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IL DESIGN CONQUISTA LA CITTÀ

200 PAGINE
DI EVENTI E PROGETTI

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MUTANT
ARCHITECTURE & DESIGN
INGO MAURER FOR INTERNI/ENEL



WITH COMPLETE ENGLISH TEXTS

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giugno/GIUGNO 2011



IN COPERTINA: ABLAZE - SENTIMENTO (S)TRAVOLGENTE DI **INGO MAURER** E **AXEL SCHMID** CON **ENEL**, UNA DELLE DIECI INSTALLAZIONI PROTAGONISTE DELLA MOSTRA-EVENTO **INTERNI MUTANT ARCHITECTURE & DESIGN** ALLESTITA NEI CORTILI DELL'UNIVERSITÀ STATALE DI MILANO PER IL FUORISALONE 2011. COSTRUITA CON TAVOLE ANNERITE E LACCATA ALL'INTERNO DI ROSSO, LA PICCOLA CASA INCLINATA SIMULAVA UN INCENDIO E RAPPRESENTAVA IL POTERE MUTANTE DELL'ENERGIA. **ON THE COVER:** ABLAZE - SENTIMENTO (S)TRAVOLGENTE BY **INGO MAURER** AND **AXEL SCHMID** WITH **ENEL**, ONE OF THE TEN INSTALLATIONS OF THE EXHIBITION-EVENT **INTERNI MUTANT ARCHITECTURE & DESIGN** IN THE COURTYARDS OF THE STATE UNIVERSITY IN MILAN DURING FUORISALONE 2011. BUILT WITH BLACKENED PLANKS AND PAINTED RED ON THE INSIDE, THE SMALL BENT HOUSE SIMULATED A BLAZE AND REPRESENTED THE MUTANT POWER OF ENERGY. (FOTO DI/PHOTO BY ANDRÉS OTERO)

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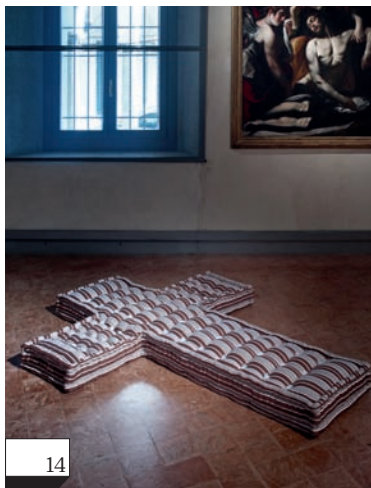
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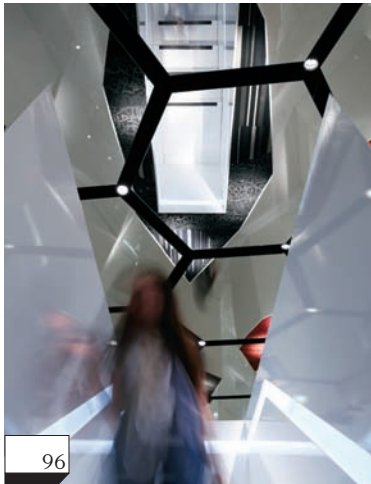
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ES2011
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UN *teatro ecologico* E SMONTABILE PER ESPORRE LE *nuove collezioni casa* DI HERMÈS. IL PADIGLIONE DISEGNATO DAL VIRTUOSO DELL'ARCHITETTURA DI CARTONE, *shigeru ban*, È UN *modello* DI LEGGEREZZA ED ELEGANZA PER L'*architettura sostenibile* DI OGGI E DI DOMANI



TEMPIO *nomade*

testo di Alessandro Rocca

IL PADIGLIONE IN LEGNO E CARTONE PROGETTATO DA SHIGERU BAN E JEAN DE GASTINES PER LA PRESENTAZIONE ALLA PELOTA DI MILANO DELLA PRIMA COLLEZIONE **HERMÈS** DI ARREDI CONTEMPORANEI, APPOSITAMENTE DISEGNATI DA ENZO MARI, ANTONIO CITTERIO E DENIS MONTEL/ERIC BENQUÉ.

