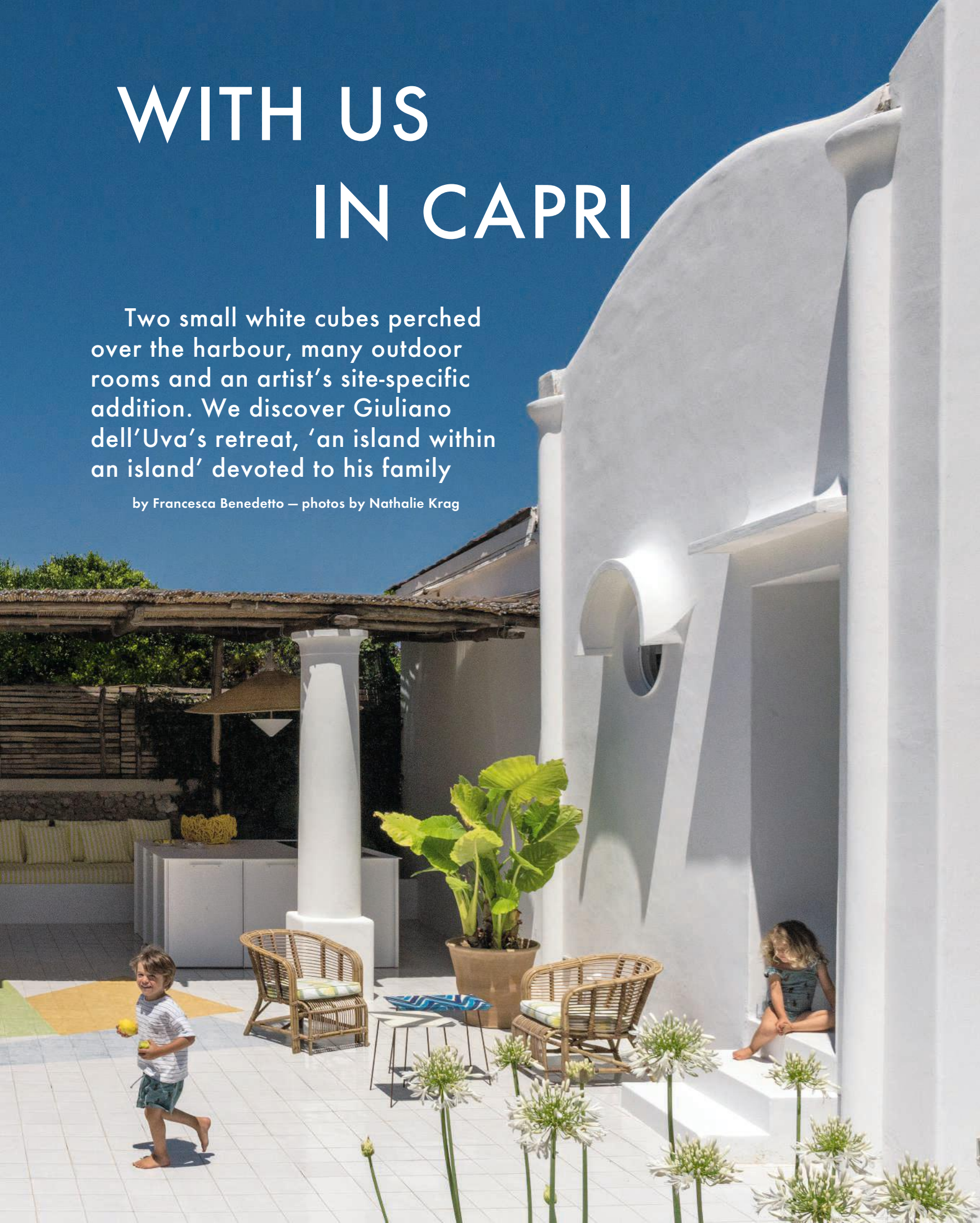
The courtyard of the ancient Capri house, restored by Giuliano dell'Uva. On the floor, the site-specific artwork by David Tremlett, Galleria Alfonso Artiaco. The design, made with hand-painted and handmade ceramics by Galleria Elena, ideally connects interior and exterior. As in the old island homes, a vine climbs beside the entrance. Wall lamp by Sarfatti, Galleria Alessandro Malgieri, Naples. Rattan chairs from the 1930s and 1970s, resin-covered fabric coffee tables by Livio De Simone. Beneath the pergola, custom-made kitchen and bench with striped outdoor fabric by Christian Fischbacher.



WITH US IN CAPRI

Two small white cubes perched over the harbour, many outdoor rooms and an artist's site-specific addition. We discover Giuliano dell'Uva's retreat, 'an island within an island' devoted to his family

