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Ancora da Oluce: in alto, un'altra versione dell'Atollo; stavolta in colore Bronze, realizzata ad hoc per le boutique Brioni grazie al servizio Bespoke Tailoring (foto di Andrea Martiradonna); sopra, Canopy, disegnata da Francesco Rota e, sullo sfondo, la palette di colori con cui è possibile personalizzare le lampade dell'azienda.



Luci sartoriali

La serie Clizia, disegnata per **Stamp** da Adriano Rachele e costituita da quadrati colorati di Opalflex assemblati manualmente a incastro, si è arricchita con un'inedita versione da tavolo (sopra e a destra), composta da 230 quadrati di Lentiflex e sostenuta da una base colorata, oltre che con i nuovi modelli Mini e Large della plafoniera/applique e della sospensione (a destra, la Mini applique). Una collezione sartoriale, composta da differenti tipologie disponibili in svariati colori, con cui è possibile arredare qualsiasi ambiente della casa.



production

EVOLVING LIGHT *Pag. 15*

LUMINOUS PRODUCTS to put together, SHAPE and personalize, ICONS updated on demand, in a process of tailoring. AND PROJECTS that dialogue with ARCHITECTURE, taking on VALUE in their relationship with shadow

Pag. 15 - The famous Atollo designed for **Oluce** by Vico Magistretti, seen here in black metal. Every lamp by the brand can be personalized thanks to the Bespoke Tailoring service, guaranteeing a custom approach to products using all the available colors and materials: anodization and galvanic treatments for metals, different grains of stone and marble, a range of fine fabrics, leathers and cowhides. Lamps created for specific needs, based on design necessities, or in modular variations using existing designs, to satisfy all the needs of clients. **Tailored lighting / Pag. 16** - The Clizia series designed for **Slamp** by Adriano Rachele and composed of colored Opalflex squares assembled by hand with an interlocking system, now featuring an original table version (above and right) composed of 230 Lenticlex squares and supported by a colored base, as well as the new Mini and Large models of the ceiling/wall lamp and the suspension lamp (right, the Mini applique). A tailor-made collection composed of different types, available in a range of colors, to furnish any space in the home. Also from **Oluce**, above, another version of the Atollo, this time in the Bronze color, custom-made for the Brioni boutiques thanks to the Bespoke Tailoring service (photo Andrea Martiradonna); above, Canopy designed by Francesco Rota and, in the background, the range of colors for personalization of the company's lamps. **Pag. 17** - Above: by Studio Klass for **FontanaArte**, different configurations of Igloo, the modular freestanding LED lighting system that reacts to electromechanical connections with curves and separators permits consecutive connection of multiple fixtures to a single power source. A versatile module for infinite configurations, Igloo is made with a double chassis in flameproof technopolymer, for easy installation of spotlights in vertical or horizontal positions. Right: inspired by the lanterns used on fishing boats, Santorini (design Sputnik Estudio for **Marsset**) is a collection of outdoor lamps for customizing, permitting multiple configurations. The line offers a choice of the number, order, position and direction of the shades to place on each diffuser: a game of combinations that guarantees great variety of direct or reflected lights. The parts of the series can be used to make suspension, wall or floor lamps, using easily grouped accessories. The variations of Santorini are further increased thanks to the possibility of choosing the color of the shade, available in white, gray or mustard. **Lights and shadows / Pag. 18** - Above: Profili by **Panzeri**, modular systems in white painted extruded aluminum, for installation on the ceiling, suspended or built-in, totally concealed or with a border for application in plasterboard and/or brick. The system features double screens: the first for one-time use for trimming, plastering and painting, the second as a definitive solution in polycarbonate. Profili can be applied vertically or horizontally, with 90° joints, and T or X joints. Right: to expand the Assolo family, Assolo appoggio (created for **Cini&Nils** by Luta Bettonica), a lamp with an external diameter of 20 cm, designed as a bedside lamp but also ready for use in other zones, for atmosphere lighting. The LED is housed in the upper part of the lamp, facing downward. Equipped with a touch dimmer, Assolo can be made in different colors by request. The color, which covers the entire surface, does not alter the luminous effect. **Pag. 19** - Right: developed for **Luceplan** by Francisco Gomez Paz, Tango is a lamp with a jointed structure, mounted on a triangular steel base and composed of three mobile stems in aluminum with elastomer joints to permit a fluid mechanical torsion movement generated at the middle part of the stems: the movement is propagated up to the top of the lamp, at the reflector, determining the angle and making it possible to freely direct the light from the starting position (with the beam facing upward) to the arrival position (directed towards the wall). Below: by Massimo Tassone for **Artemide**, Flashit is an adjustable line of light formed by a series of LEDs, protected inside an aluminum case and screened by a methacrylate section. For attachment to the walls or the ceiling, without traditional positioning constraints, the lamp can be installed vertically, horizontally or at an angle. At the two ends a system of magnets permits adjustment of the light to meet different needs.

