

Patronage

Milano



Comune
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INSTALLATIONS

Cortile d'Onore
Alessandro and Francesco Mendini
with Elegant Living

Michele De Lucchi
with Listone Giordano,
Marzorati Ronchetti and Publistand

Monica Armani
with Provincia Autonoma di Trento
Odile Decq with Fiandre

Jacopo Foggini with Maip
Massimo Iosa Ghini
with FMG Fabbri Marmi e Graniti
Tribute to Richard Meier
with Italcementi i.lab

Ludovica+Roberto Palomba
with Payanini and Zuchetti.Kos
SOM - Skidmore, Owings & Merrill
with CarraraMarmotec
-Franchi Umberto Marmi, Gemeg,
Il Fiorino, Italmarble Poca,
Marmi Carrara, MT&S,
Sagevan Marmi, Sam, Savema-
Przemyslaw "Mac" Stopa
with Samsung Cheil Industries
Speech Tchoban & Kuznetsov
with Taltos

Zhang Ke - Standardarchitecture
with Camerich

Cortile della Farmacia
Akihisa Hirata with Panasonic

Cortile del 700
Scholten&Baijings with MINI
Hall Aula Magna
Exhibition Verge curator Elena Selina
with Be Open

Loggiato Est
The Fake Factory
with Deborah Milano

DESIGN ISLANDS

Portali
Patricia Urquiola with Missoni

Loggiato Ovest
Jürgen Mayer H. with Vorwerk

Marc Sadler
with Samsung Electronics

Scaloni d'Onore
Lorenzo Palmeri with
Istituto Italiano di Fotografia
Marco Vigo with The Glass Farm

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Ora Ito with GVM

Designers for Klein Karoo
Matteo Ragni
with Camparisoda and Verallia

Press Room
production Castelli
with Regione Lombardia - Decò Ter

Thanks to
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Cini&Nils, Linea Light Group,
Luceplan, Martinelli Luce, Oluce

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Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

INTERNI LEGACY (16-28 aprile 2012)

Cortili dell'Università degli Studi di Milano - Ca' Granda - ex Ospedale Maggiore
Via Festa del Perdono 7, Milano

Hours:

Mon 16 to Sun 22 April 9.00-24.00

Mon 23 to Sat 28 April 09.00- 21.00

For the **FuoriSalone 2012**, **INTERNI** produces, during **Design Week in Milan (16-22 aprile 2012)**, the major **Exhibition-Event INTERNI LEGACY**.

INTERNI LEGACY sets out to activate, in the world of design, messages seen as memories for the future, expressed in **installations** whose only 'temporary' characteristic is the time span of their existence, linked to that of Design Week in Milan. The focus is on **'inheritance' in constructed form**, stimuli for reflection on the state of design in the widest sense of the term, covering **different scales and typologies, from micro-architecture** to the urban landscape, from interiors to **furnishing objects**.

LEGACY, then, means reflection on the possibilities for design **to pass things on to the future, in terms of research, technologies, materials**, figurative expression, but also from the viewpoint of the gesture connected to the culture of **sustainability** and **reduction of waste**.

INTERNI LEGACY, gives concrete form, in a series of experimental installations made with the **support of technologically advanced companies** in the field of construction materials and environmental sustainability, to message-ideas capable of becoming **signals of reference** in the complex scenario of **contemporary design** and **research on furnishings**. The **INSTALLATIONS**, created by a series of **international designers**, announce, also on a metaphorical and symbolic level, new possibilities, figures, typologies and **solutions for the design of tomorrow**.

The installations, each independent and complete in its own right, will be inserted in the following spaces of the State University of Milan:

- 1. Loggiato Est - 1st floor of the Cortile d'Onore**
- 2. Loggiato Ovest - 1st floor of the Cortile d'Onore**
- 3. Cortile del 700**
- 4. Hall Aula Magna**
- 5. Cortile Farmacia**
- 6. Cortile d'Onore**

Press conference - Monday 16 April, 14.30

AULA MAGNA Università degli Studi di Milano

Live Concert - Tuesday 17 April, 20.00

Università degli Studi di Milano

Conferences Be Open in collaboration with **Interni**

Tuesday 17 and Wednesday 18 April, 10.30-12.30,

Thursday 19 April, 18.00-20.00.

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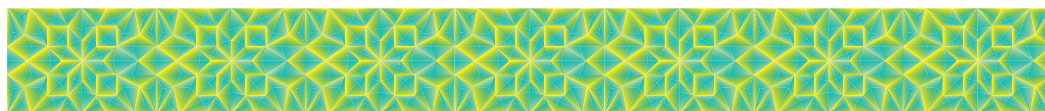
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Milan and the FuoriSalone

Design=Milano is the equation to refer to, in order to understand the **Milanese FuoriSalone**, an event **organized for the first time in 1990 by Interni**, when Salone del Mobile, usually held in September, was held instead in April, and that has now crossed the boundaries of a conventional market-show, from the point of view of cultural interest and experimentation, **to become a festive event, the design project, invading the whole city.**

In Italy, when you speak of design you inevitably end by speaking of Milan. That explains why FuoriSalone came into being right in Milan, on home ground, and the development of which seems to be almost unrelenting, as **for a week it takes up large areas of the city, that change into showcase "districts"** luring the so-called "design community", invading and conquering the city. Furthermore, as years go by FuoriSalone **has influenced the city morphology, re-inventing and upgrading some of its districts permanently.**

The April Design Week is by now a unique rendezvous on an international plane, felt by everybody as a transversal, spectacular and unmissable happening, apart from any specific interest in design.

Within **this project covering the whole city, FuoriSalone takes up every space available, from the usual locations to traditional places** such as museums and art galleries, on this occasion cleared of their collections to accommodate experimental furniture and objects; **from "found out" places** (workshops, warehouses, disused factories) **to monumental places well-known** to tourists yet "squatted" by temporary installations, thus **"atypical"**. The most important component of 'FuoriSalone', apart from the content of the many proposals, **is the cultural-spectacular as well as market consumption - rendered in performances, installations, shows and experimental events** - for everybody, spontaneously, in city spots transformed in "atypical" and attractive places, stages for a collective and many-sided pièce, that are also a direct "training" process on a planning-educational plane.

A balance of the last few FuoriSalone allows to set a **team effort** historically, with Interni as one of the players, the result of concepts backed by a multilinear production, entrepreneurial and creative context, that wants to be complementary and not opposed to the renowned Salone del mobile di Milano and that takes the city as ideal place for the interaction of a widespread culture to make design a factor of meditation, development and encounter.

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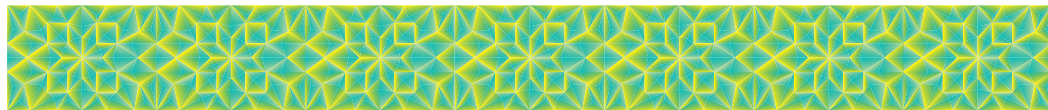
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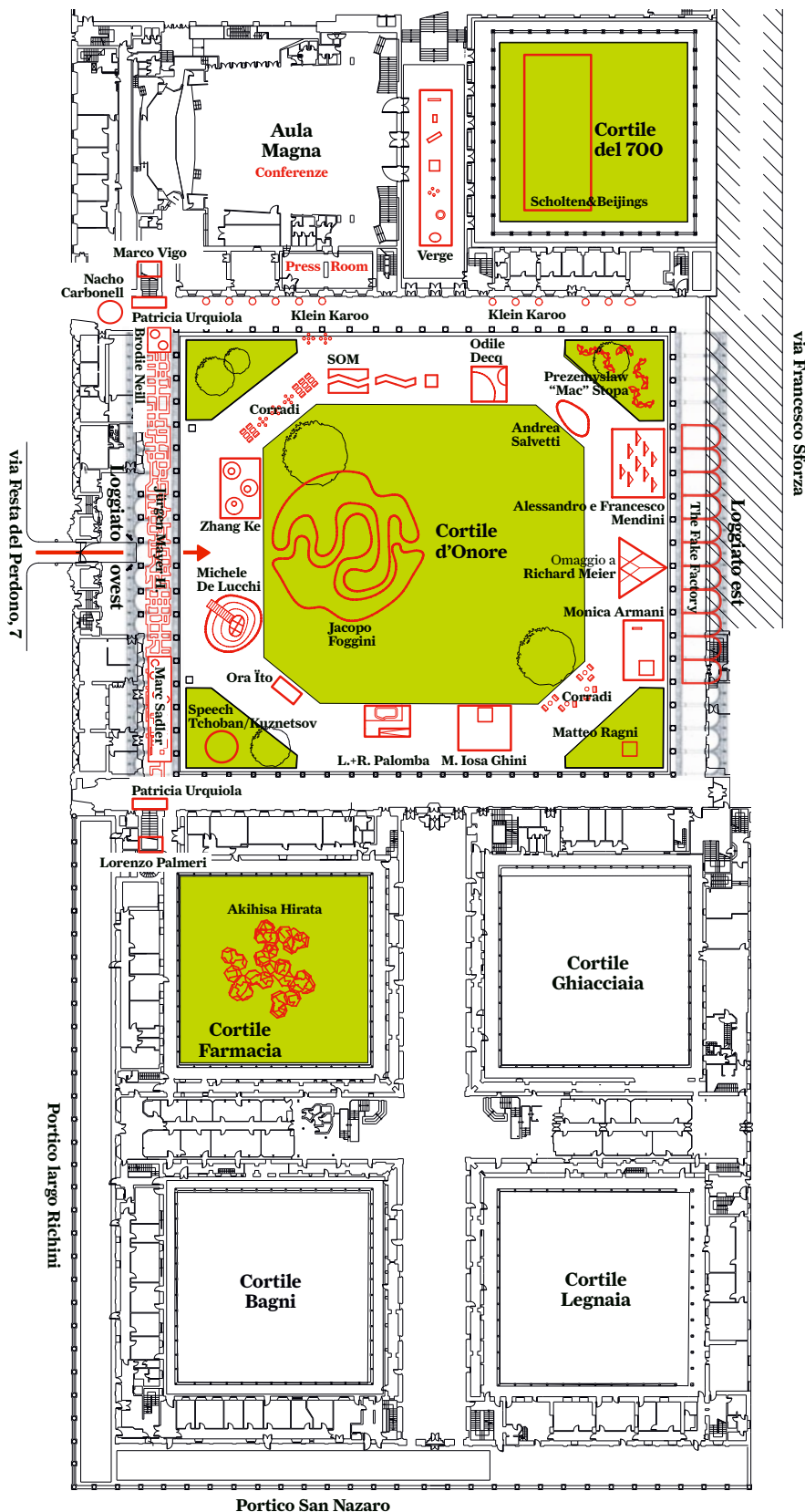
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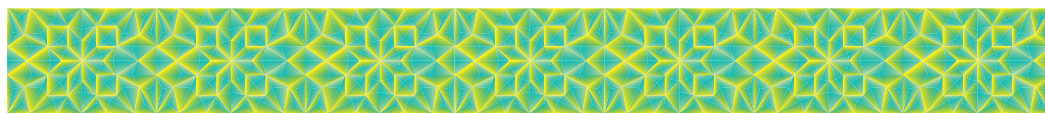


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The "Università degli Studi" of Milan

Established in 1924, today Milan University is made up of **nine Faculties** with more than **140 study programmes** between first and second level, **20 doctorate schools** and **66 specializing schools**. It is the **only Italian university to be part of LERU (League of European Research Universities)**. Among the most recent realizations there is **Centro APICE** (Archives of word, image and editorial communication), where are preserved book funds of great value for the studies on the history of printing and publishing, whose national epicentre is Milan.

L'Ospedale Maggiore, now the State University of Milan

This monumental hospital building, popularly called **Ca' Granda** (great house) by the inhabitants of Milan, was established in **1456** by Francesco Sforza, Duke of Milan, and his wife Bianca Maria to gather in one large building the many small hospitals that had been built in various parts of the city. The project was assigned to Tuscany born Antonio Averlino, called **Filarete (1400-1469)**, who described it in detail in his famous "Treaty of Architecture", and envisaged the construction of two large four-sided buildings separated by a large main courtyard, surrounded by a four-sided portico on two floors. Two-floor porticoes also surrounded the four minor courtyards in which each four-sided building was divided, like a cross. The project of the building (**surface area of 43,000 square metres**) was carried out in various stages, following bequests and donations, but especially the popular contribution of a special jubilee called the Day of Pardon and celebrated on the 25 March of each odd year with a generous distribution of indulgences. The **first stage** of the works, followed by **Filarete** (ground floor) until his death in 1469, continued with Milan born **Guiniforte Solari** (second floor) and then with **Giovanni Antonio Amadeo**. The **second stage** of the works began in **1624 (17th century)**. The main courtyard, inherited by Filarete, was finished based on the designs of **Giovanni Battista Pessina**, soon supported by **Francesco Maria Richini, Fabio Mangone and Giovanni Battista Crespi**. The baroque front and the church of SS. Annunziata were built. On the front along Via Festa del Perdono Richini re-utilized the windows with two lancets and on the inside presented again the stone decorations made by **Giovanni Antonio Amadeo** which had belonged to the portico wing that had been demolished to build the new large courtyard. The **third stage** included the years **from 1797 to 1804**, during which **the three internal courtyards of the second quadrilateral** were built and **the left part of the wide façade** was completed. The hospital functions were then passed onto the halls of nearby Policlinico and, in 1939, to the Niguarda Hospital; so that the Ca' Granda was adapted to become the headquarters of the **Dean's office of the State University**. The **left wing (late 1700s)** features a sober Neoclassical design. The **front (283 metres long)** is marked by three volumes that precede the two side quadrilaterals and the main courtyard in between. The **right wing (15th century)** is fully covered by **red brick** and consists of the portico built by Filarete which stands on a tall base, and of the upper floor built by Solari, pierced by elegant windows with two lancets, underlined by a continuous fascia with rich earthenware decorations. The **main body (17th century)**, follows on the design of the 15th-century building and features the grand **Baroque gate by Richini**, flanked by niches with the statues of Saint Charles and Saint Ambrose. The **grand main courtyard is surrounded by a four-sided portico, on top of which stands the ethereal open gallery**. In the side of the courtyard opposite the entrance there is the small **church of SS. Annunziata**, built in the 17th century by architects **Richini, Pessina and Mangone**. The **four small courtyards of the Filarete building** in the **right wing** were long ago restored. The first, built by Solari in 1467 and called in the past "**the grocery**", is a four-sided portico with an open gallery on top standing on elegant marble columns. It is followed by a second courtyard called "**the women's Baths**" (1473), and by a third courtyard, called "**the Giazzaia**" (Ice-House) (1468). The last of the four small courtyards is called "**the Woodshed**". The current situation is the result of the **significant restoration started in 1953** on the project of architects **Piero Portaluppi and Liliana Grassi**.

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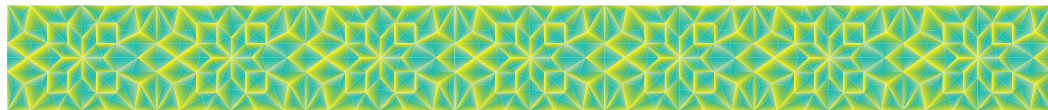
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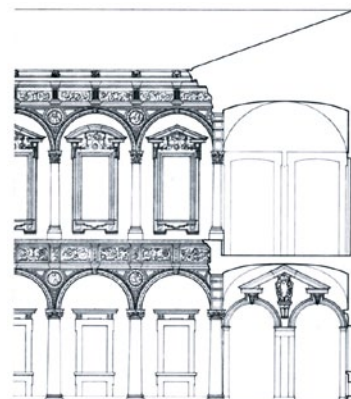
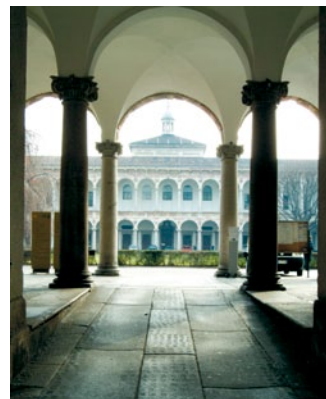
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Entrance Portico Cortile d'Onore - Scalone d'onore Loggiato Ovest
Section of Loggiato Ovest



1st floor - Loggiato Ovest

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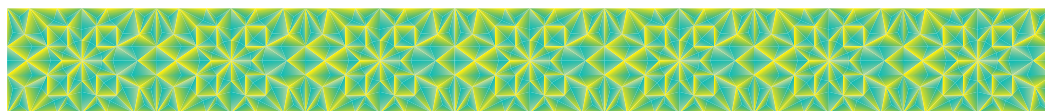
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Cortile dei Bagni



Portico del Richini (internal view)

MONDADORI
INTERNI

Co-Producers



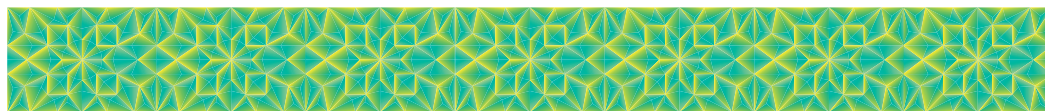
BEOPEN
CREATIVE THINK TANK

Application
Android



Application
iPhone/iPad





Patronage

Milano



Comune
di Milano

Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milano **(16-28 April 2012)**

CO-PRODUCER

BE OPEN

BE OPEN is a **creative think tank whose mission is to promote people and innovative ideas**. It is a cultural and philanthropic initiative that aims to help the present and future gifted individuals in the arts, education, design, business, and the media, asking them to imagine and then build **solutions for the future**. Behind the creation of BE OPEN stands an international team joining **Elena Baturina**, the most successful Russian businesswoman, entrepreneur, celebrated maecenas and philanthropist.

BE OPEN is an open communication space, a bridge between the international great minds of our time and the new, promising, young generations **in Europe, Russia and the rest of the world**. It is designed to provide and promote the best conditions for their joint endeavors.

As a long-term **multidisciplinary**, multi-faceted project, BE OPEN will host a system of **conferences, competitions, exhibitions, master classes, cultural and art events**. **The key project, that will act as catalyst, will be a series of international conferences with creative leaders of the 21st century**, hosting **personalities and entrepreneurs** who will showcase the projects that made them world famous. Alongside these, **fresh start-ups** will be invited to present their innovative ideas. Both will be able to seek support from BE OPEN to realize their projects.