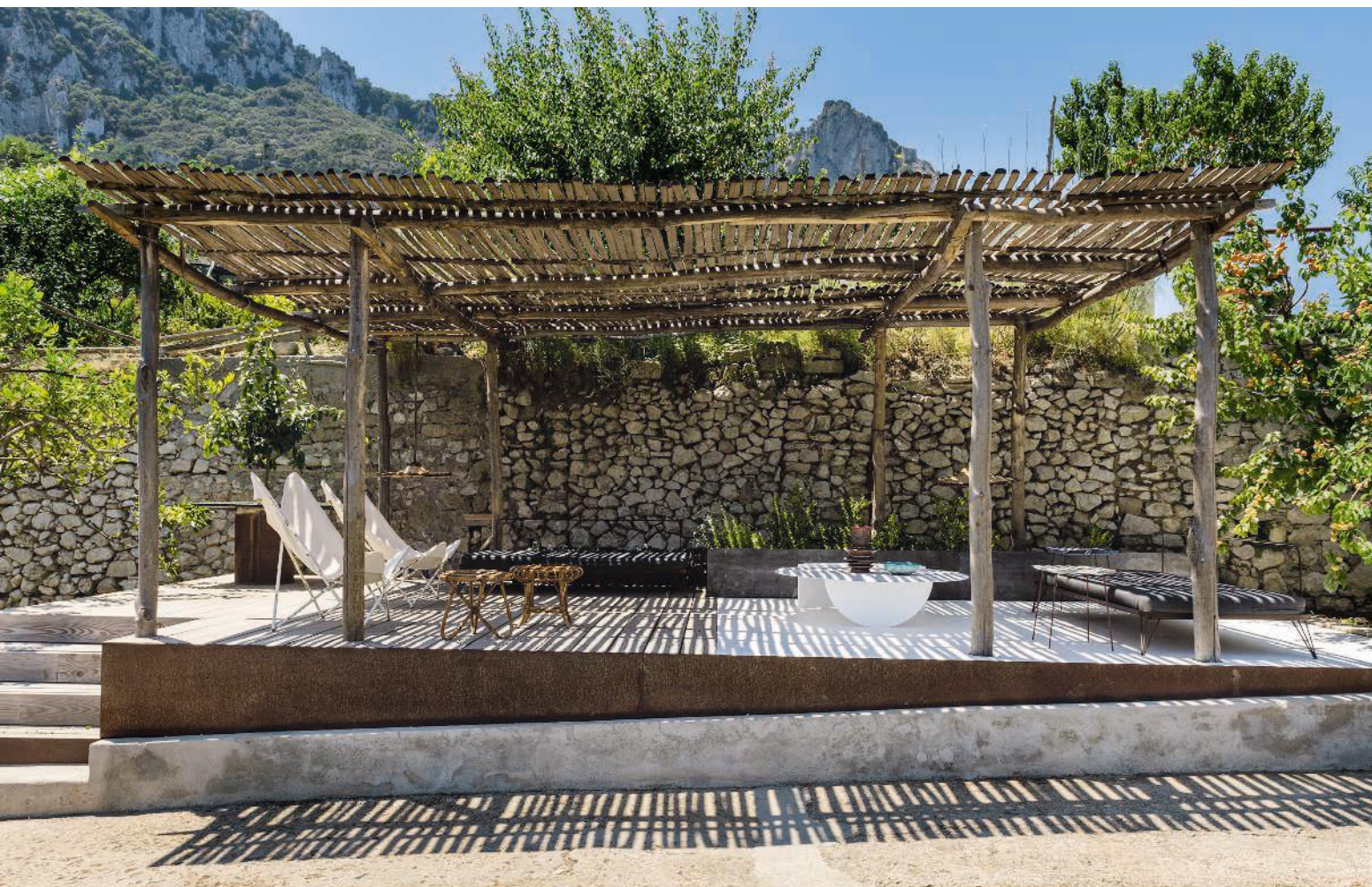
by Francesca Benedetto — photos by Nathalie Krag





View of the hill of Castiglione with the Piazzetta. The columns were custom-made by the craftspeople of the historic Porta di Capri company. In the background, among the agapanthus, wooden platform by Galleria Elena. Opposite page, Andrea Sorrentino Mangini and Giuliano dell'Uva with Elettra and Tancredi. Vintage wicker armchairs, cushions by Livio De Simone.





Disembarking from the hydrofoil in Marina Grande, we immediately breathe in Capri's crisp air and its tranquil, serene holiday rhythm. The taxis with their unmistakable striped awnings are all busy and the bus is full of tourists, so Giuliano dell'Uva comes to pick us up on his scooter. After a couple of hairpin bends and a short walk along a downhill alley, we arrive. From the bottom of the lane that winds through the Mediterranean garden with lavender, myrtle and thyme bushes, and flowering agapanthus beneath the lemon trees, the children – Elettra and Tancredi, just over seven years in two – come running towards us. They curiously precede their mother, Andrea Sorrentino Mangini, a brilliant lawyer with a studio in Milan, as well as the designer's partner in crime and in life. "I've been coming to Capri for many years and we wanted to have a foothold for the family close to Naples, despite our connection to the Salento, where we spend the August holidays. Among the listings, this house, despite its state of decay, possessed a special character and I must admit that it's only thanks to my wife's intuition and tenacity that we were able to buy it", says Giuliano giving the word to Andrea. "I'd fallen in love with the area, which besides being very convenient for accessing the sea, is still authentic. In the evenings the marina empties out and there are many restaurants on the waterfront, it's a perfect alternative to the more fashionable Piazzetta whenever we need calm and a simpler dimension". Giuliano recognised the

two white 'cubes' perched above the port in various historic photos and a book about the island between the late 19th and early 20th centuries. "It's one of the oldest houses in Capri, the local identity of which we have salvaged; a country house, with neighbours growing a vegetable garden and an outside kitchen, as it was originally conceived, almost like a farmhouse. The columns were made by carefully considering those of historic villas, to correctly replicate their convex proportions. However, the overarching idea for the project was to restore the island architecture by adding a touch of contemporaneity, thanks to David Tremlett's site-specific work", continues dell'Uva. "The British artist usually employs fresco, but in this case the sponging technique was applied to the ceramic. The floor's graphic design, which from the courtyard carries into the guest room, ideally connects exterior and interior; we like to think that this addition, which celebrates the locale, will last in time". The furnishings are mixed, as in all family homes, and every corner of the large garden has been designed as an outdoor room: the raised platform is perfect for breakfasting; the living room furnished with sofas and lightweight tables is used to unwind. "Andrea is an excellent cook and loves to organise parties with friends", concludes Giuliano. "For us, this home is the quintessence of Capri, from here you can see all the symbols of the island: from Villa Fersen to the Phoenician Staircase and the Piazzetta". Last but not least, the deep blue of Marina Grande. –



“The project renovated an ancient island dwelling, simple and minimalist, but with a strong identity. The site-specific artwork adds a contemporary touch that will last in time”

Giuliano dell’Uva

In front of the structure with the bedrooms, on the floor, the site-specific work by David Tremlett, Galleria Alfonso Artiaco. 1960s bamboo furniture and hand-painted fabrics by Livio De Simone. For the vine, glazed ceramic Apulian pot. Opposite page, the cover for the outdoor living space is made of wooden planks that protect the lemon trees from Sorrento’s typical winds. White aluminium table and bespoke iron sofas designed by Studio dell’Uva. Lava pot by Max Modolo, Butterfly chairs and 1970s woven bamboo coffee tables.

Beneath the pergola made of chestnut poles and cane, bespoke aluminium kitchen and iron and woven wicker chandelier; yellow silicone basket by Gaetano Pesce. Iron table from Casa e Giardino designed by Gio Ponti, like the Livia chair for L'Abbate. On the left, next to the alocasia, masonry bench and cushions decorated with striped fabric by Christian Fischbacher. Opposite page, on the outdoor table, linen tablecloth by Summerill & Bishop, plates by Nicola Fasano, Bellhop lamps by Flos, 1970s bamboo chairs.