DESIGN LADDER *Pag. 20*

Design interprets the archetypal FIGURE of the LADDER, with new hybrid, nomadic FUNCTIONS, graphic decorations and RESEARCH ON MATERIALS

From radiators to clothes caddies, magazine racks to wall decorations. The ladder breaks free of its orthogonal rigor (just look at the soft retro curves of the one offered by Gebrüder Thonet Vienna) and its specific load-bearing function and becomes a versatile furnishing element (a seat and clothes rack for Living Divani, a radiator and towel rack for Tubex, a magazine rack for Danese), a colorful, nomadic presence.

FEMINE GLASS *Pag. 22*

coincidence and SURPRISE, creativity and TRADITION, balance and POETRY, in the ductility of GLASS

A collection of bottles conceived through play, and by analyzing everyday habits and social dynamics, a series of vases that combine functional design, nature and art: and a limited edition based on interaction between processes and experiments. Three different project approaches for the most versatile and magical of all materials: glass, rigorously crafted by hand by master glassmakers, is the common denominator of the three projects. For Alexa Lixfeld, interaction is the central focus; the GlassWood series of vases come from the relationship-reaction between glass and wood: "During the production of the vases I was struck by the relationship that develops between the hot glass and the discards of the oak molds - each leaving its mark on the other - and the beauty of the wear on the wood, in contrast with the tension of the colored glass surface." Pia Wüstenberg works in a different way, concentrating on one principle: "In everything we consider beautiful - she says - there is always something familiar, and reinventing the way materials are combined, used or transformed allows me to put new life into the familiar, as in the case of the Big Bird vases." "The beauty and story of an object are the central focus of my work. I design, photograph and travel to work with different craftsmen, to feed my mind and keep my soul always inspired." For Margaux Keller, finally, inspiration comes from making relationships between visible and invisible things that are part of everyday life and other situations: "So an object like a fishing float, invisible in everyday existence, becomes visible whenever it is used with a habitual object: the glass bottle. Changing the context of an object is a simple way to make objects look beautiful. Elegance, balance and poetry are my key words."

LUMINOUS SUCCESS *Pag. 24*

Designed in 2003 by BRUNO RAINALDI and winner the next year of a COMPASSO D'ORO award, the PILOMEO bookcase is now offered by opinion ciatti in an ORIGINAL version with LED lighting

"Piles of books on tables in the studio, so many that one has to work around them when dusting. Stacks of books around the house, that have to be moved to set the table. A pile on the bedside table, others on the floor next to the bed. This is my home, and all the homes where people thrive on reading. To observe the stacks, to remain fascinated, imagining how high they could get before falling over. To translate this fantasy image into a real object. Piolomeo, act one." This is the contagious way Bruno Rainaldi describes his Piolomeo, the bookcase that chooses to vanish, leaving what really counts in the foreground: the books. Designed in 2003, Piolomeo won a Compasso d'Oro award the next year, and has become a true design icon. Today, to celebrate the 10th anniversary of that prize, Opinion Ciatti proposes a version with direct LED lighting, with the designer's signature engraved on the base. Enhanced by warm LEDs that expand its function and emphasize the presence of the volumes, the new Piolomeo Luce comes in three sizes (75, 160 and 215 cm), in different finishes to adapt to any decor. The units can contain 35, 70 or 95 books, depending on the size.

HEART OF STEEL *Pag. 26*

EGO and ATELIER are the two lines of ABIMIS kitchens based on an EXCELLENT MATERIAL: steel, CRAFTED BY HAND and made PERFECT DOWN TO THE SMALLEST DETAILS

The Abimis kitchens take the act of cooking back to its essence, interpreting it in a contemporary vision to reconstruct a domestic space designed around the movements of the chef, thanks to the great international experience of Prisma, of which Abimis is the domestic division, in the field of professional cooking. AISI 304 stainless steel is biologically neutral, emits no odors and leaves no substances on foods, while standing up to corrosion and temperatures up to 500°C. It is easy to clean and 100% recyclable. Abimis kitchens are born to be eternal. They are made to measure with fine craftsmanship, passion and attention to detail: from different types of storage units to different finishes, from the thickness of the steel of the doors to that of the worktops. The kitchens are divided into two lines with the same heart of steel, but different construction typologies. The Ego line has a spoked door on hinges, built into the structure of great aesthetic impact. The hinge has a new concept, making it completely invisible, with no need for regulation. The Atelier line stands out for its squared doors, with or without handles, in different finishes and materials (polished, textured or painted steel, in the desired color, or stone, natural wood or synthetic materials), and its tops in sheet or boxed steel.