Si dice che il committente e il progettista siano rispettivamente il padre e la madre di ogni progetto di architettura e che il terzo genitore, altrettanto importante, sia il luogo in cui il progetto deve essere realizzato. In questo caso, tutti e tre gli elementi in gioco hanno caratteristiche singolari e il risultato, *ça va sans dire*, è davvero molto particolare. A Milano, nelle esplorazioni urbane del FuoriSalone, la sala della Pelota è una tappa da non perdere: trasformato da sferisterio in spazio polifunzionale, l'ex campo di gioco al coperto è situato nel cuore del quartiere storico di Brera che è, da sempre, un polo rilevante del FuoriSalone.

Regolarmente utilizzata per feste ed eventi, la Pelota ha dimensioni generose che si prestano

spesso a scenari spettacolari e decisamente fuori dalla norma. In questo caso, l'allestimento è anche disegnato da una coppia d'eccezione, Shigeru Ban e Jean De Gastines che hanno già firmato insieme due importanti progetti in Francia: il prototipo di edilizia sperimentale di Moulhouse e, soprattutto, il nuovo Centre Pompidou di Metz inaugurato da appena un anno. Il terzo personaggio di questa vicenda è, come dicevamo, il committente, la maison Hermès che esordisce quest'anno, al Salone del mobile, con una nuova collezione di arredi curata dal suo direttore artistico Pierre-Alexis Dumas che ha chiamato due progettisti di primissimo piano, Enzo Mari e Antonio Citterio, accomunati dal profondo radicamento nella realtà milanese.



SOPRA, DA SINISTRA: SEDIE E SCRIVANIA DELLA COLLEZIONE MÉTIERS DISEGNATA DA ENZO MARI, CON STRUTTURA IN NOCE CANALETTO E SCHIENALE, SEDILE E PIANO RIVESTITI IN CUOIO (TAURILLON LISCIO); LA SEDIA SELLIER FIRMATA DA DENIS MONTEL (RDAI) & ERIC BENQUÉ, CON STRUTTURA E CROCIERE RIVESTITE IN TAURILLON LISCIO E SEDILE IN PELLE SFODERABILE.

NELLA PAGINA ACCANTO: LA POLTRONA REGOLABILE DELLA COLLEZIONE MATIÈRES DISEGNATA DA ANTONIO CITTERIO. SEDILE E SCHIENALE SONO IN PELLE E/O TESSUTO. LA CROCIERA HA FINITURE IN BRONZO E ACCIAIO INOX SATINATO; IL POGGIATESTA E I BRACCIOLI SONO RIVESTITI IN PELLE.

Per ospitare la collezione, Hermès ha chiesto a Ban, e al suo socio francese, un padiglione modulare e smontabile che possa viaggiare ed essere riassembleato nei luoghi e nelle condizioni più diverse. Ban ha una vasta esperienza nell'uso di materiali e tecnologie povere, dal legno ai container riciclati, già utilizzati per il Nomadic Museum, ai tubi di cartone, di cui si è servito in numerosi progetti. Per esempio, nelle 'paper loghouse' per emergenza preparate per il terremoto di Kobe, nel 1995, e nell'architettura parassita, appesa all'ultimo piano del Beaubourg parigino, dove si è disegnato il progetto Beaubourg-Metz.

Il padiglione milanese è una prova ulteriore di questa personalissima ricerca del maestro giapponese ed è formato da un sistema semplificato al massimo: 800 elementi standard in legno di betulla, 600 tubi di cartone, fissati tra loro da 6000 tasselli sempre di legno, mentre una fascia continua di carta, lunga ben 800 metri, corre tra i tubi formando una parete leggerissima e semitrasparente. Il pavimento di betulla e la luce