The renovation project retained the design of the doors, the arches and the original fixtures so as to restore the ancient island house's identity





From above, in the sleeping quarters, the arches were handmade and finished, like the walls, with clay by Matteo Brioni. In the bathroom, green 1960s sink by Gardena designed by Antonia Campi for Richard Ginori, and tapware by Gio Ponti for Mamoli, 1970s wall lamp by Mazzega. In the outdoor living room, bespoke lamp and furniture by Studio dell'Uva. Opposite page, top, Tancredi and Elettra sitting on the small, elevated lookout covered in ceramic. The children's bedroom with the 1960s bamboo bunkbed and the hand-painted bedspread by Livio De Simone. On the wall, lamp by Stilnovo, 1970s, and custom-made wardrobe. In the bedroom, mid-1800s four-poster bed, linen from Society Limonta. The wardrobes are concealed by linen sheets.





The view from the house over the Marina Grande harbour. Above, hidden among the vegetation of Mount Tiberio is Villa Lysis, Jacques Fersen's famous residence. Opposite page, on the masonry sofa in the guest room, photographic artwork by Luciano Romano, 2011. Inside the niche, Conchiglia washbasin by Antonia Campi for Richard Ginori, 1960s, and Bieffeplast mirror. Vintage lamp by Gino Sarfatti, blue vase by Angelo Mangiarotti. Clay-treated walls by Matteo Brioni.



TROPICAL REFUGE

Design curator Taissa Buescu tells us about her project for a weekender: an oasis at 100km from São Paulo, designed in collaboration with Arthur Casas. A lightweight architecture open to the landscape

words by Francesca Benedetto — photos by Fran Parente



The villa with loggia and swimming pool designed by the Brazilian architect, Arthur de Mattos Casas, overlooks a tropical garden by landscape architect Rodrigo Oliveira.







Taissa Buescu has a special relationship with our magazine; it dates back to 2003, the year in which she moved from Brazil to Italy. Still very young, she worked as a stylist on shoots until, as a journalist, she wrote the first interior design story in São Paulo with photographer Andrea Ferrari. The article, which reported on designer Arthur de Mattos Casas' summer residence, became the June 2006 cover story. She tells us about it during our phone interview from her weekend home, an architecture overlooking the landscape designed by Casas himself and who, over time, has become a dear friend. "Our relationship grew when four years after that shoot, I returned to my country at the helm of an interior decor magazine". In 2013 Taissa married André, an entrepreneur with whom she also shares her passion for design and, with the birth of little Ben, the desire for a place where the family could unwind took shape. The search for the property successfully ended at an exclusive residential complex surrounded by greenery, with tennis courts and a golf course, at 100km from the capital. The building on one level is distinguished by large sliding windows that, recalling the modernist villas, separate or connect the interiors with the outdoor areas. The couple followed every step of the project, in an ongoing exchange of ideas with the architect, who even allowed for some modifications during the work in progress. "Besides the four bedrooms, we were able to add a guest suite below the pool level", Taissa continues. "However, the heart of the project is the cobogó", Casas explains via email. "The perforated structure, widely used in tropical architecture, here forms the front façade of the building and filters the natural light by creating an evocative shadow play against the Venetian terrazzo floor". Comprising

In the living room, sofa and cabinet by Jader Almeida, lamp by Isamu Noguchi, and terracotta vessels by Fratelli Campana. Coffee tables by Luciana Martins and Gerson de Oliveira, vase by Alva Design. Tamanduá (Portuguese for anteater) bench by native Xingu peoples; wood and felt chair by Ines Schertel; rope armchair by Passado Composto, 20th century; black stool by Paola Navone for Gervasoni; and bench created by the craftspeople of Ilha do Ferro in north-eastern Brazil. Above the fireplace, designed by Arthur Casas, artwork by Marilá Dardot and, on the contiguous wall, pieces by André Komatsu and 'Skira' by Daniel Senise (at the centre). Opposite page, in the background, Caesarstone's table designed by Taissa Buescu and Gabriel Valdivieso. Lamp and chairs by Jader Almeida, artwork by Ana Maria Tavares.



For lunch, a four-metre-long table by Caesarstone, chairs and pendant lamp by Jader Almeida, vessel by Studio Objeto. Opposite page, the tropical garden the family created from over 200 native seedlings, based on the landscape design of Rodrigo Oliveira. Poolside, vintage armchairs. In the background, among the trees, custom-made table with integrated barbecue grill, based on a design by Arthur Casas.