Today's urban creative hubs - **Milan, London, New York** - are earmarked for the **initial sessions of BE OPEN events**. The topics for discussion will be related to current and future social, environmental and economic needs.

The umbrella theme of the inaugural events at **Milan's FuoriSalone 2012** is **"BE OPEN to the future"**.

The events are realized in collaboration with INTERNI magazine.

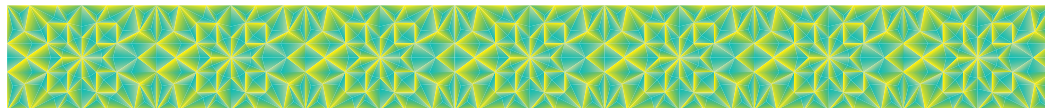
The **three monographic BE OPEN conferences**, in partnership with INTERNI LEGACY, will confront on specific and transversal reflective themes, devoted to finding innovative solutions for tomorrow's world in education, architecture, urbanism and design, art, fashion, innovation, web and publishing industry.

The speakers invited are leading **progressive thinkers from all fields** - professors, sociologist, architects, urbanists, designers, cinematographers, artists, journalists, writers, editors and entrepreneurs.

Location: **Aula Magna** of **Università degli Studi di Milano**, on **April 17th, 18th and 19th**. Each conference will allow a glimpse into the future, in line with the INTERNI LEGACY project which offers a perspective on socio-cultural phenomena. Each conference will be presented and coordinated by the well known Sociologist and Writer Francesco Morace (Future Concept Lab) and high profile speakers will be involved.

Besides the conferences, BE OPEN will present, in the **hall of Aula Magna**, the **Exhibition Verge**, curated by **Elena Selina**. The exhibition will show some artworks by contemporary Russian artists and will last for the duration of Interni Legacy installation, **16th to 28th April**.





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CO-PRODUCER

MINI

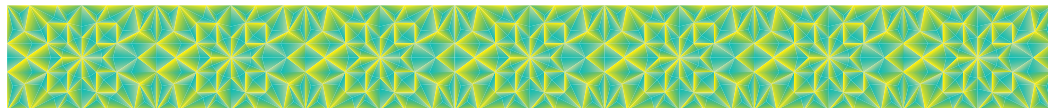
Besides being a car, for many people MINI is a world made of emotions, passion and fun. **Innovative design and the aesthetic solutions**, that have always winked at the fabulous **sixties**, make MINI a definitely unconventional car and a unique and desirable model. This is also true of the new MINI Roadster, the sixth model of the present range of the British premium automaker, and the first open two-seater in the history of the brand. Interpretation of a compact roadster in the typical MINI style brings new impulses to the compact car segment. The powerful motors and sophisticated trim technique, precisely adjusted for the specificities of the roadster model, guarantee the usual go-kart feeling. Since **August 1959**, when the first Mini was designed by **Issigonis**, until now, a lot has changed in the field of technology, creative languages and daily life. Presented to the world market at the **Paris Motor Show** in **September 2000**, the real heir “**made by BMW Group**” is a natural evolution of the MINI world, however keeping its original spirit and marked personality. Over 50 years from its debut, the MINI by BMW Group has the same **chic yet gritty and sporting look** as the renowned MINI. Relying on its history and aware to “**be unique**”, MINI has always been concerned with design culture and what is part and expression of it. In Italy and worldwide, beyond market-oriented initiatives, MINI has started to connect with people sharing the same passion for creativity and stylistic research and, through the launching of **MINI Space**, has created a virtual meeting place for a whole community of MINI lovers and not only, with the well-defined purpose of fostering the contact among creative people.

MINI and design

Since 2004 MINI is partner of **Interni** on the occasion of the Milan Design week and this year, too, it takes part in **Interni Legacy**, the event organized for FuoriSalone 2012. In 2011 it was co-producer of **Interni Mutant Architecture&Design**, the event-show staged in the courts of Università degli Studi in Milan, to which MINI contributed presenting MINI Sintesi, an artistic transposition of a principle that fully describes the MINI family.

MINI & Triennale Creative Set is a space for creativity and experimentation opened in March 2009 to enrich the supply of the Triennale Design Museum, an institution MINI is an Exhibition Partner of since the beginning.





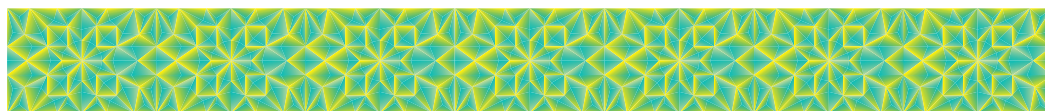
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Co-Producer
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Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

INSTALLATIONS

CORTILE D'ONORE

Surface

by **ALESSANDRO** and **FRANCESCO MENDINI** with **ELEGANT LIVING**

Belvedere

by **MICHELE DE LUCCHI** with **LISTONE GIORDANO**,
MARZORATI RONCHETTI and **PUBLISTAND** - lighting **ARTEMIDE**

XL Wood

by **MONICA ARMANI** with **PROVINCIA AUTONOMA DI TRENTO** - lighting **Luceplan**

3D X1 3D X1 Multi Slice View

by **ODILE DECQ** with **FIANDRE** - lighting **Linea Light Group**

Flysch

by **JACOPO FOGGINI** with **MAIP**

Quattro Punti per una Torre

by **MASSIMO IOSA GHINI** with **FMG FABBRICA MARMI E GRANITI** - lighting **iGuzzini**

Tribute to **RICHARD MEIER** with **ITALCEMENTI i.lab**

Eau Vive

by **LUDOVICA+ROBERTO PALOMBA** with **PAYANINI**, **ZUCCHETTI LKOS** and **Tectona**

One - Into the Void

by **SOM - SKIDMORE, OWINGS & MERRILL**
with **CARRARA MARMOTEC** - Franchi Umberto Marmi, Gemeg, Il Fiorino,
Italmarble Pocai, **Marmi Carrara**, **MT&S**, **Sagevan Marmi**, **Sam**, **Savema**-
e **Antonio Lupi**, **Jove**, **Sampietro 1927**, **Up Group**
lighting **MARTINELLI LUCE**

Flow

by **PRZEMYSLAW "MAC" STOPA** with **SAMSUNG CHEIL INDUSTRIES**
lighting **Linea Light Group**

Architect's Eye

by **SPEECH TCHOBAN & KUZNETSOV** with **TALTOS**

Village Mountains

by **ZHANG KE/STANDARDARCHITECTURE** with **CAMERICH** - lighting **iGuzzini**

CORTILE DELLA FARMACIA

Photosynthesis

by **AKIHISA HIRATA** with **PANASONIC**

CORTILE DEL 700

Colour One

by **SCHOLTEN&BAIJINGS** with **MINI**

HALL AULA MAGNA

Exhibition Verge

curator **ELENA SELINA** with **BE OPEN**

LOGGIATO EST

Colour Design

THE FAKE FACTORY with **DEBORAH MILANO**





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ALESSANDRO and FRANCESCO

MENDINI. Alessandro Mendini was born in Milan in 1931. As a young boy he lived in a house designed by Piero Portaluppi, surrounded by the charm of paintings by Savinio, Severini, Campigli, Morandi, and many more authors which were part of his relatives' collection of modern painting. That visual environment was crucial for his forming. Graduated in architecture, his direct references were Rogers, Nizzoli and Gio Ponti. Interested in writing and theorizing, besides designing, he has been the editor of the magazines "**Casabella**" (1970-1976), "**Modo**" (1977-1981) and "**Domus**" (1980-1985; 2010-2011). This job, carried out in parallel with his job at Studio Alchimia, which he shared the whole experience with, led him towards a radical design, a neo-modern architecture and an **over-stylized, colour-based, symbolic and problematic approach to the project**. Since then he has carried out a fabulous world of objects, furniture, prototypes, products, paintings, written texts, settings, installations and often intertwined, complex, controversial, paradoxical, ironic and literary situations. He works with many companies and as **consultant for several industries**, even in the Far East, to plan their design and image. He's **honorary member** of the **Bezalel Academy of Arts and Design in Jerusalem**, and was awarded the **Compasso d'oro** for his designs in **1979** and **1981**; also, he is "**Chevalier des Arts et des Lettres**" in France, he received an honour from the **Architectural League, New York**, the **honorary degree from Politecnico di Milano** and **Ecole normale supérieure de Cachan in France**: he is honorary professor at the **Academic Council of Guangzhou Academy of fine Arts in China** and received the honorary citizenship from the city of **Gwangju in Korea**. His works are displayed in many museums and private collections worldwide. In **1989**, together with his brother **Francesco**, he opened the **Atelier Mendini in Milan**.

Francesco Mendini, architect, born in Milan, started working at Nizzoli Associati with architecture projects, then he also focused on the industrialization and engineering of buildings and is consultant for several research institutes. At the Atelier, he is responsible for the entire coordination, and particularly of architecture projects and display design. Atelier Mendini has carried out **many architectures and large interiors worldwide**. Atelier is a lab, a **workshop for design craftsmanship**, where the exploration of visual languages, aesthetics and psychology is conducted in a realm of poetry that aims to contrast the violence of the world. The latest architectural project in Milan is Bovisa - Tech, in Bovisa district, finished in 2010 for Tararossa and Taragiella, real estate promotion companies.



Ph. Cristina Pica





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Surface

by **ALESSANDRO** and **FRANCESCO MENDINI**
with **ELEGANT LIVING**

Concept

Legacy: everything new is also tradition. The forms of today exist as the swinging of a pendulum between past and future, so the project **Surface** is also an **oscillating figure**. It can be interpreted as an instant document, wrested from the duration of time. A **large sculpture like a backdrop for the Cortile Centrale, creating a set** visitors can walk through, amidst the nine surfaces and arches of the historic portico. **Morning, afternoon and night generate lights, shadows and different effects on the installation**, in an evocative sequence of the typical characteristics of each surface. From up close or from far away, the image of the installation appears as **an icon**, to represent a **pure, light aesthetic**.

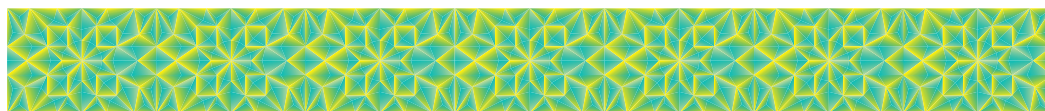
Project

Nine vertical surfaces rise upward, like theatrical wings. Their contour is undulated and expresses an idea of ascent, a **dynamic hypothesis**. **Each of the nine surfaces has its own colors and ornaments**. They are all made with a precise high-tech building material, the **transfer-print wooden flooring** produced by Elegant Living, a Chinese company that implements production from the forest to the finished product. The decorations are the start of a new catalogue for this flooring material. **A new type of wood born precisely with this installation** in the historic setting of the Ca' Granda in Milan.

Elegant Living

The material supplied for the installation is a **digital inkjet print on plywood** (with **Chinese birch** veneer, a 1 mm laminate applied with class E glue on **eucalyptus plywood** with a thickness of 14 mm), coated with polyurethane, and obtained through UV-curing by Elegant Living. Production capacity and international expertise, avant-garde structure and constant research to achieve innovation are the strong points of Elegant Living, a company that **has produced wooden floors for over 14 years** and is able to respond to national and international needs in terms of both quality and quantity. The firm is part of the **Samling Group, a Malaysian company listed on the Hong Kong Bourse**, with which it shares a resource of **sustainable forestry of 4 million hectares**. With over 2400 employees, it has a constantly increasing overall production capacity of over 22 million square meters per year. Elegant Living is **one of the first companies in China to achieve FSC qualification** and to obtain certifications of ecosustainability, including CARB, EC, ISO. The company has received many national and international prizes for its products and projects.





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A.m
2012

Cortile d'Onore

installation **Surface** (10,54 x 7,64 x h 11 max m; tower Ø 2,05 m)

project by **ALESSANDRO** and **FRANCESCO MENDINI**

with **ELEGANT LIVING**



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MICHELE DE LUCCHI was born in **1951** in **Ferrara** and graduated in architecture in Florence. He was a prominent figure in movements like **Cavart**, founded at the beginning of the seventies, **Alchimia** - the first product he designed goes back to 1978, and **Memphis**, in 1978. **In 1990 he founded Produzione Privata**, a small-scale company concern through which Michele De Lucchi designs products that are made using artisan techniques and crafts. For **Olivetti** he has been **Director of Design from 1992 to 2002** and he developed experimental projects for Compaq Computer Corporation, Philips, Siemens and Vitra. De Lucchi has designed lamps and furniture for the most known Italian and European companies, such as Unifor, Poltrona Frau, Alias, Artemide, Caimi, Design Gallery and Listone Giordano.

He designed and restored buildings in Japan for **NTT**, in Germany for **Deutsche Bank**, in Switzerland for **Novartis**, and in Italy for **Olivetti, Piaggio, Poste Italiane**.

In 1999 he has been appointed to renovate some of **Enel's** (the Italian Electricity Company) power plants. For **Telecom Italia, Hera, Intesa Sanpaolo** he has collaborated to the evolution of the corporate image, introducing technical and aesthetic innovation into the working environments. He has taken care of numerous art and design exhibitions and has planned buildings for museums as **Triennale di Milano, Palazzo delle Esposizioni Rome** and **Neues Museum Berlin**, the Gallerie d'Italia in Milan, the **Fondazione Cini** in **Venice**. In the last years he developed many architectural projects for **private and public clients in Georgia**, as the **Ministry of Internal Affairs** and the **Bridge of Peace in Tblisi**, unveiled between 2009 and 2011. Selections of his products are exhibited in the most important design Museums in **Europe, United States and Japan**. Many are his international acknowledgements: **in 2000** he was appointed **Officer of Italian Republic** by President Ciampi, for services to design and architecture; **in 2001** he has been nominated **Professor at the Design and Art Faculty** at the **University in Venice**; **in 2006** he received the **Honorary Doctorate from Kingston University**, for his contribution to "living quality". **Since 2008 he has been Professor at the Design Faculty of the Politecnico of Milan** and Member of the Accademia Nazionale di San Luca in Rome. In **2009** he received the **Golden Fleece Order** and in **2010** the **Presidential Order of Excellency by President of Georgia, Mikheil Saakashvili**. The **aMDL S.r.l.** studio is in **Milan and Rome**.



Ph. Giovanni Gastel





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Belvedere

by **MICHELE DE LUCCHI**

with Philippe Nigro

with **LISTONE GIORDANO, MARZORATI RONCHETTI** and **PUBLISTAND**

lighting **ARTEMIDE**

Concept

A belvedere for Ca' Granda to observe the diversities of the world. Belvedere means a **point of observation** but also seeing beautiful things; i.e. **to choose in the world what deserves to be seen, and to indicate it to others**. Belvedere is a place to gaze at the world, but it is also the world itself, the object of our viewing. In the haste of the days of the FuoriSalone, the installation represents a **little island of reflection**, on which to ascend to the top, lean on the railing halfway up, or sit on the ground, touching the **precious wood** which is like a path, accompanying the visitor from the beginning to the end. The belvedere looks toward the installation of decorated wood by Alessandro Mendini, making it clear that this very ancient material has **two faces, that of tradition and that of technology**, the aspect of delving deeper to find its inner nature, and that of letting itself be shaped by man. The colors of the Cor-ten steel and the treated ash wood have a lot to say about the legacy of materials: the beauty of **nude, defenseless material, material that changes in time** and with human passage.

Project

Structure in **waxed black iron**. The same material is used for the parapets and steps, and for the kiosk on the upper platform of the belvedere where the black iron, just 2 mm thick, displays the **iridescent effects** caused by its working with presses, enhancing the whole installation. The flooring of the access bridge and the **whole structure is in solid thermo-treated ash**. The routes are indicated by NAIADE 55 R **walk-on spotlights**, with monochrome LED fixtures built into the floor. The architecture takes form with four overlaid bases in phenolic OSB, solid panels composed of oriented strands bonded with phenolic resins.

Listone Giordano

The leading brand of Gruppo Margaritelli, a worldwide synonym for excellence in the production of **wooden floors that combine technology and design**. For all those who seek quality and natural beauty in their homes, also in outdoor zones, through the use of unique products.

Marzorati Ronchetti

A **'tailor of metal'** founded in Cantù in **1922**, the company works with some of the most important creative talents on the Italian and international scene, including Norman Foster, Ron Arad, Mario Bellini, Antonio Citterio, Thomas Heatherwick, Peter Marino, Italo Rota and many others. **Art, design, architecture: ninety years of research**, on the highest professional level.

Publistand

A brand of the Allestitimenti network, active since 1968 in the field of **design and installation of exclusive structures and trade fair stands**. Publistand offers innovative settings of great aesthetic and communicative impact, for both indoor and outdoor applications.