che filtra attraverso la carta ricordano elementi tipici della tradizione dell'estremo Oriente e, nello stesso tempo, realizzano un'immagine contemporanea dolce e accattivante. Soprattutto, si nota l'attenzione alla dimensione ecologica e alla qualità calda e amichevole della luce e degli spazi e alla impalpabile leggerezza delle strutture. La costruzione, che occupa una superficie di 214 metri quadri, è organizzata in un ingresso, dove si trovano la consolle della serie Matières, di Citterio, e le sedie Sellier di Denis Montel e Eric Benqué, e in sei ambienti che riproducono gli spazi dell'abitare: ufficio e sala pranzo arredati da Enzo Mari e il soggiorno, con nuove produzioni firmate Citterio. E poi il patio e la camera da letto, così come sono stati immaginati dai designer della collezione 2011 (che sarà in commercio a partire dal settembre di quest'anno) con l'integrazione dei tessuti, dei servizi da tavola, delle carte da parati e dei tappeti di Hermès.



contradictory reality. Where content prevails over form, and the game of opposites generates projects that stimulate reflections, but also dreams. - **Caption pag. 30** With the limited-edition collection IX Mirrors, shown at Dilmos, Ron Gilad explores and plays with scale to defy the limits of our perception, showing us a new, more complex and poetic way of interpreting reality. On the facing page: Meet My Project, projects by international designers and brands, presented at Galleria Grossetti. In the images, the Luxury Dwelling collection in wood and cardboard, by Atelier Jiri Pelcl of the Czech Republic. - **Caption pag. 32** A thread of polycarbonate rolls and stiffens, forming a chair with a temporary look that is actually quite solid: the Alice luminous seat designed by Jacopo Foggini for Edra. Part of the Edra in Wonderland collection, shown in the space on Via Ciovassino. Piazza San Smpliciano forms the theatrical setting for two new products by the new brand Colé: the Tria chair by Catharina Lorenz and Steffen Kaz and the OI table, whose structure is a simple geometric game composed of two base elements and an interlocking beam (project by Colé Design Lab). Debut at Galleria Giacomo Manoukian Nosedà. - **Caption pag. 33** The installation by Oskar Zieta for the Cardi Black Box gallery, curator Maria Cristina Didero. Lightened by the use of aluminium, in a new pearl finish, the famous Plopp stool by the young Polish designer becomes the protagonist of an unusual, ironic scenario. - **Caption pag. 34** In an installation based on Monet's lily pond, set up in the Salone Napoleonico of the Brera Fine Arts Academy in Milan, the Anemone chair designed by Giancarlo Zema for Giovannetti. - **Caption pag. 35** Purity of sign, non-color and transparency of the Family Chairs by Yunya Ishigami, in contrast with the clear lines and bright hues of the Cabrio outdoor chair by Piero Lissoni. The dialogue of Living Divani products inside the Boffi showroom apartment. - **Caption pag. 36** Toy armies 'attack' Katana, the modular system of containers with 45° workmanship. It's the installation created by Giuseppe Pulvirenti at Galleria Antonio Colombo Arte Contemporanea, for the presentation of the new design brand Oji. In the Gianfranco Ferré space, Li Edelkoort presented Talking Textiles, a selection of furnishing projects using innovative textile techniques. From left, the creations of Marina Faust, Alejandro Bona, Aze Design and Laurence Couraud. - **Caption pag. 37** The Red Brick Sculpture Show, an installation and a special collection to celebrate the 30th anniversary of Memphis. A series of objects designed and made by hand by Richard Woods; a Post Design exclusive. - **Caption pag. 38** Dusky moonlight is the inspiration for the Twilight installation created by Tokujin Yoshioka inside the Moroso showroom. Slender rays of light cut through the fog and sculpt the organic lines of the Moon chair, by the Japanese designer for Moroso. - **Caption pag. 39** In the group show Belgium is Design, set up in the loggia of the Pinacoteca di Brera, two projects in the exhibition Lightness. Right, Day Sign by Studio Simple & Valerie Tran, a series of objects made on successive days to respond to the everyday activities and specific needs of the moment. Below, furnishings by Jan en Randoald for Labt.