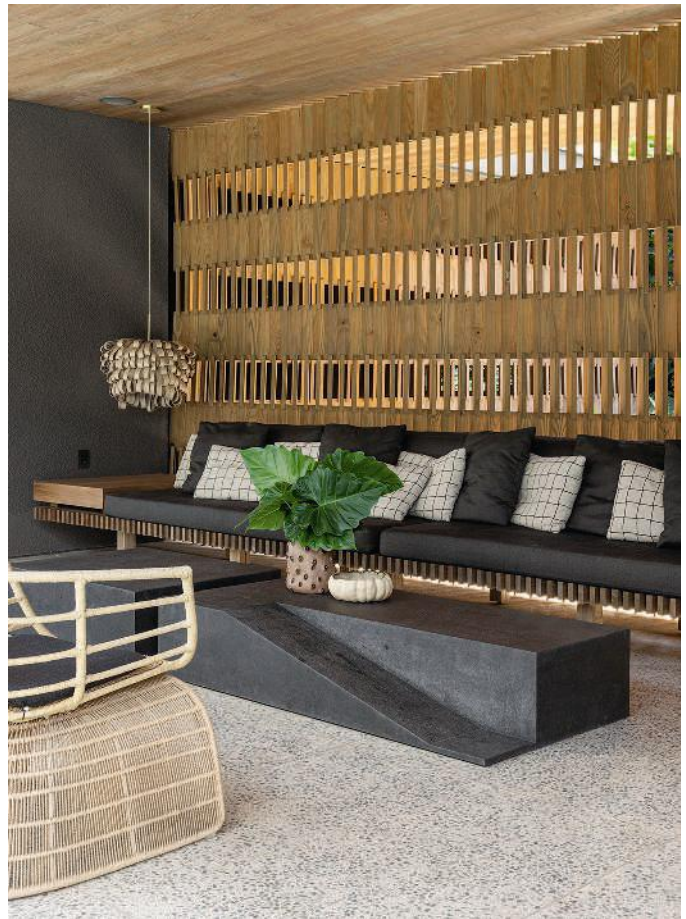
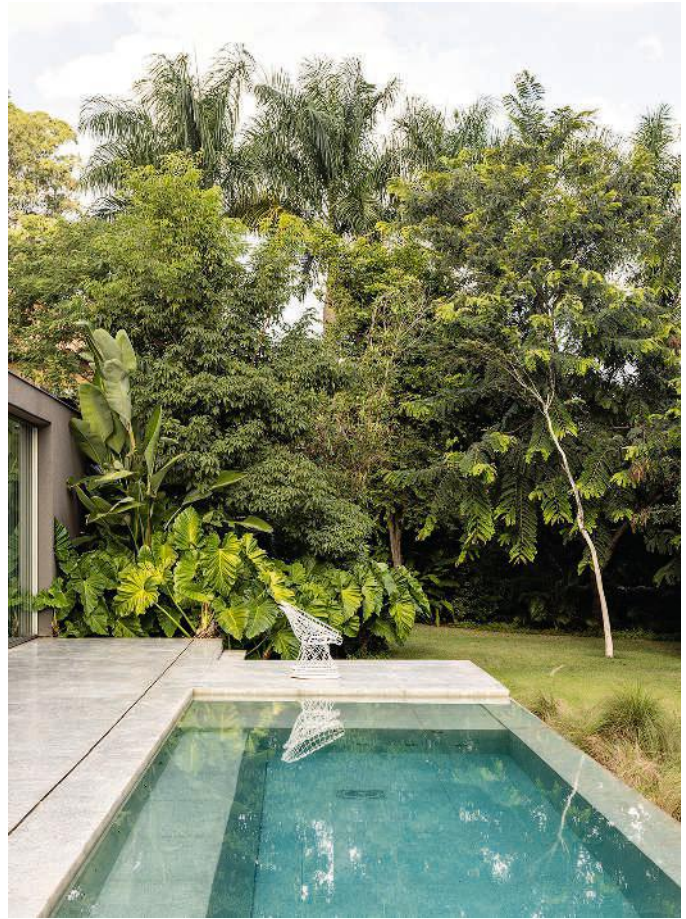
over 3,000 elements of interlocking, singed wood, it also defines the corridor in the sleeping quarters, like a telescope pointing to the tropical garden designed by landscape architect, Rodrigo Oliveira. Due to their natural inclinations, the choices for the interiors were made by Taissa and André: "We carefully selected the furniture, which is mostly by Brazilian designers, and all the accessories from lamps to vases and tableware", continues the homeowner. "Each tells a little story, which brings to mind Jader Almeida's projects, but also the pieces created by craftspeople at Piauí and the Instituto A Gente Transforma by Marcelo Rosenbaum, including the terracotta vases designed by the Campana Brothers". The four-metre-long table, made entirely of stone and designed by Buescu in 2015, took shape even before the house. "It remained in storage for a long time, but its dimensions were perfect for our dining room". Among the homeowner's most recent professional commitments, besides consulting for numerous private clients, is a collaboration to launch Elle Decor Brazil, and curating three floors of design for São Paulo's most elegant mall, Shopping Cidade Jardim, to be unveiled by the year's end. "When the weekend comes around, we always seek out our refuge. Here, life takes place mostly outdoors with beach tennis or golf and the kid's table tennis matches. At dinnertime we get together with friends to cook at someone's place and savouring the pleasure of entertaining. But this is also a place in which we finally slow down in order to enjoy a little privacy, far from the city's frenzied pace. In my new home office, which since the lockdowns has replaced one of the guestrooms, I can work but also get back in touch with nature, read, think, rest. And recharge my batteries". –





From left, the main bathroom overlooking a small garden accessible through the sliding windows; design curator and homeowner, Taissa Buescu, on the masonry sofa in the outdoor living room built at the end of the garden; a glimpse of the bedroom with the Paimio armchair by Alvar Aalto for Artek; cashmere throw from Studio Objeto's textile collection. Opposite page, from above, the entrance with the perforated cobogó wall and the swimming pool overlooking the garden; a glimpse of the loggia with the sofa designed by Arthur Casas and the straw pendant lamp designed by Buescu, made by the artisans of Várzea Queimada with Marcelo Rosenbaum's Instituto AGT. In the foreground, armchair by Patricia Urquiola for B&B Italia, black granite coffee tables by Luciano Martins and Gerson de Oliveira, ceramics by Rosalva Siqueira. In the bathroom, Corian washbasins by Arthur Casas for Sigma, and About Water tapware by Naoto Fukasawa for Fantini. Giraffe chair by Lina Bo Bardi.





In the master room, bed by Jader Almeida, cashmere bedspread and linen pillows by Studio Objeto. Graphic textile from the 2000s by Ikea, artwork by Carla Chaim. Sideboard by Charles Eames and wall art by Deyson Gilbert. His and hers wardrobes create a hallway connecting the bedroom to the winter garden and bathroom. In the background, 1960 stool by Alvar Aalto for Artek.





Bespoke outdoor dining table with integrated barbecue grill. Chairs designed in 1963 by Robin Day, Hille. Jacaranda steel and wood jug by Casqs for Studio Objeto. Opposite page, the corridor in the sleeping quarters is defined by the cobogó, the perforated wall made with interlocking wooden elements that filter out the sunlight.







HIS AFRICA

Lamu. Here, a Berliner led
by fate to this island
in Kenya builds a guest
house in tune with
the traditional Swahili style

words by Paola Maraone — photos by Mirjam Bleeker



The large living room of the Kasbah House on Lamu, a Kenyan island where Hamburg entrepreneur Herbert Menzer has built a guest house. Furniture made by local craftsmen, predominantly white for a relaxing effect, while wood is chosen for the ceiling and the sculptures. Among these, in the background, the one portraying a woman who carries a weight on her head: it is called 'Achieng' and is the work of a German artist.



Above, the access corridor to two of the four suites, overlooking a patio. Opposite page, another glimpse of the living room with handmade drum-shaped coffee tables from West Africa. The stucco wall niches are a traditional Swahili design and house a collection of tribal pieces from Africa and the South Sea.