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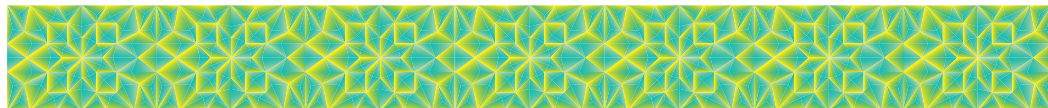


Application
Android



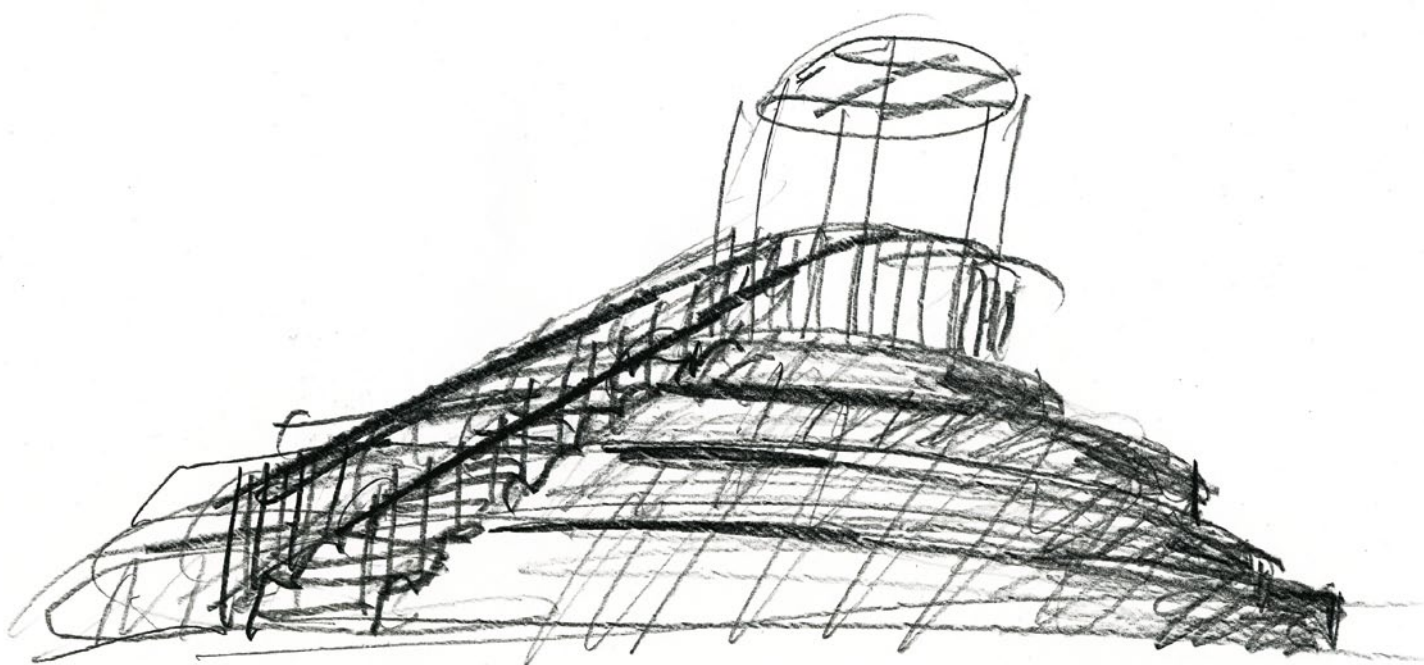
Application
iPhone/iPad





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Cortile d'Onore

installation **Belvedere** (7,065 x 6,866 x h 4,35 m)

project by **MICHELE DE LUCCHI**

with **Philippe Nigro**

with **LISTONE GIORDANO, MARZORATI RONCHETTI** and **PUBLISTAND**
lighting **ARTEMIDE**



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MONICA ARMANI was born in Trento in 1964.

After graduating in architecture, she started working at the practice of his father Marcello Armani, an extraordinary and prolific rationalist architect, while making stages and collaborations abroad to enrich her working experience with international cooperations.

In **1996 Monica and her husband Luca Dallabetta established the brand Monica Armani** with the first furniture collections especially oriented to the contract segment and in 2000 they set up their own company. Later the entrepreneurial and planning experience led them to work with the most renowned firms in the design sector. At that time **Project 1** met with great success, a self-produced line of tables in several sizes marked by a pure design and strong innovative contents, that helped the brand Monica Armani to **make a name for itself on the scene of contemporary design**. Then came some considerable

international supplies ad hoc designed for museums and galleries like the Centre Pompidou in Paris, the Museum of Science in London or the Museum Het Valkhof in Nijmegen, Holland. Progetto 1 started a trend followed by many firms afterwards and still fashionable nowadays: **a timeless system**. In 2005 the project was transferred to B&B Italia, to meet a stronger and stronger need to explore and cover all fields of planning. Monica Armani's designs are carried out by some of the most renowned companies in the industry: B&B Italia, Boffi, Davide Groppi, Gallotti & Radice, Lualdi, Molteni&C, Moroso, Mutina and Poliform, among others. Besides dealing with industrial design, Studio **Monica Armani has followed architecture projects**, renewal and interior decoration of hotels, private residences, fair stands and retail shops, marked by a masterly and original use of light and the invention of striking specialities, including the important cooperation with the department store Coin (piazza 5 Giornate, Milan), where her **installation-ceiling Clouds** features a source of light formed by a number of "clouds", luminous volumes that change colour. In 2011 she takes part to Jean Nouvel project for the renovation and transformation of the **former cinema Excelsior** in department store, downtown Milan, Studio Monica Armani **invents a place**: the seven stories of the building turn into one space system.





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XL Wood

by **MONICA ARMANI**

with **PROVINCIA AUTONOMA DI TRENTO**

lighting **Luceplan**

Concept

Legacy. The installation XL Wood creates a place where **materials of memory, tactile sensations and observation combine in a single experience**. Small and big ideas to update ancient materials, protagonists of sustainability for the architecture of the future. **Rigorous forms, simple wood and stone materials** are used for the installation. The “power” of the proportions and materials creates the first relationship with the observer. The work hosts the visitor on its base, made with porphyry scrap. **The visitor approaches the graphically sculpted wooden monolith and discovers openings through which to observe the details** of the Cortile d’Onore of Ca’ Granda, thanks to a game of mirrors. The observer is thus encouraged to take a moment to **reflect and think about the architecture of this place and its legacy**. Openings to look through, viewing the details of three-dimensional work, the contact with an ancient material like wood. When the evening comes the game of mirrors is inverted, making little flashes of light emerge from the openings. And the installation comes alive for the night.

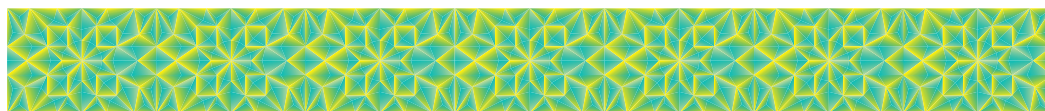
Project

XL Wood is a **hollow monolith made with X-LAM lamellar wood panels in large sizes**, protagonists of the new life of wood in construction. The **panels are worked with pantographs** for very easy sculpting of the material, shaping them to match the project, in pieces up to 16-24 meters in length. The panels are **graphically sculpted with bas-reliefs at irregular intervals**. Each relief is perforated, penetrating the volume with a square rotated gradually as it rises, with respect to the center. This creates **openings at different angles, face by face, pointed at different portions of the surrounding building**.

Provincia autonoma di Trento

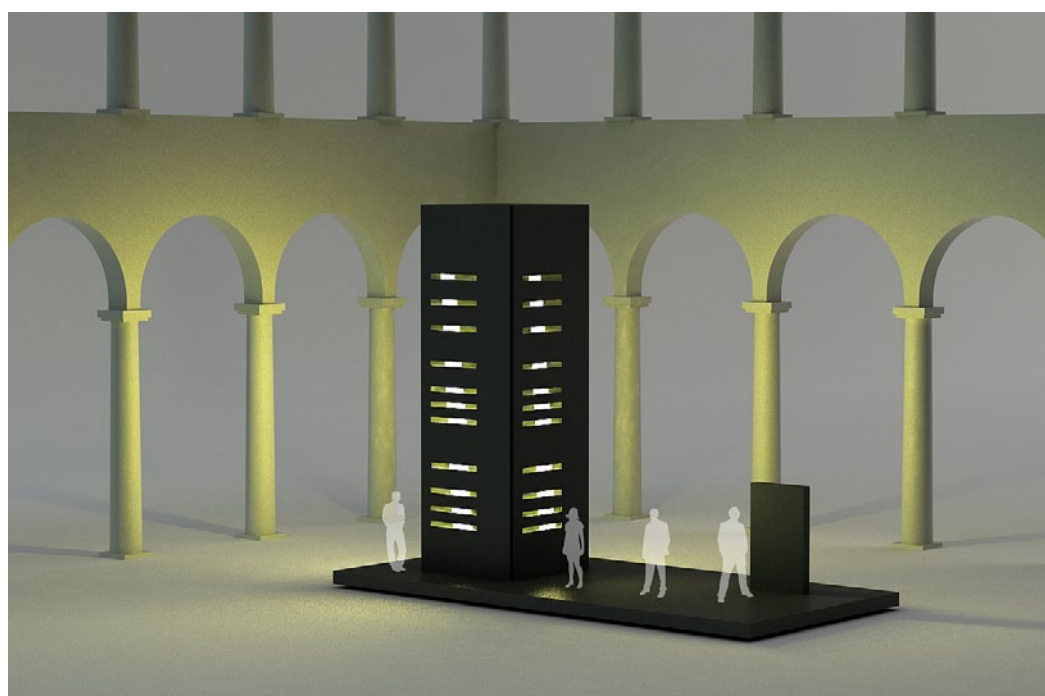
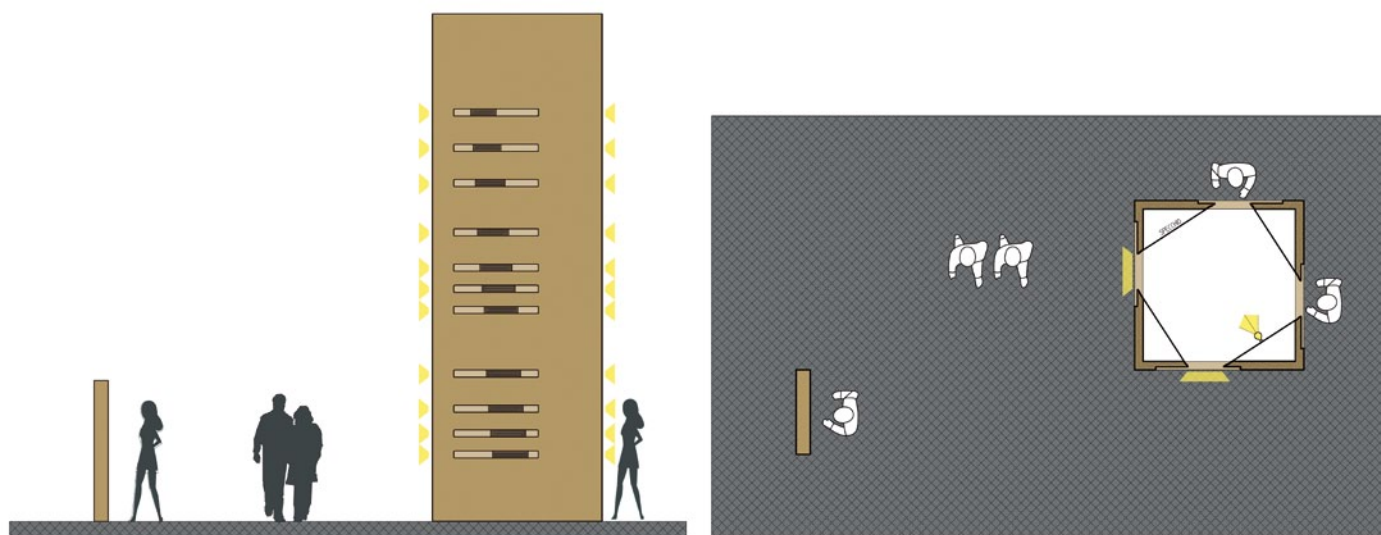
Provincia Autonoma di Trento at Legacy: the title of the event seems like a perfect subtitle for the activities of the Province. **PAT safeguards the territory’s historical roots and encourages research and innovation for sustainable growth**. In this perspective, **wood takes on a new dignity**, becoming the protagonist of a chain of supply and production for new types of construction. The best way to respond to the crisis of the sector is to focus on innovation and product quality. This is the context in which the quality trademark has been launched for wooden buildings “made in Trentino”, ARCA, an acronym for Architettura Comfort Ambiente.





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Cortile d'Onore

installation **XL Wood** (base 6 x 9,6 - tower 2,4 x 2,4 x h 7,2 m)

project by **MONICA ARMANI**

with **PROVINCIA AUTONOMA DI TRENTO**

lighting **Luceplan**



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ODILE DECQ, was born at Laval, France in 1955, and **graduated in architecture** at U.P.6 in Paris in 1978. In 1979 she followed a course at the Institute of Political Studies to **specialize in town planning**. That same year she **opened her own practice with Benoît Cornette**. In 1990 they designed their first significant work, the Headquarters of the **Banque Populaire de l'Ouest in Rennes**, a building that won many prizes and gave them international fame. They took part in **many public competitions** and received several accolades. So they were entrusted to plan the **viaduct and motorway of Nanterre**, the Centre National Aménagement Structure Exploitations Agricoles in Limoge, the stand of the **stadium of Orléans**, the faculty of Economic Sciences and the **Library of Nantes**, the **harbor of Gennevilliers** along the Seine. Their studies were crowned with the **Leone d'oro at the Venice Biennial of Architecture in 1996**.



In 1998 they won the competition for the construction of the third harbour of the city of Rotterdam. After the tragic **death of Benoît Cornette in 1998**, Odile Decq had to run the **Studio ODBC** alone. Her profile on the international scene was further consolidated by the success obtained with the carrying out of the Museum of Contemporary Art in Rome, the **Macro**, opened in **May 2010**. Her recent works include the study for a **third City Bridge in Rotterdam**, a 44 m sailing boat for **Wally**, the study of three experimental glass villas at Carantec (France), the **Art Hôtel in Beijing** (China), the restaurant of the **Opéra Garnier in Paris**, the **Frac Museum in Rennes**, Brittany, that is going to open next June and the **Geological Museum in Tangshan**, Nanjing, China, that should be completed by 2014. As from the year **2000**, when she won the competition for the interior design of the Paris-based Unesco, ODBC has **increased its activity in the field of design**. At the same time **Odile Decq started in on teaching**. She's the principal of the École Spéciale d'Architecture in Paris and visiting professor in several foreign universities including the prestigious Columbia University in New York. She was appointed **Commandeur des Arts et Lettres** in 2001, member of the Académie Française d'Architecture, **Chevalier Legion d'Honneur** in 2003, Honorary International Member of the Royal Institute of British Architects RIBA, London UK in 2007, Honorary member of the National Society of Architects and Officer of the "Ordre du Mérite", Paris, in 2012. The inauguration of Frac in Rennes will be in July.





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Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

3D X1 Multi Slice View

by **ODILE DECQ**

with **FIANDRE**

lighting **Linea Light Group**

Concept

A viewpoint is both a focal point and a point in focus. Geometrically speaking, it is **a cone that open from the eye of the observer in the direction of the thing being observed**. In this case the cone is described and visible, cut into the sequence of high technical porcelain slabs; the observer approaches and can observe the identified subject. **The porcelain stoneware slabs usually used for floors and facades become a perceptible volume thanks to a series of very thing pieces**: each sheet is like a perspective plane in a three-dimensional view, that dissects the subject, observed in layers to reconstruct its form.

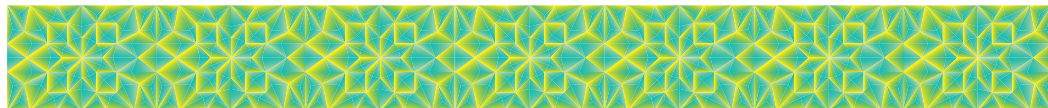
Project

The installation is a tribute to the Treatise on Architecture of Filarete, whose work stands out for the use of the plane and proto-perspective: the insertion of the cone in the series of vertical stoneware surfaces offers visitors a **new view of the space**. Combining 31 slabs with a thickness of 6 mm, the installation offers visitors **a different perception of the object in relation to the vantage point**. The sections, 15 cm from each other, form a cube of 4.5 meters on each side: **an invisible cone diagonally pierces the object, creating a contrast between solid and void**. The new oblique perspective aims the gaze at a new vanishing point: combining the flat surface and the volume, the **layered composition creates different effects of materiality** depending on the vantage point, and the object is perceived in different ways: as expanding volume when the planes accumulate, and as a sort of immaterial presence when the view of the polished surfaces prevails.

Fiandre

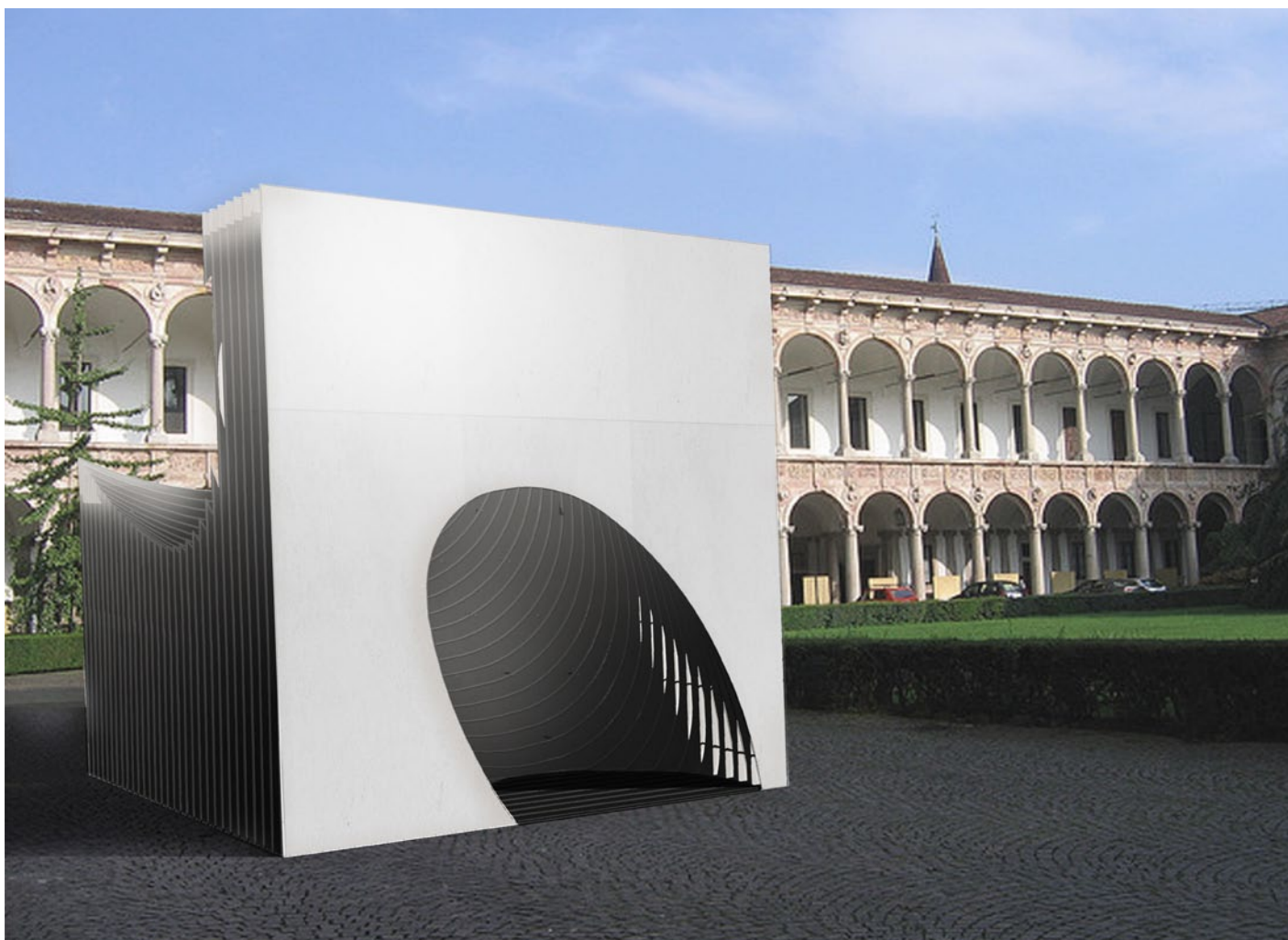
One of the most important companies in the production of high-quality porcelain stoneware, Fiandre Architectural Surfaces was already a leader in **the sixties** for its innovation, high-tech content and avant-garde vision. The first firm in the sector to believe in porcelain stoneware, it has established a place on all markets over the years. **Quality, expertise, capacity to innovate and constant focus on environmental issues** are the key terms of Fiandre Architectural Surfaces, thanks to in-depth research to create excellent products starting with the purest raw materials. The evolution takes concrete form in the launch of a new ceramics generation, with the **ecoactive materials Active Clean Air & Antibacterial Ceramic™** and with **Maximum**, pure porcelain stoneware in the format 3x1.5 m. Since May 2011 Fiandre Architectural Surfaces is the Group that controls the companies Iris Ceramica and FMG Fabbrica Marmi e Graniti.





Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**



Cortile d'Onore

installation **3D X1 Multi Slice View** (4,5 x 4,5 x h 4,5 m)

project by **ODILE DECQ**

with **FIANDRE**

lighting **Linea Light Group**



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JACOPO FOGGINI, defines himself as an explorer crossing art and design, beyond the limits imposed by the conventional branches of learning. His evocative works combine a refined poetic feeling and the revolutionary use of an ordinary material, as a rule meant for the manufacture of car reflectors, in the field of art in a harmonious way: **methacrylate**. After his debut in 1997, with an **installation at Romeo Gigli's**, the phases of Jacopo Foggini's career were also marked by the opening of his own gallery, the carrying out of a book about his artistic production and the inclusion of his **luminous sculptures** in the permanent collections of some prestigious institutions, such as the **Haus der Musik in Vienna, the Museum of Decorative Arts in Montreal and the Gandhi Museum in New Delhi**. He carried out **Ofigea**, a sculpture for the event **Interni GreenEnergyDesign: a luminous snake 55 m long, (Re)fuse, a work made from workshop scraps**, and for FuoriSalone, within the event **Interni Think Tank**, he created "**Golden Fleece**", almost 200 m² large. For Edra, in 2010, he carried out the table **Capriccio** and the easy chair for indoors and outdoors **Alice**, through a straining of polycarbonate threads, that produce a free-standing shape. Still that year, he took part in the Moscow Design Week with Matrioska Super Hero a refashioning of the symbol of the Russian art par excellence set in a spherical mosaic of methacrylate with a 6 m dia. Foggini has been working with some of the leading architecture practices for many years to carry out designs nationwide and worldwide. His works are meant for architectures, hotels, museums, showrooms, private residences and public premises. At present he is working on several projects in France, Germany, Spain, Portugal, Middle East, Japan, Russia, China and in the US.



Ph. Hugh Findlater

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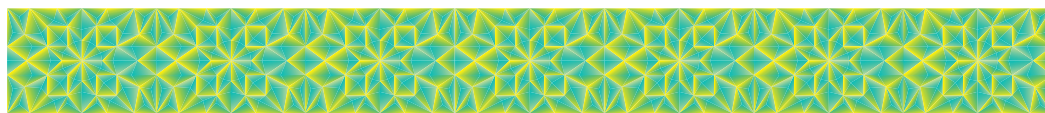
BEOPEN
CREATIVE THINK TANK

Application
Android



Application
iPhone/iPad





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Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

Flysch

by **JACOPO FOGGINI**

with **MAIP**

Concept

Legacy. Link, heritage, **bequest.** Of all the synonyms the latter conveys the sense of the installation best, bringing out the **deep meaning of the link between past and future.** Yellows, reds, blues and greens belong to the geological domain of sedimentary flysch, reminding us of the proto-historical hues of a Minoan palace: **the colors of the sinuous course of a river, a trail for the gaze where the straight line is no longer the shortest path between two points, but a crossing of colored rectilinear bands.** Between the two banks, an invisible bridge of those who observe, from above, the winding colors of the desert, the forest and the sea. The current that has eroded and shaped the provisional banks of the present is also invisible, with a force that comes from the past and moves toward the future. A path along which the value of tradition, the rituals of persons, the link with water and earth find a place; from below to above, band by band, like the terracing of a hillside to cultivate grapes and olives.

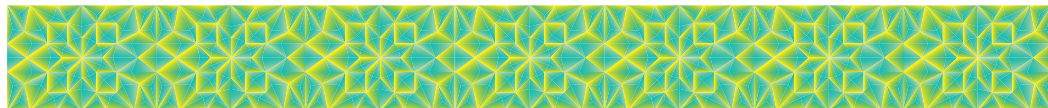
Project

The installation is composed of **1800 extruded modules** in polycarbonate produced by Maip. The measurements of each module are 45x35x20 cm. Combined, they look like a single piece. The total surface of Flysch is about 600 m2. The modules (nests) are shaped by hand in special vats of water. **The installation can be viewed from 360 degrees,** perceived as a whole from the upper loggia of the State University, where the chromatic complexities take on identity. **From every angle the composition evokes different images and memories.** The colors of Flysch are opaque coatings, except in certain bands that feature translucent and fluo tones. The lighting is done with a projection positioned on the loggia, perfectly inserted in the perimeter with very slight, almost imperceptible movements.

Maip

The Maip Group, standing for “Materiali, accessori e impianti plastici”, was founded in Turin in 1962. Today it is **a dynamic company, always very advanced in the area of research on innovative plastic materials to respond to the needs of a constantly evolving market.** The firm continues with a policy of constant updating through participation in projects for the future of polymers with important university centers and poles of technological innovation on a worldwide level. It also expands its range of special aesthetic effects and compounds with specific properties: 30 technopolymers treated with 2800 basic colors, 15,000 different formulations, 90 special effects, 5 exclusive technologies. In recent years the Group has **focused on a policy of collaboration with designer and styling divisions to propose original solutions, becoming a technical partner for the development of new applications.** The present growth strategy is orientated toward development of a vast range of renewable and biodegradable products, the Wired compounds, the polymers of the future and the most advanced technologies, with the Advanced line.





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Cortile d'Onore
installation **Flysch** (600 mq x 0,2h m)
project by **JACOPO FOGGINI**

with **MAIP**



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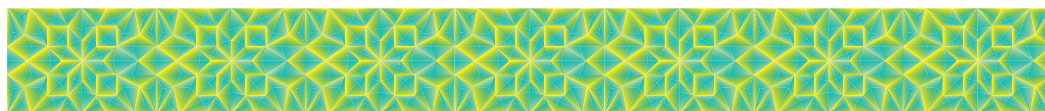
MASSIMO IOSA GHINI, was born in Borgo Tossignano in 1959, studied architecture in Florence and then graduated from Polytechnic Institute of Milan. Since 1985 he participates at the avant-garde of architecture and Italian design; he founded the cultural movement **Bolidism** and joined the **Memphis** group with Ettore Sottsass. In 1982 he designed for some magazine among which *Frigidaire* of Milan, *Alter Linus* of Rome and *Vanity*. In 1989 he began the collaboration with the Japanese lighting company **Yamagiwa** and in **Osaka** he received the **Keys to the city**. In the same year he set up his first art exhibition at the Inspiration Gallery in the Axis Building of Tokyo. Immediately afterwards, **in 1990**, he opened the **Iosa Ghini Associates in Milan and Bologna**.

He works on the design of **architecture, cultural and commercial spaces and chain stores**. He is also active in the field of theory with the participation in architecture and design conferences. Nowadays he holds conferences and lectures in various universities, including the Polytechnic Institute of Milan, the Domus Academy, the University of Rome La Sapienza, the School Elisava of Barcelona, the Design Fachhochschule of Cologne, the Hochschule für Angewandte Kunst in Vienna, Alma Graduate School of Bologna; and from 2008 he is Adjunct Professor at the Polytechnic of Hong Kong. His works can be found in various international museums. His projects have received important international awards, including the **Roscoe Award USA**, 1988; the **Good Design Award** in 2001, 2004, 2009, 2010 and 2011 by the Chicago Athenaeum; the **Red Dot Design Award** in 2003; the iF Product Design Award in 2011 and the IAI AWARD Green Design Global Award (Shanghai, China) in 2011. Among the most recent major projects are the **Ferrari Store in Europe, USA and Asia**; the multifunctional residential project in Budapest, **several hotels** in Europe (including **Budapest, Nice and Bari**) and the **airport areas** of the airline **Alitalia**. Furthermore, the **metro station Kröpcke Hannover** (Germany 2000), The Collection shopping center in Miami, USA, (2002), the **Galleria Ferrari Museum in Maranello**, Modena (2004), the **headquarters of Seat Pagine Gialle**, Turin (2009), and finally the **Casa Museo Giorgio Morandi** (2009), the **design of transport infrastructure People Mover in Bologna** (2010), and the latest **IBM Software Executive Briefing Center, Rome** (2010).



Ph. Enrico Basili per Dogma





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Quattro Punti per una Torre

by **MASSIMO IOSA GHINI**

with **FMG FABBRICA MARMI E GRANITI**

lighting **iGUZZINI**

Concept

A link between heritage and modernity, tradition and innovation, **exploration of the theme of continuity with the experience of the past, in the sector of the technology of materials and their development**, production and application. The idea of the installation is to use the **primordial concept of the monolith**, the solid block of stone that has always given rise to architecture and sculpture, **replicated through the use of large-format ceramic sheets finished like quarried stone**. "The monolith, the stela, the tower, ancestral typologies. The continuous surface, the skin that has no perimeter, every joint is a cost and a dispersion... the large FMG sheets have few joints. The poetic dream of man, the natural curve that materializes the border between interior and exterior. The complex inner metabolism, light and energy in symbiosis with the solid matter".

Project

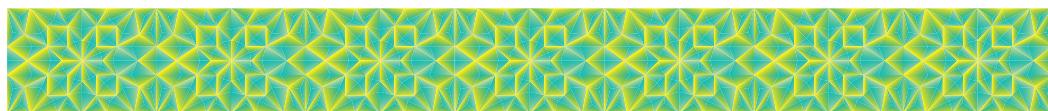
The tower has a structure covered in large ceramic sheets (3x1.5 m x 6 mm thickness), cut and finished by laser to reach a height of 9.22 m, underlining the sustainability of a material that is linked to tradition in the collective imagination. Its passage in the contemporary world is revealed by a curved cut on the high-tech sheets that permits viewing, in the heart of the installation, of a particular **decoration, made using LED technology, that creates a luminous grid of variable geometry, symbolically seeking continuity of past, present and future.** The glimpsed inner part is made with low-consumption LEDs that create a motion effect. The base is bordered by a balustrade in glass, lit by LEDs.

FMG Fabbbrica Marmi e Graniti

To construct according to nature is the motto of FMG Fabbbrica Marmi e Graniti, as reflected in its collections: a **responsible choice expressed in the production of technical ceramics**. FMG Fabbbrica Marmi e Graniti was founded to establish a dialogue with the world of architecture and design through products, offering a **wide range of ceramics for different uses**, from major works to small living spaces. FMG is able to offer the international market a material based on **exclusive technology**.

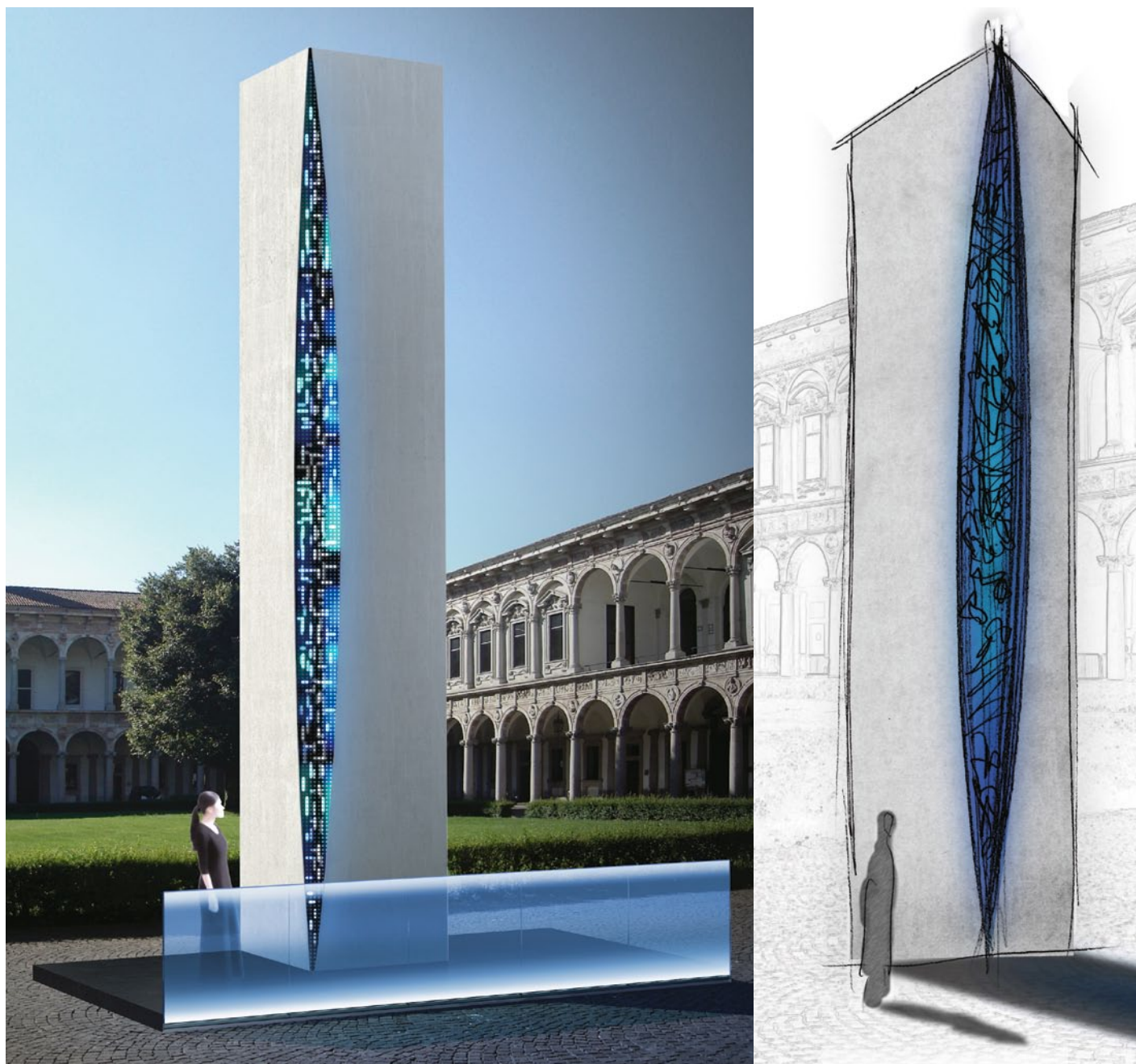
The finishing of marbles, granites and the finest stones can be reproduced on high-performance ceramic sheets. The FMG range includes over 80 varieties of sheets, in 14 finishes and formats, from the 3 x 1.5 m of the new Maxfine collection to the 30x30 cm of the more technical collections. The brand FMG Fabbbrica Marmi e Graniti, since May 2011, is part of Gruppo Fiandre.





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Cortile d'Onore

installation **Quattro Punti per una Torre** (3 x 6 x h 9,22 m)

project by **MASSIMO IOSA GHINI**

with **FMG FABBRICA MARMI E GRANITI**

lighting **iGUZZINI**



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RICHARD MEIER, after graduating in architecture at Cornell University, set up his own practice in New York in 1963. His professional activity includes some important projects in the US, Europe and Asia for Halls of Justice, town halls, museums, office districts, private residences. His most renowned works: the Getty Center in Los Angeles; The Jubilee church "Dives in Misericordia" in Rome; the High Museum of Art in Atlanta (Georgia, Usa); the Buildings on Perry Street and Charles Street in New York; the offices of Canal+ Television in Paris; the Museum of Contemporary Art in Barcelona; i.lab, Italcementi's Research and Innovation Centre in Bergamo. In **1984**, Richard Meier was given the **Pritzker Prize**, considered as the top honour in the field of architecture. In that same year he was chosen for the prestigious project of the **Getty Center** in Los Angeles, opened in December 1997 with critical success and very popular. The recent works carried out by Richard Meier & Partners are: **Gagosian Gallery in Los Angeles; Arp Museum in Germany; Museo dell'Ara Pacis in Rome; The Burda collection Museum in Baden-Baden; the Broad Art Center at UCLA;** the town hall of San Jose (California); the Coffee Plaza in Hamburg; the federal courts of Islip (New York) and Phoenix (Arizona); the Weill Hall, the centre of Sciences and Technologies for Life at the Cornell University, Ithaca, New York. In **1997** Richard Meier received the **AIA Gold Medal**, the highest accolade given by the American Institute of Architects, and still in 1997 the **Praemium Imperiale** from the Japanese government as recognition for his career in arts. **He is a member of the Royal Institute of British Architects and the American Institute of Architects, and he was awarded with the Medal of Honour from the AIA division of New York in 1980 and the Gold Medal from the Los Angeles division in 1998.** His many awards also include thirty National AIA Honor Awards and over fifty AIA Regional Design Awards. In **1989** Richard Meier was given the **Royal Gold Medal from the Royal Institute of British Architects.** In **1992** the French Government made him **Officier de l'Ordre des Arts et des Lettres** and in **1995** he was appointed member of the **American Academy of Arts and Sciences.** He is in the Board of Trustees of the Cooper-Hewitt Museum in New York, of the American Academy in Rome and the American Academy of Arts and Letters gave him the Golden Medal for Architecture in 2008. At present he is working, together with the famous graphic designer Massimo Vignelli, at his first monograph of sculptures, collages drawings and paintings. Honorary degrees conferred by Università di Napoli, New Jersey Institute of Technology, New School for Social Research, Pratt Institute, University of Bucarest and North Carolina State University.