TEXTURED TRANSPARENCIES p. 40

photos **Masayuki Hayashi**
text **Maddalena Padovani**

At Galleria Antonia Jannone, Nendo narrates transparency. Exploring its different forms, investigating its nuances, through the use of unusual materials to create surprising objects. Transparency and lightness, as we know, are specific characteristics of Japanese design. Every year during Design Week new projects arrive from Japan that amaze us with new inventions and special effects that combine technological innovation and great poetry. The latest demonstration comes from Nendo, the famous design studio founded in 2002 by Oki Sato, which presented many products created for major manufacturers (Cappellini, Driade, Moroso, Foscari), while holding a show at Galleria Antonia Jannone of more experimental works. "We were not thinking about transparency as visual disappearance", the designers explain, "but as that half transparency materials can assume in different degrees, on the borderline between visible and invisible". The theme was explored in relation to four different materials – as always, from outside the furniture design sector – capable of giving furnishing objects unusual performance features and innovative formal results, to achieve the final goal: to surprise and engage the user. The most emblematic project, perhaps, was the Transparent Chair, a chair made with a very elastic polyurethane film usually used for packing of high-precision instruments. Stretched on three 'petals' in white metal rod, the film forms a transparent hammock that wraps and supports the body of the user, while creating the impression that he or she is floating in the air. Next came the Transparent Table, with a very traditional form, but made with an acrylic material that reproduces the texture of wood. The table came in two versions: in black, it reveals its transparency only at second glance, while in the transparent version the wooden impression is conveyed only in the overlap between the legs and the top. Finally, there were the Transparent Frame and the Transparent Lamp.

The first uses a material found by Oki Sato in a toy store, that has the capacity typical of optical fibers to transmit light and images; it becomes an innovative frame for snapshots, no longer a border for visual content, but a way of enhancing it with an unexpected 3D effect. The second takes advantage of the variable transparency of a film used for the screens of cell phones; made into a cylindrical shade for a hanging lamp, it reveals the light source only from a single angle of viewing, otherwise hiding it from other vantage points. The effect is one of soft, diffused lighting, without a precise formal connotation, but rich in poetic impact. - **Caption pag. 41** Above, from left: Transparent Frame (photo Emanuele Zamponi); Transparent Lamp; Transparent Table. On the facing page, Transparent Chair. These are the projects shown in the exhibition Textured Transparencies presented by Nendo in April at Galleria Antonia Jannone in Milan.

CONTEMPORARY CLASSICISM p. 42

photos **Gionata Xerra** (courtesy **Corraini Edizioni**)
text **Maddalena Padovani**

A new chapter on the poetics of scrap, by Paolo Ulian. With his projects created for Le Fablier, the designer from Massa Carrara demonstrates how ethics and design can update the use and image of marble. After the resins of Gaetano Pesce, the time has come for the marble of Paolo Ulian, to update the appointment Le Fablier devotes to experimental Italian design. Once again, the (courageous) choice goes to a designer far from the institutional routine and facile market trends. For Paolo Ulian this was a chance to develop his research, which has made him a leading interpreter of the material marble. He uses this material to express an ethical design vision, summed up in the principle of minimization of waste. After the column made in tandem with Enzo Mari for the exhibition "Tra gioco e discarica" (Milan Triennale, February 2010), a concrete example of "the beautiful things that can be done with existing negative things", the idea now takes form in five limited editions, partially presented at Galleria il Castello, with others at the Le Fablier stand at the Fair. Here again, Paolo does not start with large, perfect slabs of marble, like everyone else, but with simple semi-finished pieces that he studies, draws, cuts, trying to take advantage of every square centimeter. His imperative: throw nothing away, use what other people usually reject. These 'humble' scraps, cut into quadrangular rings using water-jet technology, become the parts of the striking Concentrico table. The form of the rings permits use of the entire surface of the pieces, while creating a staggered effect of the stacked parts, leading to an evocative three-dimensional image for the tops. A similar idea lies behind the Autarchico table, obtained by assembling three thin sheets of perforated marble, again in a staggered way. Here too the visual impact is determined by the game of openings and solids created by the overlapping of the sheets; instead of being discarded, the leftovers from the perforation of the tops are stacked to form the legs of the tables. - **Caption pag. 42** The construction phases of the Concentrico table and an image of its display at Galleria il Castello. In the background, the Brecciato table and the Numerica bookcase (photo Emanuele Zamponi). - **Caption pag. 43** Above, the Autarchico table, one of the five projects created by Paolo Ulian for Le Fablier during the Salone del Mobile 2011. The drawings show the production principle: the leftover pieces from the perforation of the tops are stacked to construct the legs of the table.