He got there by chance in 2006, when a cancelled flight to Zanzibar kept him stranded in Nairobi for a few days. German entrepreneur Herbert Menzer then decided to follow the advice of local tourist guides, who described Lamu as the gem of the Kenyan coast. And on visiting it, he discovered a place like few others in the world. Partly because its limited connections (the island is only accessible by plane or boat; it has no roads or cars) have preserved its authenticity; partly because of the incredibly welcoming local population. They live in small communities, in close contact with each other: the Swahili architecture itself, with vents instead of windows and airy roofs covered with palm leaves, helps to redefine the concept of privacy. Enchanted by this approach to the art of living, Herbert acted on impulse by purchasing a plot of land near the sand dunes running along the twelve kilometres of Shela beach. It's here that the Kasbah House stands; now a boutique hotel for globetrotters, which perfectly expresses the atmosphere of the island. Built in the traditional Swahili style recalling the Arab world, with its characteristic arches and dotted with niches and nooks, the house has white stucco walls and a décor with a soothing effect, almost total white with splashes of cheerful blue that allude to the historical Portuguese influence on the island. At the centre of the kasbah is a refreshing swimming pool onto which open the four suites and two flats, each furnished with great attention to detail and enriched with its own outdoor leisure space, such as a terrace or a patio. As an alternative to the peace and quiet of home – and bathing in the sea – one can wander barefoot around the island, at the pace of a very simple life: in the small streets and sandy alleys, craftspeople hand-carve the renowned Lamu doors and Swahili wooden lintels, but there are also tinsmiths, tailors and silversmiths, in peaceful coexistence with Europeans and Americans who, since the 1970s, have begun to restore the traditional architecture of the island, effectively preserving its heritage. It is also with them that Herbert constantly dialogues to make the most of local art: he founded the Lamu Painters Festival, a biannual event with European and African participants, and the amusing Shela Hat Contest – also held biannually – in which the funniest, most elaborate or traditional hats are displayed. This too is art, they assure in Lamu. –

Above, the dining room; at the windows, perforated shutters, hand-carved according to the local tradition, let the light in and partially shield from the heat. Opposite page, the internal patio with the communal pool. In front of each of the rooms, handcrafted wooden chairs and loungers provide relaxation for each of the guests.





Above, details of the private rooms, some with terraces overlooking the sea. In the name of sustainability, natural materials are favoured: all furniture is carved from local wood, upholstery and curtains are made of sailcloth, and indigo blue cushions and bedspreads come from a boutique nearby the beach. Opposite page, a glimpse of a bathroom with Arabic motifs.



iGuzzini Lighting innovation for people.



Ph. studiobuschi.com

Italian Echoes,
the project for the
re-edition of the icons
from the iGuzzini
historical archive.

ITALIAN
echoes
— POLSINO
DESIGN
GIO PONTI
1968



inside—design

Irony and innovation/Acid colours in the kitchen/Open air wellness



Unconventional. Tiles (R)evolution is a capsule collection comprising ceramic, porcelain stoneware and mosaic pieces (for floors and coverings), the result of the collaboration between Seletti and Ceramica Bardelli. Zany designs make up the seven lines: Distorsioni, Diamond, Black&White, Elements 1 and 2, Nuvole and Acqua. gruppobardelli.com

Photo Nova Visuals

by Tamara Bianchini and Murielle Bortolotto

Energising tones for glassware and household appliances. Optical graphics embellish the line devoted to tableware

It's called AL 32 and it's a kitchen system by Arrex, where the aesthetic versatility of the finishes makes it possible to create unique chromatic harmony. Pictured, the model distinguished by aluminium wall units with glass panels covered in an olive-green safety film. The aluminium frames are champagne-coloured, while the door panels are Grigio Londra Fenix, and the countertop of the same material is in the shade of Cacao Orinoco. arrex.it



The colourful world of Dolce & Gabbana translates into the new collection devoted to homeware. Furniture, accessories and sophisticated items for the kitchen, living and bathroom areas. Pictured, Murano glass goblets, decanter and champagne glasses. dolcegabbana.com