Ph. Mark Seliger





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Tribute to **RICHARD MEIER**
with **ITALCEMENTI i.lab**

Concept

Clearly a work by Meier, the **i.lab, the new Center of Research and Innovation of Italcementi**, is an extraordinary piece of architecture, due to its elegance and its construction technique made possible by exceptional technical-scientific expertise and sophisticated engineering. The **i.lab is a true research factory**, a large-scale laboratory where every constructive part, every functional area, every spatial solution is a demonstration of the expressive and constructive possibilities of concrete in its most technically advanced forms. Many technical and industrial innovations make this an impressive **"luminous machine"**. Some are true inventions, because of the way the mediate between technique and aesthetics, material and immaterial aspects of construction. The i.lab, built in line with Italcementi's concepts of innovation, sustainability and architectural excellence, **is the synthesis of the most advanced technology in terms of quality of materials and green construction, and a place of scientific knowledge.**

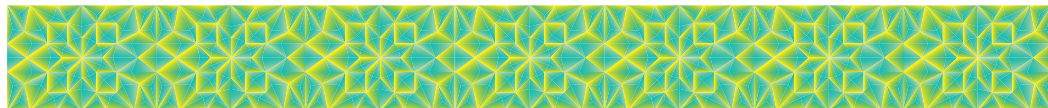
Project

The installation-tribute by Italcementi, positioned at the center of the Cortile d'Onore below the eastern loggia, is a **white 'cusp', an evocative reference to the large overhang of the i.lab**, made with special white photocatalytic TX Active concrete. The project by Richard Meier stands out for its painstaking work on the quality of space. Large spaces that put people and functions into communication, along paths suggested by the architect: the large overhang of the white concrete roof, the most characteristic feature of the whole building, stretching over the landscape with an impressive 20-meter length, the columns, the wall in i.light "transparent cement", the high glazings, the curtain wall supported only by posts in concrete, without casements, pace the crossing of the space in a spectacular setting of natural light that pervades the public and work areas, all the way to the basement levels. Always different perspectives, where the dominant feature is the very white light reflected by the TX Active concrete.

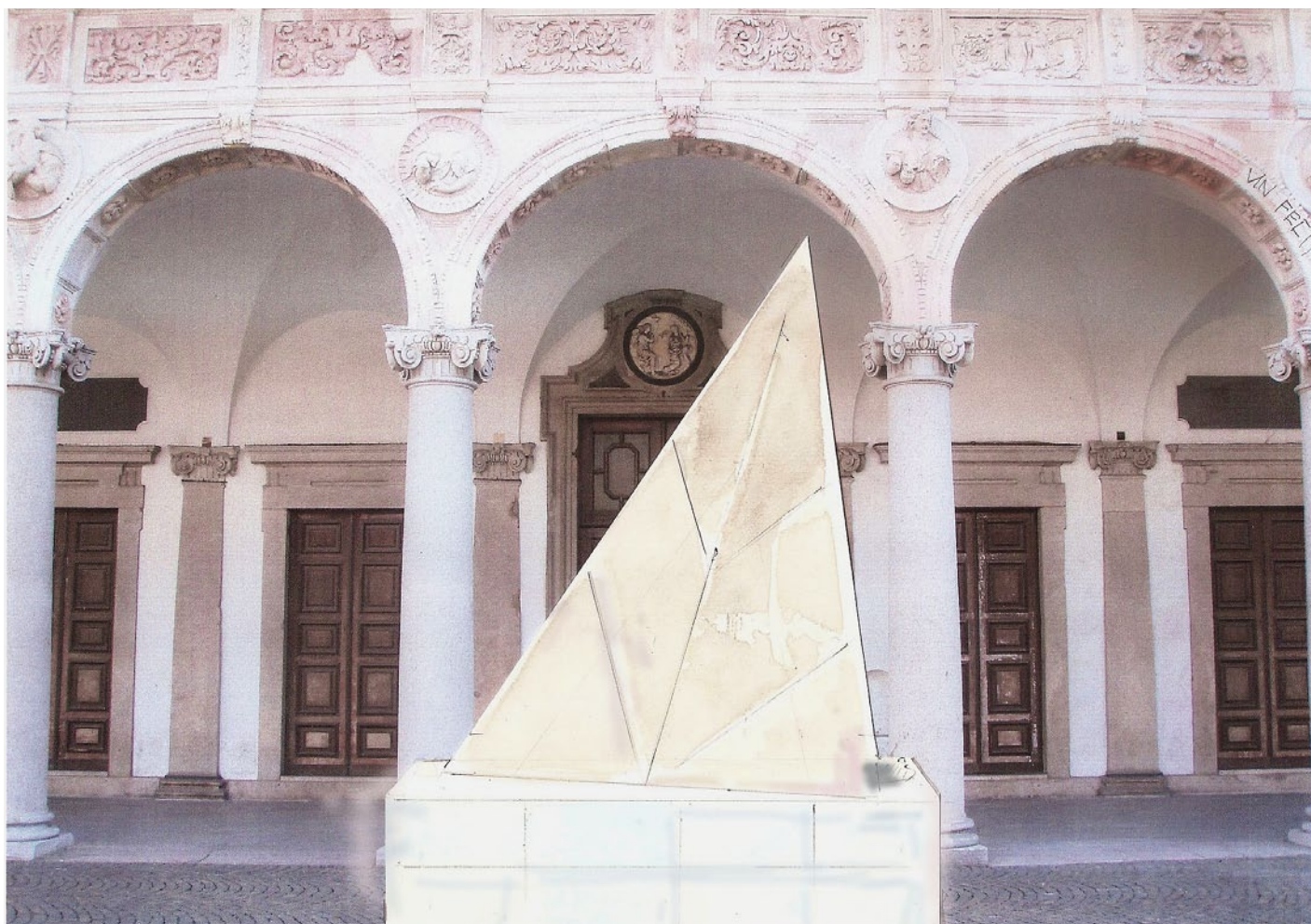
Italcementi i.lab

With its materials and know-how, Italcementi Group has always supported architecture in the development of innovative projects with a high level of technological content. From the pioneering, daring experimentation with Gio Ponti and Pier Luigi Nervi for the Pirelli tower and the papal audience chamber, to the collaboration with the most outstanding designers of our time. The work with Richard Meier & Partners, in particular, is a synergy that began in the late 1990s, with the construction of the Dives in Misericordia church in Rome, and has continued all the way to the i.lab, the new research center of Gruppo Italcementi that will be opened in April 2012, featuring the best in "green" construction technologies. **Research, innovation and sustainability are strategic, fundamental activities of Italcementi**, a group that has production capacity of over 70 million tons of cement per year, about 20,000 employees, working in 21 countries on 4 continents, making it the fifth-largest producer of cement on a worldwide scale.





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Cortile d'Onore
Tribute to **RICHARD MEIER**

with **ITALCEMENTI i.lab**



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LUDOVICA+ROBERTO PALOMBA

The architects Ludovica Serafini, born in 1965 in Rome, and Roberto Palomba, born in 1963 in Cagliari, work and live in Milan. They **founded Palomba Serafini Associati in 1994. Numerous awards and international acknowledgements** such as **Compasso D'Oro Adi (2011), Red Dot Award (2005/2007), Design Plus Award (2005/2007/2009/2011), Good Design Award (2011), German Design Award, Australian International Design award**, attest to their work.

In 2007 Hatje Cantz Verlag dedicated the monograph **"Ludovica + Roberto Palomba. Bathrooms. From inspiration to lifestyle"** to their research and innovation in "bathroom design"; the monography was awarded in the same year with the 'iF communication design award. From 2003 to 2008

Roberto Palomba was lecturer at the Polytechnic of Milan, **degree in Industrial Design**. Ludovica+Roberto Palomba currently develop **important residential architecture, contract, interior and yacht design projects worldwide**. They **collaborate with some of the most established design brands all over the world** and they are **art director** for some of them, including: Antolini, Bisazza, Boffi, Brix, Cappellini, Dornbracht, Driade, Elica, Elmar, Exteta, Fiam, Flaminia, Foscarini, KitchenAid, Kos, Laufen, Lema, Plank, Poltrona Frau, Rapsel, Redaelli, Salviati, Sawaya & Moroni, Samsung, Schiffini, Tubes, Valli&Valli, Viccarbe, When Objects Work, Zanotta, Zucchetti.



Ph. Carlo Cirauda & Max Majola





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Eau Vive

by **LUDOVICA+ROBERTO PALOMBA**

with **PAYANINI, ZUCCHETTI.KOS**

and **Tectona**

Concept

The project is **based on the relationship between water and rock**. It expresses the synergy of opposing forces: the White Rhino, monolithic and cool, shapes its geometry and becomes a source. The water, light and sinuous, hollows its surface, creating soft, natural forms.

Eau Vive narrates **the union of two primal elements**, mediated by design. **A platform** that seems almost suspended, **with the minipool at the center: a symbol of the source of water inside the rock**. "We started with the choice of materials to interpret the Legacy theme. **Stone and water, values inherited from the past** and proposed today in a new guise. We wanted to illustrate the concept of evolution of matter, from a natural element to an integral part of a more complex system".

Project

The project consists of a **block of white marble, White Rhino** (Payanini – the stone brand) **that contains, like a small natural inlet, a pool** (Faraway/ Pool by Kos). The White Rhino volume, crossed by light butter-colored veins, occupies an area of about 7x3 meters and **rests on a base in Pietra del Cardoso, a velvety surface that brings out its powerful presence**. The minipool (Faraway / Pool) is identified by a graphic sign on the floor, whose function and aesthetic blend perfectly.

Payanini

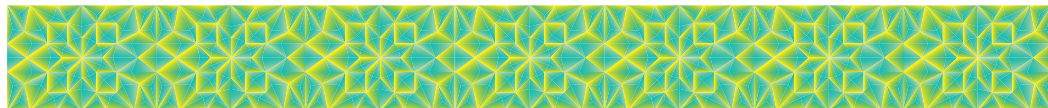
Value, order, innovation. Research, dynamism, professionalism. These are the key words that express the philosophy of Payanini – the stone brand, an ambitious firm that for 10 years **has stood out in the sector of marble, onyx, semiprecious, granite, limestone and natural stones**. The collections of Payanini – The Stone Brand includes **over 400 materials** with a wide range of finishes and sizes, developed to **create tailor-made surfaces to meet the needs of clients**. A young, dynamic company, **constantly growing**, with exports that reach all the continents, from Canada to Brazil, Russia to Australia.

Zucchetti.Kos

The Zucchetti.Kos group offers **a new world of the bath**: complete and innovative. Zucchetti, a historic design company, known for excellence in the sector of faucets for **over 80 years**, and **Kos**, a brand known as an icon of **high quality in the world of bathtubs and shower stalls**, now represent one of the most important realities in the field of bathroom design.

The Group has a **360-degree overview of the world of wellness**, capable of combining poetry and image, translated into industrial products. Always a leading interpreter of contemporary style, Zucchetti.Kos creates new formal icons for the bath environment.





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Cortile d'Onore

installation **Eau Vive** (8,5 X 5,8 m)

project by **LUDOVICA+ROBERTO PALOMBA**

with **PAYANINI, ZUCCHETTI.KOS** and **Tectona**



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SOM - SKIDMORE, OWINGS & MERRILL

SOM office - Skidmore, Owings & Merrill - has a portfolio that features some of the most important architectural accomplishments of modern times. These include the Burj Khalifa and the Rolex Tower in Dubai, one of the highest skyscrapers in the world, the **World Trade Center and 7 World Trade Center in New York City**, the renovation of the **Inland Steel Building in Chicago**, an icon of the fifties, as well as the recently completed **Park Hotel in Hyderabad, India**. SOM draws on several decades of experience **in more than 50 countries** around the globe to inform its design solutions. Today, researchers, industrial designers, interactive media designers, bio-designers and architects work closely to explore every dimension of the contemporary environment.

In recent years, the firm's expertise has expanded, from the innovative planning and design of high profile office and mixed-use projects, to include an increasingly comprehensive range of programs and uses including hotels and residences, educational facilities, hospitals and civic buildings. SOM has cultivated long-term **partnerships** with leaders and innovators in their own realms such as **Four Seasons, Starwood, Goldman Sachs, JP Morgan Chase and NATO**. The firm's longstanding commitment toward greater innovation extends not only to the design and engineering of its built work, but also to the application of its expertise and resources, as reflected in several initiatives including the **SOM Journal** and the creation of the **Center for Architecture, Science & Ecology (CASE)**, in collaboration with Rensselaer Polytechnic Institute. These initiatives continue the **tradition of integration of disciplines upon which the firm was originally founded**. Among our **368 American Institute of Architecture (AIA) awards** spanning nearly 80 years, SOM is the only firm to receive the **AIA Firm Award twice**.

The installation is carried out with the collaboration of *Paolo Armenise* and *Silvia Nerbi* with **Zot** design studio, founded in 1996, that works mainly in the fields of **architecture, design, graphics and communication**. Besides their activities connected with architecture, with many projects in Italy and abroad, over the years they have collaborated with the Research Center of the European Design Institute, **developing projects of integrated territorial communication**. They have directed three editions of the Summer Masters (ASP program) held in Tuscany and Sicily. They are presently the **art directors** of **Savema, Marmi Carrara, Magti** and since 2008 of **CarraraMarmotec**. Since 2004 they are partners of Bestetti Associati in Milan. They have worked, among others, for Poliform, Paola Lenti, Disano Illuminazione, Albed and Abitare il Tempo.



Left side from top to bottom ©Bruce Byers Photography





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One - Into the Void

by **SOM - SKIDMORE, OWINGS & MERRILL**

in collaboration with Paolo Armenise *and* Silvia Nerbi

with **CARRARA MARMOTEC - Franchi Umberto Marmi, Gemeg, Il Fiorino, Italmarble Pocai, Marmi Carrara, MT&S, Sagevan Marmi, Sam, Savema- e Antonio Lupi, Jove, Sampietro 1927, Up Group**

lighting **MARTINELLI LUCE**

Concept

Drawing inspiration from the marble quarries in Carrara, the project creates a dialogue between monolithic marble walls and the void inside them. The solid nature of the project stands for **stability and heritage, in contrast with the implicit temporary character of the installation**. The sculptural nature of the pavilion references the **physical connection between the quarry (solid) and what is removed (void)**. The empty inner space highlights the vertical rather than the horizontal, the negative rather than the positive, a negative that becomes positive in the bench in the outer space.

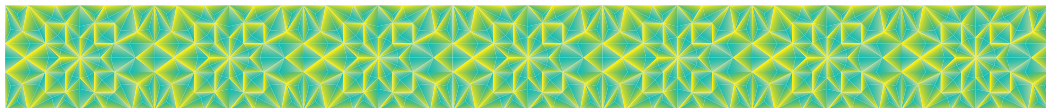
Project

The project consists in the stacking of thicknesses of 100 mm, to form a single marble block 4.8 m long, 2.8 m wide and 2.8 m high. The subtle variations of color and texture created by the horizontal arrangement pays tribute to the natural patterns of the quarries of Carrara. **The final form is the result of the alternation of a series of complex linear geometries whose reference point is the artificial stratification created by man in the act of quarrying marble**. The generated void captures light and gives rise, during the course of the day, to different keys of interpretation of a single material, depending on variations of the angle of the sunlight. The dynamic geometry of the design encourages visitors to perceive the space created inside. Everything floats on a poplar platform, where fire – an element positioned to conclude the installation – becomes **a strong yet also extremely weak sign, as if to reflect on man's position with respect to everything that has been created by nature**.

Carrara Marmotec

Now at its **31st edition**, Carrara Marmotec is the **trade fair of reference for the stone sector** and a new crossroads for trend-setting designers fascinated by the possibility of working with the natural quality of marble and stone in their projects. A peerless expression of excellence Made in Italy, **white marble** is also **synonymous with a city, Carrara**, and a territory whose history, traditions and strengths are rooted in stone. This is why the next edition of CarraraMarmotec will be joined by a natural extension, namely the open-air event CarraraMarble Weeks. **Starting on 22 May 2012 the artistic and cultural tradition of the city will be combined with the Fair**. Companies and institutions join forces for an event that will involve all the outstanding characteristics of the territory in new, stimulating ways.





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Cortile d'Onore

installation **One - Into the Void** (3 x 5 x h 3 m; 0,9 x 3 x h 3 m)

project by **SOM - SKIDMORE, OWINGS & MERRILL**

in collaboration with Paolo Armenise *and* Silvia Nerbi

with **CARRARA MARMOTEC** -Franchi Umberto Marmi, Gemeg, Il Fiorino,
Italmarble Pocai, Marmi Carrara, MT&S, Sagevan Marmi, Sam, Savema-
e Antonio Lupi, Jove, Sampietro 1927, Up Group
lighting **MARTINELLI LUCE**



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PRZEMYSŁAW “MAC” STOPA is the **founder of Massive Design**, as well as chief architect and designer, a **prize-winning architecture practice specializing in planning and design of corporate interiors**. Massive Design's customers include among others: Coca-Cola, Google, Microsoft, Nokia Siemens Networks, Ericsson, Motorola, Alcatel-Lucent, MTV Networks, Unilever, Deloitte, Eli Lilly, Nike, Whirlpool, GlaxoSmithKline, CMS Cameron McKenna, White & Case, Kraft Foods, Mars, Wyborowa (Pernod Ricard), Cargill, Bacardi-Martini, Leo Burnett, Samsung, PricewaterhouseCoopers, Boston Consulting Group, Credit Suisse, Lloyd's e Ernst & Young. Mac Stopa is well-known for his modern, innovative and unconventional interiors, that reflect and enhance the company's image, and also for his functional, comfortable and productive working environments.