NOMADIC TEMPLE p. 44

text **Alessandro Rocca**

An ecological demountable theater to display the new home collections of Hermès. The pavilion designed by the virtuoso of cardboard architecture, Shigeru Ban, is a model of lightness and elegance for the sustainable architecture of today and tomorrow. It is said that the client and the designer are, respectively, the father and mother of every architectural project, and that the third parent – of equal importance – is the place where the project is built. In this case all three have unique characteristics, and the result – ça va sans dire – is truly particular. In Milan, during the urban explorations of the FuoriSalone, the Pelota space is a must: transformed from a jai-alai court into a multifunctional space, this indoor facility is located in the historic Brera district, which has always been an important zone of the FuoriSalone. Regularly used for parties and events, the Pelota is big enough for spectacular installations. In this case the spectacle was also done by an exceptional couple, Shigeru Ban and Jean De Gastines, who have already collaborated on two important works in France: the experimental housing prototype of Moulhouse and, above all, the new Centre Pompidou of Metz. The third factor is, as we said, the client, namely the maison Hermès, making its debut at the Salone del Mobile this year with a new furnishings collection guided by its artistic director Pierre-Alexis Dumas, who called in two outstanding designers, Enzo Mari and Antonio Citterio, who share deep roots in the city of Milan. To host the collection Hermès asked Ban and his French partner to

make a modular, demountable pavilion that can travel and be reassembled in different situations. Ban has vast experience in the use of humble materials and technologies, from wood to recycled containers, previously utilized for the Nomadic Museum, to cardboard tubes, which he has deployed in many different projects. For example, in the 'paper loghouses' for emergencies prepared after the Kobe earthquake, in 1995, and in the parasitic architecture hung from the upper level of the Beaubourg in Paris, where the Beaubourg-Metz project was designed. The Milanese pavilion was another example of this very personal path of research of the Japanese master, based on a highly simplified system: 800 standard parts in birch wood, 600 cardboard tubes, fastened together by 6000 wooden dowels, while a continuous paper wrapper 800 meters long ran between the tubes to form a very light, semitransparent wall. The birch flooring and the light passing through the paper evoked the typical elements of the Far Eastern tradition, while at the same time producing a gentle, appealing contemporary image. Above all, visitors noticed the focus on ecology, the warm, soft quality of the light and the spaces, the impalpable lightness of the structures. The construction, in an area of 214 sq meters, was organized with an entrance, containing the consoles of the *Matières* series by Citterio, and the Sellier chairs by Denis Montel and Eric Benqué, followed by six rooms that reproduced the spaces of living: an office and a dining room furnished by Enzo Mari, and a living area with new products by Citterio. Then came the patio and the bedroom, as imagined by the designers of the 2011 collection (which reaches the market in September this year), with the fabrics, tableware, wallpaper and carpets of *Hermès*. - **Caption pag. 45** The pavilion in wood and cardboard designed by Shigeru Ban and Jean de Gastines for the presentation, at the Pelota space in Milan, of the first *Hermès* collection of contemporary furnishings, designed by Enzo Mari, Antonio Citterio and Denis Montel/Eric Benqué. - **Caption pag. 46** Above, from left: chairs and desk from the *Matières* collection, designed by Enzo Mari, with structure in Canaletto walnut and back, seat and top covered in cowhide (smooth taurillon); the Sellier chair by Denis Montel (RDAI) & Eric Benqué, with structure and crossbars covered in smooth taurillon, seat with removable leather cover. On the facing page: the adjustable chair from the *Matières* collection designed by Antonio Citterio. Seat and back in leather and/or fabric, crossbars finished in bronze and brushed stainless steel; the headrest and armrests are covered in leather.