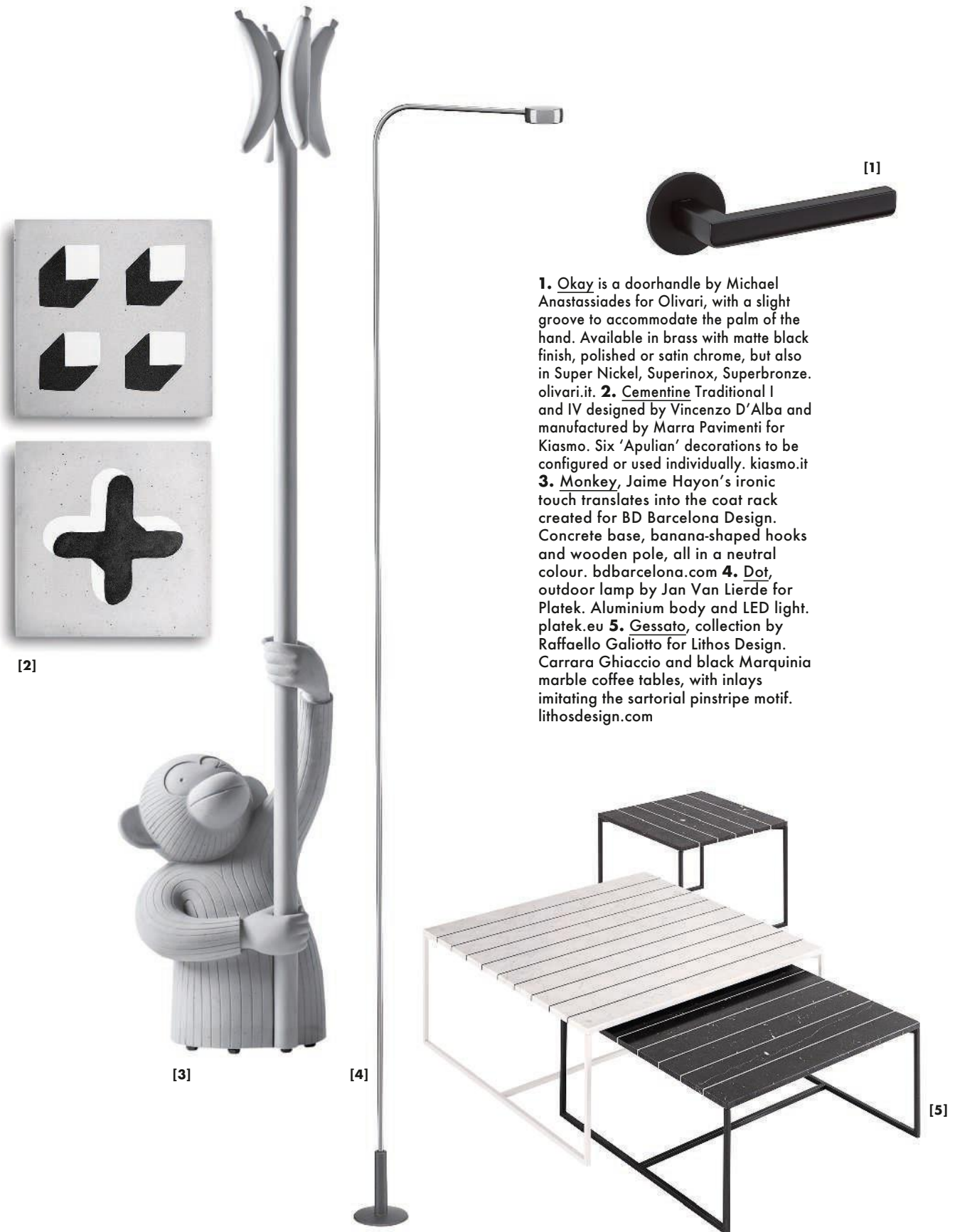


Mathilde Bouley with Adrien Eisenlohr present Aplat. A new brand of linen fabrics certified Oeko Tex. Tablecloths, runners and place mats from the Amano line are decorated with graphic motifs with optical effects. aplatdesign.com



To make smoothies that are super fresh there's the K400 Kyoto Glow blender from KitchenAid's Artisan series. A blend of power and lightness, equipped with a 1.4 litre glass jug and special asymmetrical blades to chop every ingredient, including ice. kitchenaid.it

Non-colour colour for coverings and accessories. The designer handle is all black. A coat rack brings joy



1. *Okay* is a doorhandle by Michael Anastassiades for Olivari, with a slight groove to accommodate the palm of the hand. Available in brass with matte black finish, polished or satin chrome, but also in Super Nickel, Superinox, Superbronz. olivari.it **2.** *Cementine Traditional I and IV* designed by Vincenzo D'Alba and manufactured by Marra Pavimenti for Kiasmo. Six 'Apulian' decorations to be configured or used individually. kiasmo.it **3.** *Monkey*, Jaime Hayon's ironic touch translates into the coat rack created for BD Barcelona Design. Concrete base, banana-shaped hooks and wooden pole, all in a neutral colour. bdbarcelona.com **4.** *Dot*, outdoor lamp by Jan Van Lierde for Platek. Aluminium body and LED light. platek.eu **5.** *Gessato*, collection by Raffaello Galiotto for Lithos Design. Carrara Ghiaccio and black Marquinia marble coffee tables, with inlays imitating the sartorial pinstripe motif. lithosdesign.com

Smart projects for a dynamic kitchen that straddles indoor&outdoor.
Ultra-resistant materials in summer shades

[1]



1. Zoe, designed by Benedetta Di Matteo for Plinio il Giovane, is a minimalist and versatile kitchen decorated and clad in Mimesi wallpaper. The timber frame with oil finish can be transformed into a worktable as needed. plinioilgiovane.com 2. Melik, by BrogliatoTraverso for Babel D, is a coffee table with a slatted metal tabletop, also available in HPL and teak. A family of steel outdoor and indoor furniture with weather-resistant treatment. babeld.it. Above, concrete Bulbi vase by Studiopepe for Ethimo. ethimo.com 3. Star by Emu, bright yellow bar stool. emu.it 4. Eccolo, induction hob/coffee table designed by Adriano Design for Fabita. Easily movable, it's ideal for cooking or finishing to cook outside. Aluminium frame and ceramic glass cooktop. fabita.it



[2]



[3]



[4]

Private oasis. Surrounded by nature, sheltered from the sun, rain and prying eyes



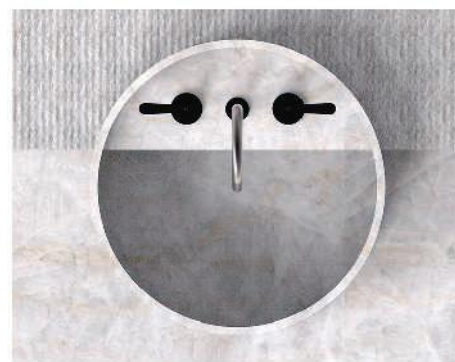
The landscape's colours and shapes reflect against the mirrored walls of the Connect bioclimatic pergola by Pratic, defined by an innovative design, equipped with the most advanced home automation systems, and conceived to integrate, short of disappearing, into the architectural and natural context. The roof has automated aluminium sunshade blades and the windows are made of Spy Glass, which make the interior impenetrable to the eye. While from within the view of the world is perfect. pratic.it

A water cascade for two showers to be experienced outdoors. Bathtubs with fluid designs and a minimalist washbasin



Sinuous movement for the DR Cemento outdoor tub designed by Studio MK27 (Mariana Ruzante, Marcio Kogan) for Agape Design. Made from Cementoskin®, it's available in different colours. Dimensions 140x189x58,5h cm. agapedesign.it

Jean-Michel Wilmotte has created a collection of washbasins and shower trays for Margraf. Pictured, the Gradina model made of Fior di Pesco Carnico® marble, available in grey, pink, white and ivory hues. margraf.it



Pure stainless steel with a floor fixture for the AquaBambù shower column by Bossini. Shower diffuser with cascade spray plus Slim-Rain showerhead. Diameter 8.5x22h cm. bossini.it A cylindrical marble base and a thin, curved stem define the Marmorea outdoor shower by Davide Vercelli for Fima. The showerhead has two modes: rain and waterfall. fimaacf.com



Asian inspirations with soft shapes that encourage immersion define the Ofuro tub, designed by Carlo Colombo for Antonio Lupi. Made of white Flumood, it's available in the recessed, corner and free-standing versions. antoniolupi.it





OUT OF THE LOOP

WE MADE THE IMPOSSIBLE POSSIBLE,
TO OFFER THE WORLD OF CREATIVITY AND DESIGN AN INNOVATIVE USE
OF NATURAL STONES.