Several offices designed by Massive Design for “Fortune and Global 500 companies” are recognized as examples of the most modern and creative offices carried out in Europe and worldwide. For the **project Zywiec Group (Heineken)**, Massive Design was given the Bronze Medal for the planning of business interiors at the Biennial exhibition of Miami + Beach in the US. Besides being an expert in planning and design of corporate interiors, Mac Stopa also has a passion for the **design of furniture and lighting fittings**. In the projects carried out by Massive Design, Mac Stopa design custom-made reception desks, tables for conference rooms and lighting. Moreover, he designs furniture units, lighting fittings and accessories and finishes for mass production. His portfolio includes the lamps Fin, Wakame and Shell in semitransparent Corian® by Acrea for DuPont, displayed during the Milan Design Week 2011, the chair Luna for Diwar, the bench Hexagon for Casamania, that was given the Best of Year Honoree Award 2011 by an interior design magazine, the collection QIU for Kron, as well as other furniture units and products now under way. **Graduated at the Faculty of architecture of the Cracow University of Technology**, Mac Stopa is a member of the Polish Association of Architects. He gives lectures on topics related to architecture and design. In 2010 he was the chief speaker at a number of seminars called “The Functional Office 2010” organized by the publisher of the magazine “Office & Facility”. Mac Stopa is also an experienced guitar player (electric guitar) and composer.



Ph. Michał Gmitruk





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Flow

by **PRZEMYSŁAW “MAC” STOPA**

with **SAMSUNG CHEIL INDUSTRIES**

lighting **Linea Light Group**

Concept

In today's world technology and materials are rapidly evolving. Yet **geometry and classic forms still connect past, present and future**. In the installation “Flow” **the legacy from the past is one of organic forms, designs and colors**, while **the source of inspiration is organic geometry**. The curved panels of Flow reinterpret the heritage of geometry, reminding us of certain works of architecture by Antoni Gaudí and others of art and fashion. **Each of the twenty thermoformed Staron panels has a geometric design based on semispherical and organic waves, enhanced by contrasting color combinations**. For example, the color of dark chocolate is mixed with translucent neutral white, yellow and orange: this chromatic blend evokes the colors used by the Impressionists in the 20th century for their works of art, and later used by graphics and fashion. To obtain an ulterior lighting effect certain panels are made with uniform colors, while others are semi-transparent. The fluid multicolored structure represents a contemporary viewpoint on this color mixture. Through geometry and the mixture of colors, the element of classic design are reinterpreted.

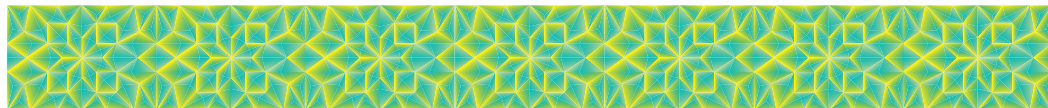
Project

The installation is formed by twenty thermoformed Staron panels, arranged in organic groupings, with a base like the sinuous bed of a river. Each panel has an identical geometry and is made of two undulated spheres, 2.5 m in height, 116 cm in width and 12 mm thick. For the installation the colors Staron California Poppy, Sunflower, Irys and Dazzling Translucent White have been used. The Dazzling White panels have organic designs. During the day the engraved designs form shadow lines that create visual contrasts with the adjacent polished solid-color panels. At night, when they are lit, they create a composition of bright lines. The panels are connected by orange hinges. Visitors can walk around the installation and relax on Staron seats placed between the columns of the Cortile d'Onore.

Samsung Cheil Industries

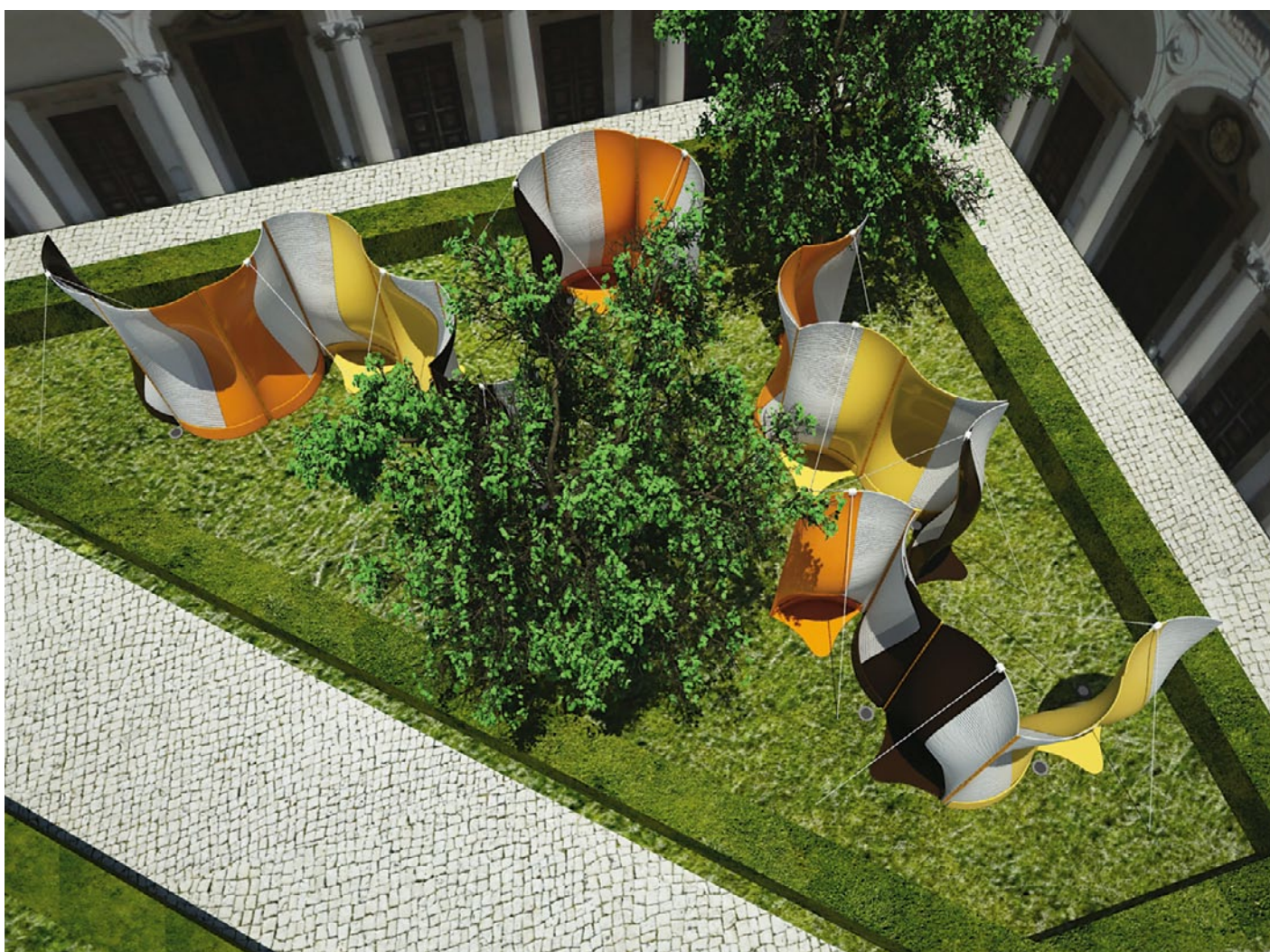
Staron Solid Surface materials are produced by Samsung Cheil Industries Inc., with headquarters in Gyeonggi Do, near Seoul, Korea, the mother company of Samsung, founded in 1938. Cheil Industries began its activity of solid surface production in 1993. **Staron Solid Surfaces, made with natural minerals bonded with acrylic, guarantee high performance and combine natural beauty with design flexibility** to supply a wide range of over 110 colors and many designs, for domestic and commercial use. The Staron surfaces are very hygienic and can be thermoformed in fluid curves, or sculpted in any form.





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Cortile d'Onore

installation **Flow** (1,16 x h 2,5 m)

project by **PRZEMYSŁAW "MAC" STOPA**

with **SAMSUNG CHEIL INDUSTRIES**

lighting **Linea Light Group**



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SPEECH TCHOBAN & KUZNETSOV

Sergei Tchoban was born in St. Petersburg in 1961, where he also studied architecture. Since the early nineties he has been working in Germany. In **1995 he joined Nps Tchoban Voss in Berlin**. His projects concern some **significant Berlin buildings**, like the cinema "Kubix", the gallery "Arndt", the design hotel of the Spanish chain NH, the city district "AquaDom" and other 15 buildings. **Since 2003 Tchoban has been busily working in Russia, opening his studio Tchoban & Ass.** The highest building in Europe – **the Federation complex** – now **under way at MIBC Moscow-City** is one of his projects carried out together with Peter P. Schweger. Since **2003** the Moscow-born architect **Sergey Kuznetsov is partner and managing director of the architecture practice S.P.Project**, one of the first in **Moscow** specializing in three-dimensional, architectural graphic design and town-planning. **In 2006 S.P.Project joined Speech Tchoban & Kuznetsov**. At present the studio employees more than **120 architects, designers and graphic designers** involved in many projects for Moscow, St Petersburg and other Russian cities and CIS countries. Their designs stand out for a **modern architectural lexicon** combined with respect for the landscape and city context, as well as **local traditions**. Also, Speech Tchoban & Kuznetsov stands out for the carefully studied planning phases, from the concept to each detail. For projects such as the residential estate Granatny 6 or the office building on the Leninsky Prospekt, the architects have designed the interiors, included custom-made furniture and lighting. The architectural projects and drawings by Sergei Tchoban and Sergey Kuznetsov were **presented at the most renowned exhibitions**, including the yearly festivals Arch Moscow and Zodchestvo, the State Architectural Museum Schusev (MUAR) in Moscow, the Aedes Gallery in Berlin, the DAM in Frankfurt, MIPIM in Cannes. In 2009 Tchoban's drawings were displayed at the Galleria Antonia Jannone in Milan. In **2010 he was co-curator of the Russian Pavilion at the 12th Venice Biennial exhibition of Architecture**, while the studio **Speech Tchoban Kuznetsov carried out the design of the exhibition**.

The architectural projects and drawings by Sergei Tchoban and Sergey Kuznetsov were displayed at the most prestigious galleries and museums.





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Architect's Eye

by **SPEECH TCHOBAN & KUZNETSOV**

with **TALTOS**

Concept

The perception of the historical legacy in contemporary society, and the way it is transmitted in the form of modern architecture, can be mutable. In this case the decisive factor is the personality and the **worldview of a concrete architect, his creative interpretation of the visual wealth of a historical setting, assimilated by his subconscious**. In this creative process the most important tool is the **eye of the architect** as the point of connection between external images and their inner transformation. This image has been given concrete form in an **ideal sphere, whose surface reflects the beauty and perfection of the surrounding space**, with the two-level colonnade of the university. The awareness of the interconnection between the architecture of today and the entire wealth of the historical and cultural legacy of mankind should lead the community of professional architects to interfere more actively, to stop the process of destruction of monuments, each of which represents a precise phase of development of our civilization.

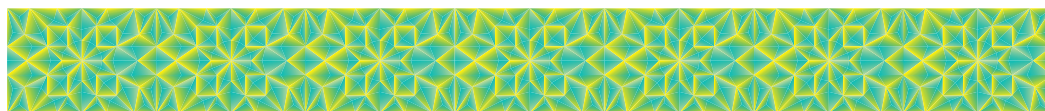
Project

A gigantic ocular bulb with a mobile pupil that reacts to its surroundings. Inside the eye images of architectural monuments threatened by possible destruction are projected. The pupil widens and gets smaller, like a real human eye, transmitting sensations of shock and fear regarding what is happening, intensified by the comprehension of the value these monuments have for the world of culture and architectural heritage. This project takes concrete form in a **steel sphere with a perfectly reflecting smooth surface**, a glass lens (to simulate the cornea) and a built-in screen formed by sheets with LEDs.

Taltos

Taltos is part of the Velko Group, together with GStramandinoli, at the avant-garde in the design and production of **any metal design object for architecture and construction**. For 35 years Taltos has been involved in the **working of natural stones, using quality processes and innovative technologies** patented on an international level, that permit production of sheets of fine marble, onyx, granite and Travertine in very thin sizes. The exceptional mechanical performance and special supports **fiberglass and honeycomb aluminium** make the Taltos panels very resistant to both compression and flexing, guaranteeing great strength while conserving the natural beauty of the stone. Ideal for facings, indoor and outdoor flooring and pavements, suspended ceilings, mobile partitions and special uses (naval, aeronautic) and furnishing objects.





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Cortile d'Onore

installation **Architect's Eye** (Ø 2,5 m)

project by **SPEECH TCHOBAN & KUZNETSOV**

with **TALTOS**



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ZHANG KE - STANDARDARCHITECTURE, is a new-generation planning studio **established in 2001** and dealing in town planning, architecture, landscape design and industrial design.

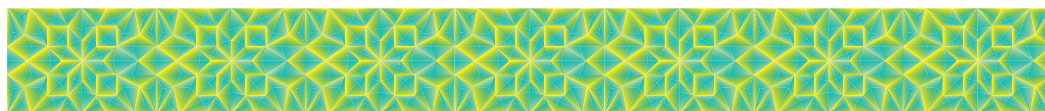
Zhang Ke, promoter of the practice, born in the province of Anhui, China, in 1970, graduated in architecture at the University of Tsinghua in Beijing in 1993, where he also got a master's degree in architecture and town planning in 1996, and in 1998 he obtained the master's degree in architecture at the Harvard University (USA).

At present the partners of Standardarchitecture are **Zhang Ke, Zhang Hong and Claudia Taborda**.

The studio has carried out a wide range of buildings and landscape design in the past five years, thus standing out as a **practice critical of most last-generation Chinese architects and designers**.

Standardarchitecture focuses its work on the carrying out of ideas and urban visions, that are provocative from the visual point of view, but also an **urban and cultural debate**. They were given many awards, including the **first prize at the WA Chinese Architecture Award** in 2006 and 2010; in 2008 the **China Architecture Media Award (CAMA)** for the section Best Young Architect; in 2010 the **Design Vanguard** (Architecture Record); in 2011 the **International Award Architecture in Stone** on the occasion of Marmomac in Verona.





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Village Mountains

by **ZHANG KE - STANDARDARCHITECTURE**

with **CAMERICH**

lighting **iGuzzini**

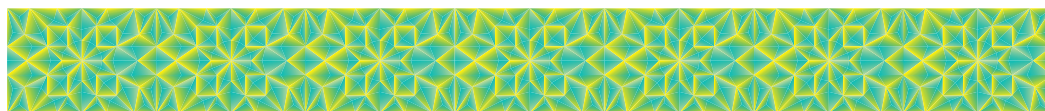
Concept

Throughout the long history of China living in the mountains, a lifestyle often depicted in famous paintings and poems, has always been seen as desirable. **The project is a futuristic and realistic interpretation of the legacy of “mountain living” in Chinese culture as a visionary model for new rural-urban expansions**, in the light of the rapid reduction of agricultural land and the growing demand for living space caused by global population explosion and sprawling urban infrastructures. The Village Mountains, each consisting of about 100 organic cells, can grow up to 600 m in height. Each cell provides sufficient space for families to construct a personalized house and garden. **They create a new balance between the need for continuous urban expansion and the conservation of arable land** and re-establish the harmony between human settlement and the earth's surface that has been lost in the past. The installation, three towers with heights of 6, 5 and 4 m, in an 18th-century courtyard of the State University of Milan, creates a **stimulating dialogue between the legacies of West and East, between the past and future of urban forms**.

Project

The installation is formed by **ultrathin steel panels**, 3 mm thick. The 446 panels are welded to obtain a **self-supporting honeycomb structure, painted white**. The inner facade of the tower is clad in opaque white plexiglas to permit **backlighting of the installation**. The three towers are placed on a white wood platform, 5x8 m, raised 20 cm off the ground. **The project has been made thanks to the collaboration of Camerich**. The idea of the whole installation is to suggest a **solid volume, where** during the day **the color white brings out the sensation of abstraction of the surrounding environment**. **At night, the backlighting from the inner nucleus reverses the perception, transforming the towers into enormous lights**.





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Cortile d'Onore

installation **Village Mountains**

(Tower S: 1,8Ø 4h m; Tower M: 2,25Ø 5h m; Tower L: 2,7Ø h 6 m)

project by **ZHANG KE - STANDARDARCHITECTURE**

with **CAMERICH**

lighting **iGuzzini**



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AKIHISA HIRATA, born in Osaka (Japan) in 1971, degree at the University of Kyoto and Engineering master's degree in 1997.

Later he joined the architecture practice Ito & Associates where he worked eight years, supervising Sendai Mediatheque, Ghent Forum and Tod's Omotesando projects,

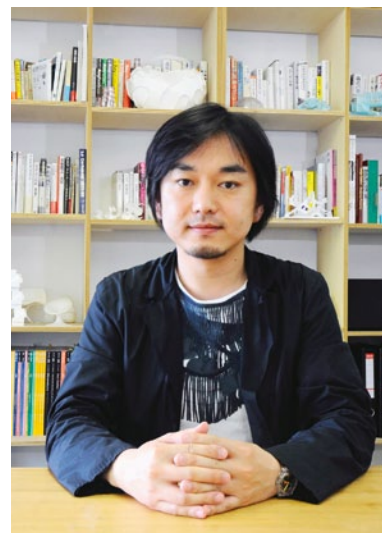
In **2005** he set up his own business, the **Akihisa Hirata Architecture Office**, Tokyo. Hirata's first realised project, the Masuya farm tool showroom already evidenced his concern with "tangles."

His philosophy is that architecture should be treated as something alive, animated and changeable: he rejects the Modernist 20th century scheme of hermetic interiors cut off from the environment. He envisions people and things intermingling in organically unfolding spaces that enrich their surroundings, and creates truly living spaces inspired by principles in nature.