FROM GLOBAL TO LOCAL p. 48

photos Sergio Anelli
text Olivia Cremascoli

While the world talks about the global side of things, the FuoriSalone in Milan offered a remarkable return to the neighborhood dimension, with districts that are taking on a specific, independent identity, competing with each other through events during Milan Design Week. The danger? Local yokels! - **Caption pag. 48** On this page: with exhibit design by Studio Pepe, in the foreground, the Shadow table by Vincent Van Duysen and the Florinda chair by Monica Foster for De Padova. On the facing page: under the art direction of Matteo Ragni, Jannelli&Volpi, celebrating its 50th in 2011, presented the 5x10=Wallpaper Celebration, with the participation of 15 designers. In the image, detail of the installation of Il Coraggio by Matteo Beraldi. - **Caption pag. 50** At Galleria GianGaleazzo Visconti & Roberto Piroddi, Rolf Sachs presented *Bloody In-Pulse*, a solo show on basic physical 'mechanisms' of the human body (breath, heartbeat, etc.), portrayed in an installation of furnishings and lighting 'injected' with human emotions. - **Caption pag. 51** The *Wabi & Toscanini* gallery presented *Armoire, mon amour...* To gracefully enter the wardrobe of a 1950s woman, with designer furnishings and vintage fashion inspired by *La Parisienne*, the book by Ines de la Fressange and Sophie Gachet. The protagonist of the scene was *Bice*, the charming wooden coat hanger re-issued by *Industrie Toscanini*, the historic company that produces such functional, luxurious items. On Via Massimiliano, murals by Francisco Nunca Rodrigues, presented by *Lambretto Art Project* of Mariano Pichler, the 'demiurge' of *Zona Ventura*. On Via Ventura, chair composed of inflatable crocodiles by Matteo Pellegrino. - **Caption pag. 52** The Danish company *Han Kjøbenhavn* presented *Han®*, its second collection of crafted eyewear, six frames inspired by icons of the past like Malcolm X and John F. Kennedy. From the group show *Talking Textiles*, curated by Li Edelkoort, *Embroidered Hairy Hide*, chair in cowhide and human hair, designed by England's *Grace du Prez*. - **Caption pag. 53** The Lebanese gallery *Carwan* organized the group art-design show "*Milano does Beirut*", which included *Pays d'en Haut Legacy*, a collection of crafted carpets by the architects of *Samare Studio*, from Quebec. "The world is flat! Furniture, wallpaper and lights by Markus Benesch for *Aspesi*" was the title of the exhibition by the German designer at the famous clothing store. In the image, the *Acquarello Cupboard*. - **Caption pag. 54** View of the new studio (on Via Ventura) of Simone Micheli, where "*Tanto belli da essere mangiati*" offered a selection of products by the designer for several Italian companies. An exhibition where