www.baxter.it



design—book

Summer in colour/weaves and materials/outdoor and indoor furnishings

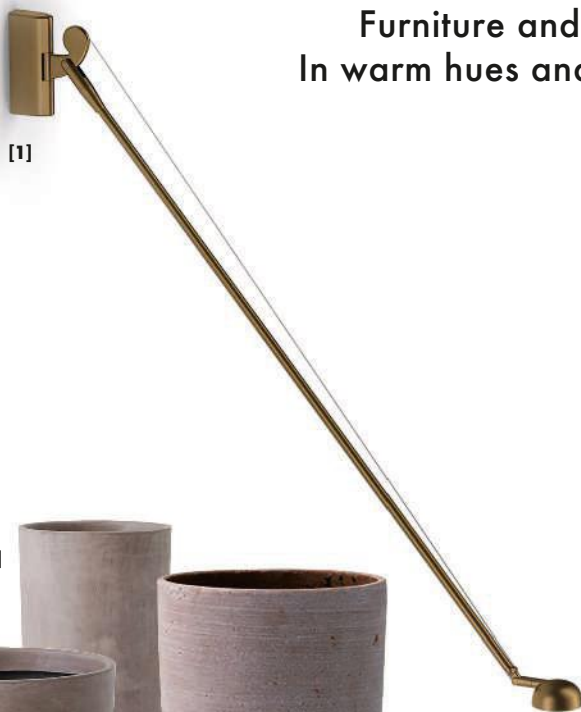
Simple lines and soft detailing define the Sunrise collection designed by Matthew Townsend for the Belgian brand Manutti. Comprising rectangular tables, low

coffee tables, benches and enveloping armchairs. Ideal for outdoor living, its frame is made of dark or brushed teak and it's upholstered in fabric or Batyline®. manutti.com



by Tamara Bianchini and Murielle Bortolotto

Furniture and accessories for holidays indoors.
In warm hues and super bold shapes



[1]



[2]

1. *Optunia*, designed by Favaretto & Partners for Panzeri. For walls or ceilings with a bronze, aluminium, brass or titanium articulated structure, and also with a white or black finish. panzeri.it **2.** *Collect*, concrete vases by Space Copenhagen for &Tradition. andtradition.com **3.** *Horizon* by Ritva Puotila for Woodnotes. Paper yarn rug, available in four colour variations. woodnotes.fi **4.** *Blogger 3* by Roberto Tapinassi & Maurizio Manzoni for Roche Bobois. Sofa made of fluorescent orange Călin fabric that enhances the tufted aesthetic. roche-bobois.com **5.** *Fonte*, coloured ceramic lamp with dimmable light by Christian Haas for Favius. favius.de **6.** *Ekstrem*, armchair by Terje Ekstrøm for Varier Furniture. A project from 1984 now in six new colours. varierfurniture.com



[3]



[4]



[5]



[6]

From white to blue. The outdoor fabric gives a dynamic twist, and the mirror has a 3D effect



1. *Serpentine Light* designed by Front for Moooi. Paper geometric shapes on a metal frame intertwine creating new volumes. moooi.com
2. *Baleno*, outdoor fabric by Livio De Simone, available in five intriguing shades. liviodesimone.com **3.** *Diamond* by Riflessi. The mirror with faceted stainless steel metal frame provides a three-dimensional effect. Dimensions 92x92cm, a rectangular version is also available. riflessi.it **4.** *Afrodite* from the Blu Mediterraneo collection by Dolce&Gabbana Casa. Lacquered coffee table made of decorated wood, it comes in two heights. dolcegabbana.com **5.** *Saia* by David Lopez Quincoces for Gervasoni. Soft lines for the indoor sofa with removable cover. gervasoni1882.com

Crochet mania. Handmade mesh turns macro, manifesting a palette of candy hues

1. Dala by Stephen Burks for Dedon. Five new colours, Rioja, Ibiza, Cuba, Bahamas and Ubud, created by Giulio Ridolfo to cover the outdoor armchair with handwoven details. dedon.de **2.** Crochet, rug designed by Swedish graphic designer Clara von Zweigbergk for Gan Rugs. Made of wool, available in three different units or in the single unit version. gan-rugs.com **3.** Dharma, sculptural sun bed designed by Studiopepe for Baxter. Wooden frame with candy colours. Dimensions 197x80x68h cm. baxter.it **4.** PL1, portable and rechargeable lamp from the Shades series by George Sowden for SowdenLight. Made of silicone, durable and washable, in four colours and three different models. sowdenlight.com **5.** Post, coffee table by Ferm Living. Pictured, the Ice Blue variation, available in three other glossy shades, with an FSC™ certified wooden frame. Diameter 65x41.4h cm. fermliving.com



Wave Lounge Pillow, collection of single or double daybeds for relaxing under the sky, with matching cushions available in a mini or maxi format. A project by Myyour distinguished by a special wavy mesh and recycled foam padding inside a rainproof casing. myyour.eu



Teak is the hero of furniture and accessories distinguished by natural materials like rope, cork and leather

[1]

1. Surrounded by the Ocean, cashmere and wool throw for summer evenings by Alanui. alanui.it

2. Ottavia by Antonio Citterio for Flexform. Outdoor armchair with metal frame, and a slight but sturdy rope weave for the backrest and seat. flexform.it

3. Yoko Cord by the Japanese-Scandinavian duo Inoda+Sveje for Minotti. Made of natural teak, comprising ecru or dark brown polyester rope backrest and seat. minotti.it

4. Cross, tables by Patrick Norguet for Ethimo.

FSC™ teak base and Black Cork tabletop; the sustainable cork has a defining colour, texture and durability. ethimo.com

5. Berberé by Raffaella Mangiarotti for Opinion Ciatti. Ash lounger with waterproof leather hammock, for the four-legged friends. Dimensions 82x51x11h cm. opinionciatti.com



[2]



[3]



[4]



[5]



Decorating the garden or terrace with comfort in mind.
Choosing among extra soft, low profile or hanging sofas



1. Emir, from The Wandering Majlis collection by Jwana Hamdan. Made of aluminium with an Iroko timber frame and fabric-covered cushions and rolls. jwanahamdan.com
2. Piuma, sofa designed by Lanzavecchia + Wai for Myyour intended for relaxing in the open air. Upholstery in a mélange fabric with a tactile effect. Available in three colours: grey, green and orange. myyour.eu
3. Argo Alu by Ludovica + Roberto Palomba for Talenti. Aluminium lateral bands with exposed straps, and removable cover. talentispa.com
4. Brise, ceramic coffee tables by Federica Biasi for Gervasoni. gervasoni1882.com
5. Lolita, thin rechargeable lamp by Ideal-Lux. ideal-lux.com
6. Nolita Sofa, designed by CMP Design for Pedrali. Modular with exposed steel tubing frame and outdoor fabric upholstery. pedrali.com