In 2003 he was awarded the third prize at the International competition of the Annaka Environmental Art Forum. In 2004 he designed the house H in Osaka and won the Asakura Award organized by SD Review.

In 2006, with the project of the House S in Nagano he was on of the finalists of the SD Review. He designed the R-Minamiaoyama building in Tokyo and the K building for Kobe Steel. In 2007: the showroom "Masuya", Niigata, "Hair OORDER" in Yokohama, the exhibition "Akihisa Hirata - animated - " at the Prismic Gallery in Tokyo, Sarugaku, still in Tokyo, Sofu (halfway between a sofa and a chair), manufactured by Arti. Furthermore he was given the **JIA** - (Japanese Association of Architects) - **Newface Award 2007** for the showroom "Masuya" in Niigata, with a 2006 project. The 2008 designs include the Kodama Gallery, Tokyo, the building complex "Architecture farm" in Taiwan, the Information Center "Ienoie" at the Yokohama triennial exhibition and the chair "Csh" at the Frieze Art Fair in London.

In 2009 he carried out the installation "Animated knot" for Canon at the Foundation of Triennale di Milano, the "Tree-ness House" in Tokyo, the show "Flame Fame" at the Taka Ishii gallery and was awarded the "**Young Japanese Design Talent 2009**" from Elle Deco Japan, the installation "6/1(animated knot)" for the Taka Ishii Gallery at the Frieze Art Fair in London. In **2010** he designed a **penthouse** in Niigata, Tokyo, that won him the **Good Design Award** that same year, the installation "**Prism liquid**" for Canon at the **Triennale di Milano** and the table "Tangle table" for the Tokyo art gallery Taka Ishii. In 2011 he presented the "foam form" for the city of Kaohsiung that won him the second prize at the competition of the International Maritime Cultural Centre of Popular Music in Kaohsiung, while his project of a "garden inside a grate inside a garden" for Kyoto won the **2nd prize** at the **Competition for the new archives and library of Kyoto Prefecture**. Still that year he designed the Bloomberg hall at the Museum of Contemporary Art in Tokyo, the residential estate "Coil" in Tokyo, the Hotel J in Taipei and the Jintai Complex still in Taipei. Hirata will represent Japan in the **Venice Biennale Architecture Exhibition this Autumn 2012**.



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Photosynthesis

by **AKIHISA HIRATA**

with **PANASONIC**

Concept

“Photosynthesis is like an ecosystem in miniature. A future created by man that coincides with the natural order of things, with buildings and cities that are really part of the biosphere – says Akihisa Hirata. – Integrated nature, the past in the present... this is our legacy for the future”.

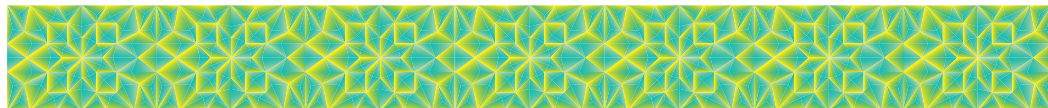
Project

Like a tree with roots in the center of the courtyard, **the pavilion of solar panels photosynthesizes sunlight and sends energy to LED flowers scattered in the archways.** Usually solar panels are arranged like a lawn or moss; it is unusual to **arrange them like boughs**, branching on supports of transparent polycarbonate, **to light up the courtyard in a random and therefore more natural way.** The Panasonic LED “flowers” provide a dazzling contrast to the historic facades. The LED lamps scattered here and there fill the portico night and day with pale light. The shiny surfaces of the pavilion that reflect the surrounding environment seem particularly magical at night, transforming the whole exhibition into an **extraordinary mystical kingdom.**

Panasonic

Panasonic Corporation is a **Group of reference on an international level in the development and production of electronic products** that respond to the needs of a wide range of consumers, on the commercial and industrial levels. Founded by Konosuke Matsushita in 1918, Panasonic has a past of **many years of research and development** concentrating on the creation, storage and **efficient use of renewable energy**, improving quality of life and reducing environmental impact. The company is approaching its centennial, with the goal of becoming, by 2018 ‘number 1 in green innovation for the electronics industry’. To achieve this, Panasonic has put the environment at the center of all its activities, and aims at playing a main role in the promotion of a **‘green revolution’**. Panasonic is determined to create solutions for the whole home, the entire building and city, using all the products, systems and services of the Group.





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Cortile della Farmacia

installation **Photosynthesis** (11,25 x 11,25 x h 4,16 m)

project by **AKIHISA HIRATA**

with **PANASONIC**



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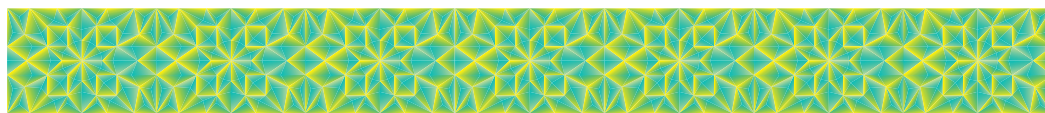
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SCHOLTEN&BAIJINGS

Stefan Scholten (1972) and **Carole Baijings** (1973) established **Scholten & Baijings**, Studio for Design, in the year **2000**. Stefan Scholten graduated at the Design Academy in Eindhoven, Holland, while Carole Baijings is a self-taught person in the field of design. Scholten & Baijings combine minimal shapes and a balanced use of colour with traditional craft technique and mass production, according to a peculiar planning style, almost non-Dutch. **They form a link between the figures of designer, artisan and manufacturer.** Their involvement in the production process lends **perfect finishes** to a design and a personal key feature. Such perfection is the outcome of their general vision of the genesis of the product, carried out together with skilled craftsmen and leading manufacturers. Quite different working procedures are rendered by Scholten & Baijings in products at the same time functional and distinctive, and **they have taught this way of working also at the Design Academy 2006, department Atelier**. At the Atelier craft and design tradition are investigated to use one's skills for an expressive and creative work. Each part created in this process is independent, but also a component of a wider whole. By creating **hand-made works** new ideas are developed that can be used for the final project. A computer is seldom used to develop a new project. The CA 2d technical drawings are very useful to get an overall vision. Style, charming colours and the skilful use of materials earned them a remarkable admiration in the International design community. Their works, both independent or on commission, are collected and displayed worldwide. For customers and manufacturers, Scholten & Baijings design and develop furniture units and fancy goods, including tables, sofas, rails, lamps, carpet, coloured plaids, crockery and glassware, bedlinen. They work with companies and institutions like Zuiderzee Museum, Audax Textile Museum, Royal Crystal Leerdam, Established & Sons, HAY, Pastoe, Arflex, Karimoku New Standard, 1616 Arita, Thomas Eyck and many more. Their works appear in magazines like Wallpaper, Frame, Elle Decor, New York Times, Vogue, Surface and The International Design Year Book. Recently Scholten & Baijings were given **their second Dutch Design Award**, and won a **Wallpaper Design Award**; they were also given the **International Design Award from ELLE Decoration as Young Designer Talent 2011**.





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Colour One

by **SCHOLTEN&BAIJINGS**

with **MINI**

Concept

Color One is a **design installation that explores the world of an automobile, between reality and imagination**. Besides the study of the form and the special use of materials, the **accent is above all on color and perception**. Combining a vision distant from that of the automotive industry with its 'atelier way of working', Scholten & Baijings have taken a totally new approach, literally dissecting the basic MINI One model, stripping it like an onion, and then reconstructing it according to their own vision. Combining the different parts in a whole, the **project visualizes the layered structure of the MINI One with surprising patterns and fascinating colors**.

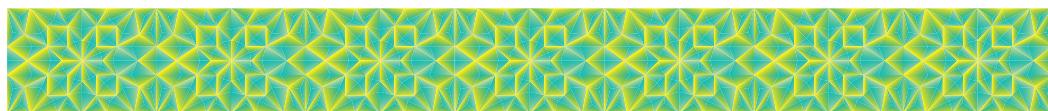
Project

Color One will be displayed in a **paddock** that consists in a **three-dimensional structure with light, semi-transparent walls** that make it possible to see the architecture of the 18th-century courtyard of the State University of Milan. A paddock is the area by a race track used by the staff of racing teams during events. Many auto parts are visible inside the space. The original MINI One is positioned at the center, flanked by a fiberglass skeleton and a sheet of aluminium with two seats made in a specially designed fabric. As in a real paddock, it is possible to see the space from behind the surrounding divider walls. Displays at the edges show the entire design process. Earlier research shows the creation of the color through the use of material, the form and the structure, among others, of the MINI 1: 18 models, design drawings, fabric and color samples.

MINI

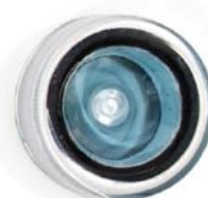
Besides being a car, for many people MINI is a world of passion and fun. The innovative design and aesthetic solutions, always with an eye on the famous models of the 1960s, have made **MINI an unconventional car**, with **each new model setting a new precedent**. This is also true of the **new MINI Roadster**, the sixth model of the present range of the British premium automaker, and the first open two-seater in the history of the brand. The powerful motors and sophisticated trim technique, precisely adjusted for the specificities of the roadster model, guarantee the usual go-kart feeling. Starting in August 1959, when the first MINI took concrete form based on the design by Issigonis, much has changed in the field of technology, creative languages and everyday life. Presented on the worldwide market in September 2000 at the Paris Auto Show, the authentic heir "made by BMW Group" has brought about a natural evolution of the MINI universe, while managing to maintain the original spirit and outstanding personality of the car. **More than 50 years after its first appearance, the MINI by BMW Group conserves intact the chic and brash, sporty image of the historic MINI**. Relying on its history and aware of "being unique", MINI has always paid close attention to design culture and those who are a part and an expression of it.





Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

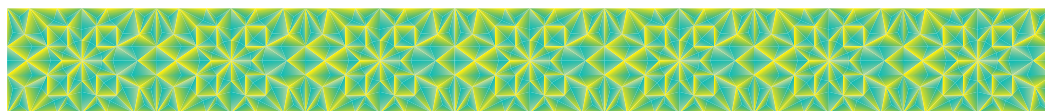


Cortile del 700

installation **Colour One** (23 x 13 x h 5,2 m)

project by **SCHOLTEN&BAIJINGS**

with **MINI**



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Hall Aula Magna

Exhibition **Verge**

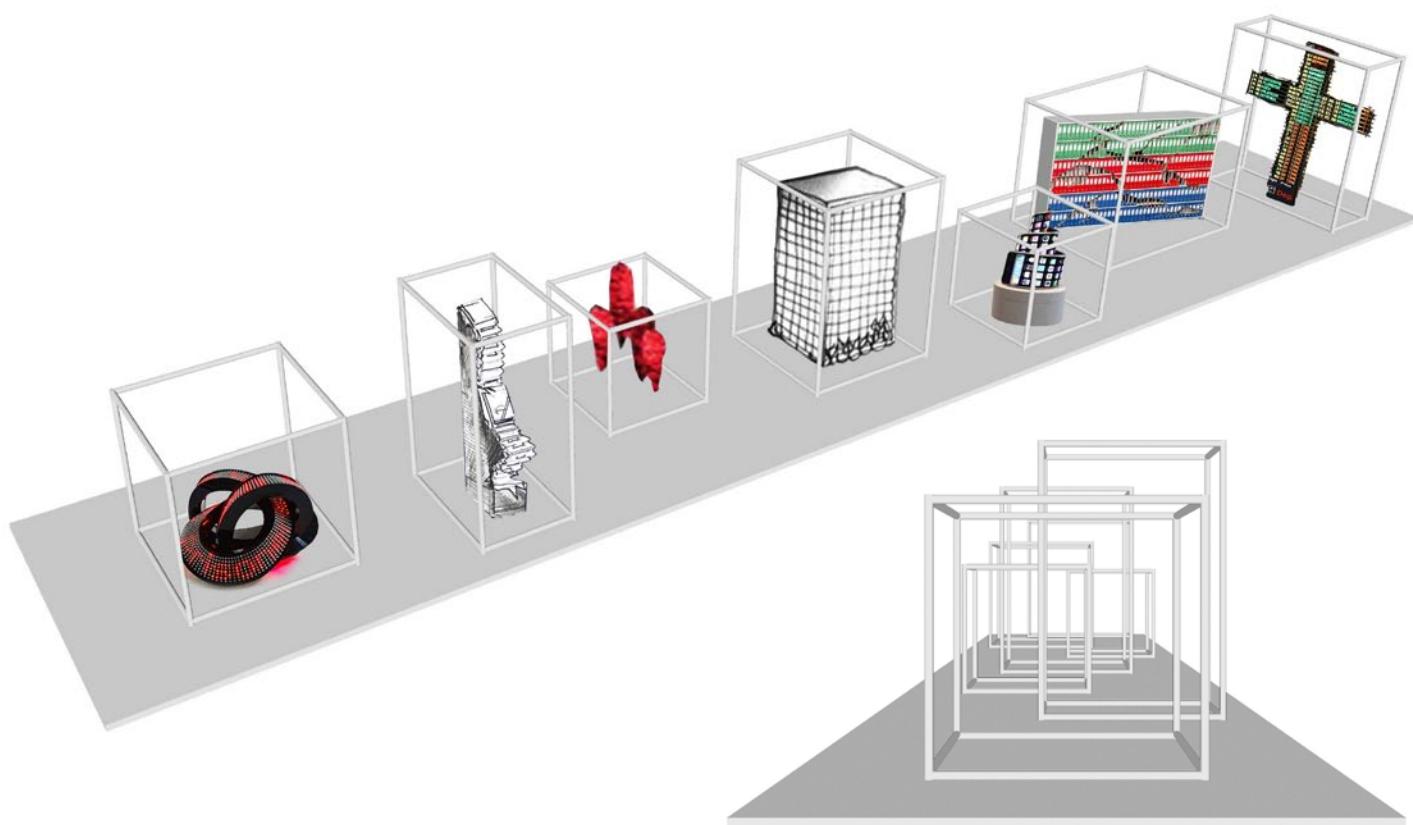
curator **ELENA SELINA**

with **BE OPEN**

layout by **Paola Navone**

Concept

Six Russian artists present a project on the border between contemporary art and design: indeed, the title of the exhibition *Verge*, means exactly this: a fine line which will allow us to distinguish this subtle moment, difficult to grasp – where design ends and art starts. Today these two disciplines are strongly intertwined, organically influencing each other, and Russian art is no exception. That's why *Verge* has its own logic within Interni Legacy, presenting a project built on the verge of the two languages.



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Hall Aula Magna

Exhibition **Verge**

curator **ELENA SELINA**

with **BE OPEN**

layout by **Paola Navone**

Elena Selina is one of the most influential Russian curators and gallerists. She has been part of the Russian contemporary art scene since its nascence. Her XL Gallery was one of the first contemporary art galleries in Moscow, and has organised more than a hundred exhibitions. The gallery has exhibited at key international fairs such as: Frieze/London, Art Basel, Art Basel Miami Beach and FIAC/Paris. Elena Selina is in the board of experts of the Art Moscow fair.



Paola Navone, born in Turin, lives and works between Milan and Paris. She is an architect, graduated at the Polytechnic School of Turin.

A product designer with some of the most important international design companies, from furniture, to table accessories and materials.

An art director for Abet Laminati and Gervasoni.

An interior decorator of her homes throughout the world, of restaurants in Athens and Mykonos, of the Piazza Sempione showrooms in Milan, Düsseldorf, Rome, Tokyo, St. Petersburg and Moscow, Vienna, New York and Las Vegas. The Illy Bar Concept and the restaurant "Pane e Acqua" in Milan. The Art Trading office in Moscow. The new Dodo shops for Pomellato worldwide.

An industrial planner of surfaces - in primis and right from the beginning - for Abet Laminati.

A creator of events, exhibitions, stage design and parties all over the world, who doesn't want to design systematically, in order to be always just a little bit more curious than the others (in the words of the motivation of the International Design Award won in Osaka in 1983).



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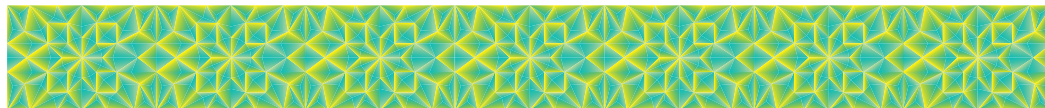
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Hall Aula Magna

Exhibition **Verge**

curator **ELENA SELINA**

with **BE OPEN**

layout by **Paola Navone**



IRINA KORINA

Process 2 (300x200x200 cm)

by **Irina Korina** (Moscow, 1977).

The artist works regularly with installations. Using modern materials, often literally from construction sites, she creates cosmogonic installations, which reveals a sense of 'nostalgia' for lost aesthetics.



SERGEI SHEKHOVTSOV

Watch (300x60x135 cm) by **Sergei Shekhovtsov** (Salsk, 1969).

As principal materials for his works the artist uses foam and plastic, which, although more readily associated with design, don't prevent him from being a sculptor who explores contemporary forms.



MIKHAIL KOSOLAPOV

Kebab Red Mound (100x150x60 cm) by **Mikhail Kosolapov**

(Moscow, 1970). The artist produces his pieces with the most unlikely and unexpected materials – tubes and tyres, fixtures and glass, molten computer mice, monitors and fax machines – to create astonishing artefacts.



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Milano Capitale del Design® 2012 (16-22 aprile 2012)

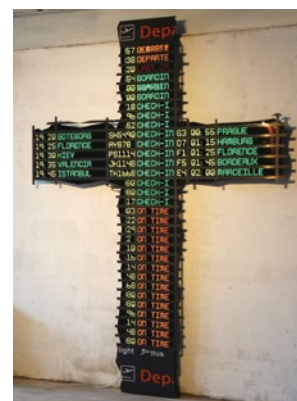
Università degli Studi di Milano Via Festa del Perdono 7, Milano **(16-28 aprile 2012)**

ELECTROBOUTIQUE

Knode (200 x 150 x 150 cm),
3G International (150 x 100 x 100 cm)
and **The Cross** (320 x 220 cm)

by **Electroboutique**

(**Aristarkh Chernyshev**, Moscow 1969, and **Alexei Shulgin**, Moscow 1963). This duo has close affinities with the design language; or rather, they include in a natural way the design aesthetic in their works, which are multimedia and interactive, based on human perception.