GROWING UP IN DESIGN *Pag. 28*

PROJECTS ON A CHILDREN'S SCALE, iconic seats in mini-versions, objects between TOYS and FURNISHINGS for future creative talents

When it was first created by Gaetano Pesce in 1969 for the firm then known as C&B Italia, the UP series represented technological and formal innovation, as well as a reflection on the feminine condition. It soon became an icon of Italian design. Today B&B Italia presents a version for kids of the famous UPJ armchair, putting the reassuring, playful perception of rounded feminine forms in the foreground. Downscaling of design first made for adults, as Pedrali has also recently done, is a sign of growing attention on the part of companies and designers to the world of children. Or their design-addict parents. But there is also a current of design made specifically for kids, with Bauhaus roots. One good example is the Me Too collection by Magis, the first case of an Italian design brand working on a project entirely conceived for kids. A collection that continues to turn out erudite objects, a happy synthesis of aesthetic, emotional and pedagogical content. Because, as Bruno Munari said, play is a serious matter.

SHORT TAKES *Pag. 30*

Not just beds Bolzanetti expands its offerings and presents a new line of furnishing complements, not only for the bedroom zone. The Slightly screen marks off spaces like a versatile textile wing, composed of 3, 4 or 5 modules (50 or 60 cm in width). With a wide range of fabrics for the panels, including selections from the collection of Dominique Kieffer by Rubelli. Like the Duo-S and Duo-M maxi-strips in vivid hues, or the octagonal patterns of Sing, combined with the elegant stripes of Tulban in ivory and brown tones (in the photo). **Design of material** Inspired by the expressive capacity of natural materials, and guided by twenty years of experience in the furnishings sector, Luciano Marson, in his role as owner and artistic director, has created the new Lightson project. The foundations behind the production of the new enterprise are important ones: material, craftsmanship, affordability, respect for nature. An ambitious project in which designers and master craftsmen work closely together to create democratic design objects offered by about 15 dealers in Italy and about 50 abroad, or sold online at the same prices. They are eight pieces in the first collection, including a stool and a chair by Studio Gellner, a roat rack and cabinet by Luciano Marson, a table designed by Barazzuol & Malisan, and three chairs by Hans Coray and Luciano Marson with Annalisa Bernardi. One representative piece is the L09 stool (in the photo), in the wenge and gray stained versions, based on an idea from the 1950s: a multifunctional object, assembled without bolts or glue, that sums up the basic values of Lightson. **Mutations** For the first time, Alcantara presents an interior collection by the in-house design team: "From creation to development, a collection that reveals the true values of Alcantara," says Andrea Boragno, president and CEO of Alcantara. Based on natural elements and the world of men's tailoring, both revised in terms of decorative approaches, the Metamorphosis collection demonstrates the expressive potential and unique character of the material, reinforcing its innate versatility that makes it a protagonist in many different fields of application. The 14 articles in the collection are made with some of the possible ways of working with Alcantara: from printing to embossing, lamination to electro-welding, in cool tones of blue, gray and teal, to warmer shades of orange, 'bark,' beige and cream, all the way to vibrant fuchsia and acid yellow. Always engaged in research, the company invests from 3% to 5% of income, with the constant goal of improving the performance of the material and responding to the needs of different markets, with products that are always in the avant-garde.

showroom

THE KITCHEN maniacs *Pag. 32*

A path of QUALITY and PASSION that began 60 years ago. The Tuscan company now opens its first flagship store in MILAN, in the BRERA neighborhood that has become an international design symbol

"A display space open to emotions and contaminations." This is how Alfonso Arosio defines the flagship store he has designed for Del Tongo, the first store of the Tuscan company in Milan. On Via Solferino, in the heart of Brera (a neighborhood that is a symbol of international design culture), the showroom has 250 square meters of raw architecture, free of any decorative touches, with walls arranged to offer different vantage points for those who enter from Via Solferino or from Via Balzani. Intentionally austere, in order to put the accent on the three kitchen lines (Open,