Green attitude. Designer furniture and accessories painted green and decorating indoor and outdoor spaces

1. Uten.Silo, wall storage system designed by Dorothee Becker in 1969 for Vitra. The 2022 news is that it's made with recycled plastic. Available in two sizes and five colours. vitra.com **2.** Coloniae-Munzo by Gionata Gatto for JCP Universe. Vessel with a structure made of perforated aluminium sheets, with a copper, bronze or silver matte finish. Diameter 48x65h cm. jcpuniverse.com **3.** Capture SC77, coat rack designed by Space Copenhagen for &Tradition. 183cm high, it's in painted aluminium with multicoloured oak knobs. andtradition.com **4.** Lido, outdoor table by Parisotto + Formenton for Cimento. Slender due to the tabletop's unusual 'pick' shape, with semi-rounded legs. cimentocollection.com **5.** Dress Code by Gumdesign for Scab. Pictured, the Glam version for interiors, with metal frame and wooden armrests. scabdesign.com **6.** Watermelon, ironic mini pouch from the Paula's Ibiza line by Loewe. loewe.com

[1]



[2]



[3]



[4]



[5]



[6]



Arc, designed by Kettal Studio, is an enveloping armchair with elegant and restrained proportions, with an aluminium frame and a backrest defined by intertwining fabric bands. The padded seat is extremely comfortable. kettal.com





FOIL
design Marco Pisati

cristinarubinetterie.com

n.b.

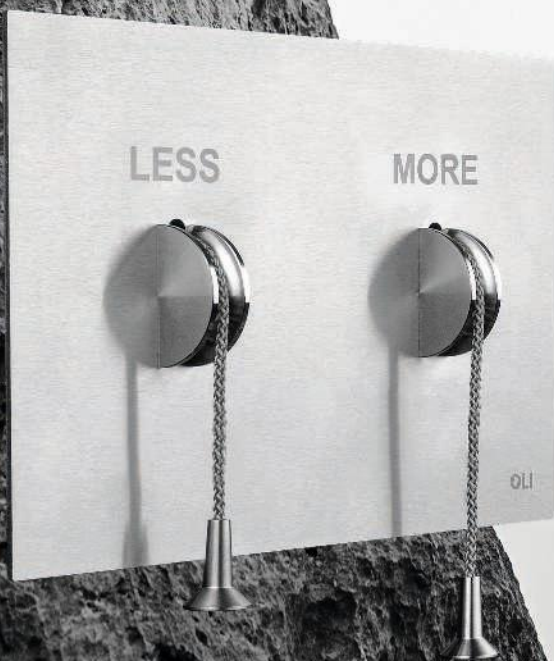
July/August – Exhibitions,
events and openings. The best of
contemporary art and new
expressions in Italy and Europe

by Piera Belloni

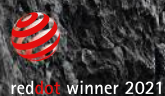
Open air. The gardens of Villa Medici, home of the Académie de France in Rome, host the Festival des Cabanes until 2/10, with four architectural installations designed by the Dream, Koz and Wald studios (pictured, their pine ProtoCampo with inflatable dome) and the students of the Master of Sciences Po. villamedici.it



design for simple life



LESS is MORE flush plate by OLI.
Just one simple choice, at a glance.
Simple actions, already embedded in the
memory of the senses. Less is More,
the award-winning flush plate, crafted
in partnership with designer Alessio
Pinto, who was able to adroitly convey
innovation through a clear action.





A view of the exhibition 'Oliviero Toscani. Professione fotografo', in Milan



A view of the exhibition 'Train. Rencontrons-nous à la gare', in Lausanne



Peter Kogler, 'Untitled', 2017, in Nuoro

Photography in Milan – After celebrating his 80th birthday with a peaceful takeover of photographic posters all over the city, Palazzo Reale presents 'Oliviero Toscani. Professione fotografo'. Retracing the 60-year career of the artist, who was a great communicator and careful observer of social change, this exhibit-tribute proposes the same formula of displaying posters. Ranging from advertising campaigns to fashion shoots, famous portraits, and the 'Razza umana' (human race) project. Until 25/9. palazzorealemilano.it

New perceptions in Nuoro – Biasi's optical kinetic relief, Didou's anamorphic sculptures, Peter Kogler's immersive environments, Liu Bolin's trompe-l'oeil: 'Sensorama' opens at the Museo MAN on 8/7, investigating the art of illusion and how sight can deceive the mind. Installation project by Denis Santachiara. Until 30/10. museoman.it

A new museum district in Lausanne – Recently inaugurated at a stone's throw from the train station, Plateforme 10 consolidates three new buildings designed by Aires Mateus architects: the Photo Elysée (Photography Museum), mudac (Museum of Contemporary Design and Applied Arts) and MCBA (Museum of Fine Arts), opened in 2019. Among the current exhibitions are 'Ecouter la terre' and 'Train Zug Treno Tren. Rencontrons-nous à la gare' at Mudac until 25/9. plateforme10.ch

Design in Hyères – Until 4/9 Villa Noailles will exhibit the projects of 10 young artists and finalists of the International Design Festival. Simultaneously, in Toulon, the works of the finalists of the International Festival of Interior Architecture will be showcased at various locations until 30/10. villanoailles.com

Contemporary art in Val Gardena – Ortisei, Santa Cristina, Vallunga and Selva are the venues hosting the works from the 'Biennale Gherdeina', an event that this year involves 25 sculptors, textile designers, art installations and performances with the theme 'Persones Persons'. The programme also includes talks, workshops and concerts, until 25/9. biennalegherdeina.it



Poster for 'Design Parade', in Hyères and Toulon

Thaddäus Salcher, 'Spiedi dl'ana', 2022, in Ortisei



lo stato delle idee / the state of ideas



OFURO / BATHTUB _ Flumood
design_Carlo Colombo

TRALERIGHE / RO1030N / RV630N / WALLPAPER
LETTERAMUTA / SHELF
design_Gumdesign

APOLLO / SHOWERHEAD
design_Brian Sironi



antoniolupi



OUT OF THE LOOP

CORSO VENEZIA 53
MILANO
alimontimilano.eu