Italian self-production becomes visible, *Subalterno 1* is an independently run initiative shared by those who take part in the project. During the *FuoriSalone*, in the exhibition curated by Stefano Maffei, there were works by Massimiliano Adami, Antonio Cos, Lorenzo Damiani, Giovanni Delvecchio, Duilio Forte, Andrea Gianni, Andrea Magnani, Lorenzo Palmeri, Matteo Ragni, Paolo Ulian. At *Galleria Massimo De Carlo*, an installation from "You will find me if you want me in the garden unless it's pouring down with rain", the solo show by Christian Holstad. On the facing page: installation by Loredana Bonora for the *Design Plus* gallery, made with crochet work: famous design pieces covered with knitting and feathers. On the wall, the *Playing with Tradition* carpet by Richard Hutten. - **Caption pag. 56** The *Kartell* flagship store paid tribute to Milan, inviting fashion, design, art, entertainment, food and sports personalities to reinterpret some of its pieces. Among the forty-odd names involved, *Disquared* 'vegetalized' the *Masters chair* and the *Attila gnome-stool* by Starck, with a plant tiara topped by the *Milan cathedral*. From the group show "*Promisedesign, new design from Israel*", curated by Vanni Pasca with Ely Rozenberg, the *Bamboo bench*, made with bamboo canes and aluminium, designed by Gal Ben-Arav, and a vertical-hanging garden example with concrete blocks and cactus, by Nati Shamia-Opher. - **Caption pag. 57** From the group show *Poetry Happens*. Made in Berlin, the bucolic, sustainable *Hemp House* by Werner Aisslinger, with the *Hemp Chair*, a monoblock that encourages a new approach to sitting. - **Caption pag. 58** In *Accoya* wood, the *Wheelbench* by Dutch designer Rogier Martens for the Dutch company *Weltevree*. In the former textile factory facing the *Lambro River*, *Atelier Duilio Forte* organized, as happens every April, a *Swedish Sunday brunch* for *Milan Design Week*, in the midst of giant wooden giraffes. - **Caption pag. 59** For its annual *Public Design Festival*, this year the cultural association *Esterni* organized two *Milano Design Camping* facilities, to welcome young design addicts from out of town at reasonable prices, both in the *Ventura* zone: one indoor facility, in the new *Lambretto Art Project* space, and one outdoor campground, under the bridge of the eastern expressway at *Via Rubattino*.

ONE EVENING AT DINNER WITH FAYE p. 60

photos Sergio Anelli
text Olivia Cremascoli

London born and bred, former member of the editorial staff of *The World of Interiors*, now an image consultant, she is also taking a shot at success in the design Mecca, Milan: Faye Toogood, age 34, must have been born under a good sign, because she is well on her way to getting the most out of life. Thirty-four years lived in passionate rapport with design (former senior stylist at *The World of Interiors*), Faye Toogood, nomen omen, hasn't gotten buried under the file folders in a magazine back office. She has been a freelance professional for some time, in fact, with a creative consulting studio in London; her many activities also include collaborations with periodicals (*The Telegraph*, *Wallpaper**, *Elle Decoration*, *Vogue*). Her work is also her passion, in the sense that she is one of those lucky people who get paid for what they enjoy, namely translating the needs of clients in the high-impact images and atmospheres. For the *FuoriSalone* in Milan she went one step further, presenting *Assemblage 2*, her second furnishings collection (an evolution of the first, seen in September at the *London Design Festival*), and inventing *Natura Morta*, an expo with midnight dinners in the dark apartment of the *Erastudio* gallery, where the *Arabeschi di Latte* group provided *Underkitchen* (grilled artichokes, eggs cooked in black tea, black bread with a veil of sugar), served by solemn Asian 'waitresses' wearing black tunics, *Dr. Martens* shoes and long *Perspex* visors designed by Faye Toogood with fashion designer *Zara Gorman*. All mixed with erotic drawings by *Piero Fornasetti* and food photos by *Marius W. Hansen*. In substance, a setting of four interiors, to underline the dark side of the natural world, displayed in a collection with an abstract sign composed of *objets trouvés* or handmade things, materialized in pewter, aluminium, resin, wax, leather. In short, Faye's eye strikes again. - **Caption pag. 61** Influenced, as always, by nature, Faye Toogood presented her new *Assemblage 2* collection during the *FuoriSalone* in Milan, with a 'subversive' approach that focused on darkness in all senses of the term. Black & white and basic geometries materialized in limited edition furnishings in leather, aluminium, pewter and resin. The result was an essential, basic, visceral assemblage indeed.

LIGHTS MAKE THE SCENE p. 62

text Antonella Boisi

The big protagonists of the *FuoriSalone* events this year were the lights. Beyond the institutional confines of *EuroLuce*, beyond the *Zona Tortona* hot spots. Spectacular, poetic and technological, they formed an itinerary full of surprises and special effects. With high design content. - **Caption pag. 62** Cocoons of glass and metal suspended in space, the *Growing Vases* by *Okii Sato/Nendo*, one of the lamps awaiting *Metamorphosis*, part of the