ALEX BULDAKOV

Files (215 x 260 x 60 cm) by **Alex Buldakov** (Kostroma, 1980). The artist works with a wide scope, ranging from video to installations. "A considerable part of our lives takes place in virtual reality, and it has an effect on our minds, to the point that real things – as, for example, office furniture – come to be regarded as virtual" he says.



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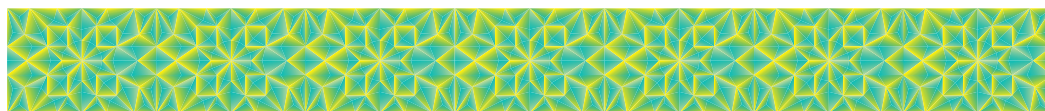
THE FAKE FACTORY is a studio specializing in video design established in **Florence** in **2001** by the artist and video designer **Stefano Fake**, together with a group of talented Italian videographers and visualmakers.

The Fake Factory deals with linguistic experimentation related to the new media and is now an Italian and International reference for the contemporary research on video design. He took part in the carrying out of several hundreds of **video design** projects: luminous, architectural installations, video and TV production, videoinstallations, video stage designs and for fashion shows, visual settings for museums, galleries and cultural events, production of multisensory dvd, videoart works.

Since 2005 The Fake Factory has been working with the magazine Interni for the design and carrying out of architectural videoinstallations for the FuoriSalone events. In 2010 it was included in the prestigious **International Lighting Design Index**, published by Luminale, Frankfurt.

The Fake Factory has carried out visuals and videoinstallations for public and private institutions in some prestigious contexts: **Poste Italiane**, **Diesel**, Braccialini, Levi's, Biennale d'arte di Carrara, Felissimo Design House New York, Sketch Gallery London, Moma New York, Tate Modern London, Ice Room Bordeaux, **Palais de Tokyo Paris**, **Centre Pompidou Paris**, Daikanyama Hillside Terrace Tokyo, Visionaire Club Berlin, Museo Pecci in Prato, National RPC Museum in Beijing, Billionaire Clubs Porto Cervo-Montecarlo-Istanbul, Fairmont Luxury Hotels, Palazzo Reale Milano, Nokia, **Swarovski**, Guess, Le Notti Bianche Rome and Florence, **Telecom Project Italia**, Pitti Immagine Florence, **Sforza's Castle Milan**, **Università degli Studi di Milano**, Furniture Exhibition in Bahia Salvador, Palazzo Ducale Sabbioneta, Ravello's Festival, Salone del Mobile, Milan, **National Centre for Performing Arts in Beijing**.





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Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

Colour Design

by **THE FAKE FACTORY**

with **DEBORAH MILANO**

Concept

The installation by The Fake Factory for Deborah Milano focuses **on beauty design** and the **communicative force of colors**, which can produce a different perception of architecture: the **project is not just decorative but also cognitive, encouraging viewers to take a new approach to what they see** and to reflect on their customary ways of interpreting architecture, full and empty zones, form and color, physical and mental space. A true epiphany that reaches its height of spectacle in the evening, when the screens come alive with dynamic video projections. How ready are we to let colors engage us with their beauty? Maybe this is the legacy the **Color Design installation** wants to leave behind.

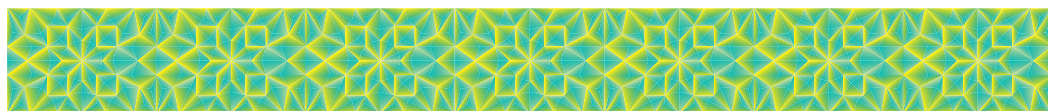
Project

The project calls for the closing of 13 arches of the 1st floor of the eastern loggia with large sheets (7 x 3.5 m) digitally printed with Pantone hues selected from the “color palette” used for the products of Deborah Milano. The 7 central sheets have 7 geometric forms of cosmetic product packaging, on which videos are projected. The videos are back-projected onto 7 screens that create a perfect dialogue thanks to a digital system.

Deborah Milano

A company that **has worked in the field of cosmetics for four generations and for over 100 years** has constantly focused on an idea of **democratic aesthetics**. Today the firm is an international force, capable of responding to the needs of every woman thanks to the **variety and versatility of the products offered** and the practically total coverage of all segments of the cosmetics market: **make-up, skin-care and healthcare**. The Group now **operates in 50 countries** with capillary distribution in Europe, overseen by in-house structures in Italy (**Deborah Italia**) and Spain (**Deborah Iberica**). **Founded 50 years ago**, in 1962, **Deborah Milano is now the Italian brand of reference in make-up of the Deborah Group**. Its distinctive characteristics are quality and **Italian style**, renowned all over the world thanks to Italian fashion and design. Since 2000 the company has focused on a **strategy of design** that has led to the brand's present personality and, in particular, to the **unique image of the packaging** of its products. With the Color Design installation Deborah Milano combines its two most outstanding features: **color and form**.





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Loggiato Est

luminous installation **Colour Design** (50 x h 7 m)

project by **THE FAKE FACTORY**

with **DEBORAH MILANO**



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Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

DESIGN ISLANDS

PORTALI

Big Bags

by **PATRICIA URQUIOLA** with **MISSONI**

LOGGIATO OVEST

Strip

by **JÜRGEN MAYER H.** with **VORWERK**

lighting **CINI&NILS**

Quartz

by **MARC SADLER** with **SAMSUNG ELECTRONICS**

Reverb Wire Chair

by **BRODIE NEILL** with **MARZORATI RONCHETTI**

SCALONE D'ONORE

Design-re

by **LORENZO PALMERI** with **ISTITUTO ITALIANO DI FOTOGRAFIA**

Towel-E

by **MARCO VIGO** with **THE GLASS FARM**

CORTILE D'ONORE

Arrow

by **ORA İTO** with **GVM**

DESIGNERS for **KLEIN KAROO** - lighting **Oluce**

Icon Celebration

by **MATTEO RAGNI** with **CAMPARISODA** and **VERALLIA**

Bush of Iron

NACHO CARBONELL with **GALLERIA ROSSANA ORLANDI**

Nuvola Domestica

by **ANDREA SALVETTI** with **DILMOS**

PRESS ROOM

Castelli Red Icons

production **CASTELLI**

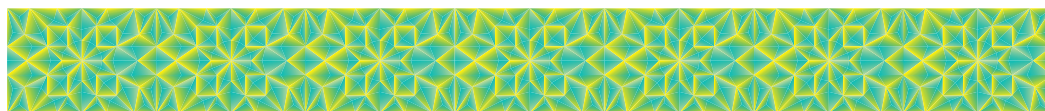
with **REGIONE LOMBARDIA** - **DECÒ TER** - lighting **ARTEMIDE**

Special thanks to

Corradi

Baxter, Frag, Fratelli Boffi, Kartell, Kenzo Maison, Lema, Living Divani, Meritalia, Minotti, Moroso, Poltrona Frau, Porro, Sawaya&Moroni, Tecno, Eumenes, Fratelli Ingegnoli, G.T.Design, Serralunga





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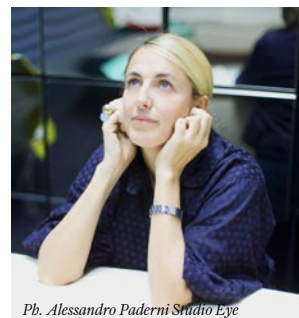
Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

Big Bags

by **PATRICIA URQUIOLA**
with **MISSONI**

PATRICIA URQUIOLA, was born in Oviedo (Spain) in **1961**, at present she lives and **works in Milan**. She attended the **Faculty of Architecture at Politecnico de Madrid** and later **Politecnico di Milano**, where she **graduated in 1989 with Achille Castiglioni**. From 1990 to 1992 assistant to Achille Castiglioni and Eugenio Bettinelli at the courses given in Milan and Paris. From **1990 to 1996** she has overseen the product development for **De Padova**, working together with **Vico Magistretti**. In 1996 she coordinated the design group at **Lissoni Associati**. In **2001 she set up her own design studio**, dealing with design, staging and architecture. Her latest architecture projects include: **Mandarin Oriental Hotel in Barcelona** and **W Retreat&Spa in Vieques**, Porto Rico; a private residence in Udine.



Ph. Alessandro Paderni Studio Eye

She designs choreographies and events like the stage design for Monteverdi's opera "L'incoronazione di Poppea"; showrooms and installations for Hermès, Gianvito Rossi, Flos, Moroso, H&M and concepts for Pitti Immagine in Florence. She designs for the leading Italian and international companies, such as Agape, Alessi, Andreu World, Artelano, Axor, B&B Italia, Bart Design, Bisazza, BMW, Bosa, Budri, Chevalier Edition, Il Coccio, **De Padova**, De Vecchi, Driade, Emu, Fasem, Salvatore Ferragamo, Flos, **Foscarini**, Gallotti & Radice, **Gandia Blasco**, Glas Italia, **Kartell**, Kettal, Kvadrat, Liv'it, Peter Mabeo, Maurice Lacroix, MDF Italia, Mixing Media, Molteni, **Moroso**, Mutina, Olivari, Panasonic, Paola Lenti, Rosenthal, Champagne Ruinart, San Lorenzo, Tronconi, Viccarbe. She is consultant for Honda and LG. Many of her projects are displayed in the permanent collections at MoMA in New York and in other museums. She won several international awards, including the Medalla de Oro al Mérito en las Bellas Artes 2010, conferred by the Spanish government in 2011 and the nomination as Designer of the year in 2012 conferred by the German magazine A&W.

Concept

A bookcase-portal to remember and combine, layered and three-dimensional, different fabrics from the Missoni and Missoni Home collections.

With volume, not flat, close together, for a physical representation of the Missoni Legacy.
A pacific protection-portal.





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Portali

design island **Big Bags**

project by **PATRICIA URQUIOLA**

with **MISSONI**



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JÜRGEN MAYER H., born in Stuttgart (Germany) on October 30th, 1965.

He studied at the university of Stuttgart, Cooper Union and Princeton University.

In **1996** he established **J. Mayer H. Architects** in Berlin, chiefly dealing with projects concerning architecture, communication and new technologies.

His latest works include the **campus at the university of Karlsruhe**, **Villa Dupli**, a house close to **Ludwigsburg** (Germany), the **upgrading of the Plaza de la Encarnacion in Seville** (Spain), the **office building ADA1 in Hamburg** (Germany) and the **extension of the scientific park of Danfoss** (Denmark).

The relation between human body, technology and nature form the background for a new space concept in both town-planning and building and in objects carried out in new materials.

Jürgen Mayer's projects were published and displayed in **several collections including the MoMA, New York and San Francisco.**

As to the awards, a **special mention** as up-and-coming architect at the **Mies-van-der-Rohe-Award** in **2003**, the Bronze at the Holcim Award in 2005 and in **2010** he won the **Audi Urban Future Award.**

Also, he gave courses at Princeton University, University of Arts in Berlin, Harvard University, Kunsthochschule in Berlin, Architectural Association in London, Columbia University in New York and University of Toronto.



Ph. Nikkol Roob





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Milano Capitale del Design® 2012 (16-22 April 2012)

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Strip

by **JÜRGEN MAYER H.**

with **VORWERK**

lighting **CINI&NILS**

Concept

At the start of the 20th century the control of information led to a visual model called the **Model of personal data protection** used to hide private information on printed paper. It is substantially **a pattern of letters and numbers overlaid to create an indistinct form without words, to cover the text**: in this way, an excess of information transforms private information into an **explosion of apparently non-existent numbers and letters** and the DPP (Data Protection Pattern) prevents deciphering of information until it reaches its intended addressee. **The carpet** designed by Jürgen Mayer H. for the 1st floor loggia is **an installation you can walk through based on the study of these particular patterns, in which contemporary graphic design meets up with the geometries of the historic architecture of the University** in a fascinating spatial contrast.

Project

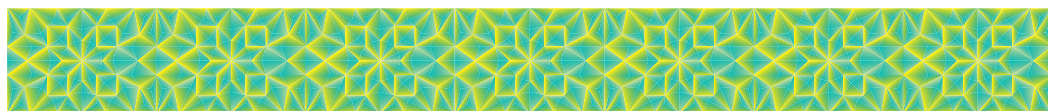
A spatial installation produced by Vorwerk Carpets, consisting in a **strip of carpeting, about 70 meters in length, asymmetrically cut** and marked by disproportionately large black and gray data backup signs.

Vorwerk

Vorwerk Carpets is one of the leading international suppliers of high-quality carpets for residential spaces and the contract sector.

The company was founded in 1883, and is a synonym for elegance, creativity and innovation, focused on the central theme of the floor. This makes Vorwerk Carpets an ideal choice for collaboration in the creation of works of architecture.





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Loggiato Ovest
 installation **Strip** (4 x 50 m)
 project by **JÜRGEN MAYER H.**

with **VORWERK**
 lighting **Cini&Nils**



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MARC SADLER, born in Austria, French citizen, at present living in Milan.

Experimentation with plastics, the fundamental theme of his studies as well as his personal curiosity, always was in **the fore in his job**.

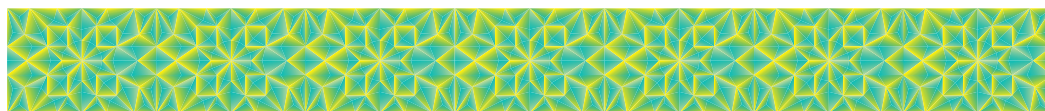
A stateless person in a broad sense, he has lived and worked in France, United States, Asia and Italy, he works with some leading manufacturers in several industries, - furniture, household electrical appliances, lighting, purely industrial products - and he has been working in the sports industry for nearly thirty years. In the **early seventies he designed the first ski boots in thermoplastic material**, later industrialized by the Italian company Caber (subsequently Lotto), the beginning of a long and profitable cooperation also marked by the **patented boots with symmetric hull**, a best seller all over the world for many years.

That's how he specialized in sports design and worked with the leading multinational companies in the sports industry in US, Asia, Japan and Europe. That "origin" from the sports sector, where research and experimentation of new materials and processes is more widespread, enabled him to export his knowledge in industries where the classic design concept is more rooted.

He was given the **Compasso d'Oro ADI** for the lamps **Drop** (Flos, 1994), **Tite and Mite** (2001, Foscarini) and the bookcase **Big** (2008, Caimi Brevetti), and many more International design awards.

His Motorcyclist's Back Protector (for Dainese) is in the permanent design collection of MOMA, New York, and Foscarini's Mite is in the design collection of Beaubourg in Paris. In spite of his well-deserved reputation as a technical designer, Marc Sadler is a lover of painting and drawing, so emotionally involved to consider them his most genuine interests.





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Milano Capitale del Design® 2012 (16-22 April 2012)

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Quartz

by **MARC SADLER**

with **SAMSUNG ELECTRONICS**

Concept

Quartz is a tribute to the memory of the past as an indispensable element for understanding of the present and for building a better future, through a reworking of the architecture of quartz, the world's most widespread mineral. The prismatic geometry typical of macro-crystalline quartz represents a natural legacy granted by nature to man, to be passed on to future generations. Historical memory is truly essential to construct new thoughts and actions that can leave a tangible impact on quality of life. The encounter between the ancient, monolithic time of quartz and the future represented by Samsung expresses the strong link between past, present and future: **quartz is perhaps the first mineral used by man to construct utensils in the past, and today it is widely used in the electronics industry**. In the world of avant-garde technology, Samsung is an undisputed leader (in fact, it is no coincidence that in Cabala a variety of quartz is also associated with the hidden intelligence of things).

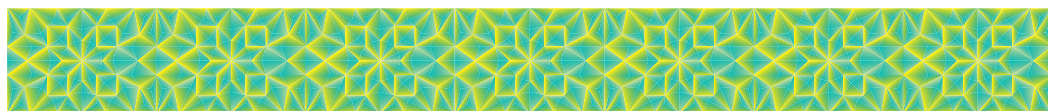
Project

The project is a series of inclined vertical monoliths resting on a platform, like books leaning on a bookshelf. They are quartz prisms, white and glowing, that rise from the base with irregular geometric forms to contain the three poles of activity that transmit the intelligence of the Samsung proposals. An intelligence that is concealed but available to the audience, which can watch and directly interact by touching, listening, trying. **Three thematic areas of Samsung in a futuristic but also comfortable, inviting microcosm: telephony and graphics (Galaxy Note Studio), nomadic cooking (Away)) and intelligent television (Tv Smart), enhanced by direct or diffused lighting.**

Samsung Electronics

Samsung Electronics Co. Ltd. is a **global leader in the sectors of semiconductors, telecommunications, digital media and digital convergence technologies**. The company has about 222,000 employees in 205 branches and 71 countries, with two separate divisions to coordinate nine independent business units: Digital Media & Communications – which includes Visual Display, Mobile Communications, Telecommunication Systems, Digital Appliances, IT Solutions and Digital Imaging; and Device Solutions, including Memory, LSI System and LCD. A recognized sector leader according to a series of economic, environmental and social parameters, Samsung Electronics **was named the most sustainable technology company in the Dow Jones Sustainability Index 2011**.





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Loggiato Ovest
design island **Quartz**
project by **MARC SADLER**

with **SAMSUNG ELECTRONICS**



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Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

Reverb Wire Chair

by **BRODIE NEILL**

with **MARZORATI RONCHETTI**

BRODIE NEILL, designer, rises to success thanks to an impressive collection of international achievements and an extensive list of prestigious clientele.

Brodie's progressive approach has resulted in the much-celebrated design E-turn (Kundalini) and the @ Chair; a design recently included in Time Magazine's most influential designs.

Other projects of acclaim are the Remix chaise longue and the Reverb chair (made by Marzorati Ronchetti for The Apartment Gallery London) both progressive designs that fuse material form with advanced technologies.

Neill's continuous creative endeavors led to the **partnering with the late fashion maverick Alexander McQueen for ICF New York in 2009**. Brodie established his current studio in London's East End, where he applies his seamless, fluid-like designs to a range of objects from production items to special editions pieces.

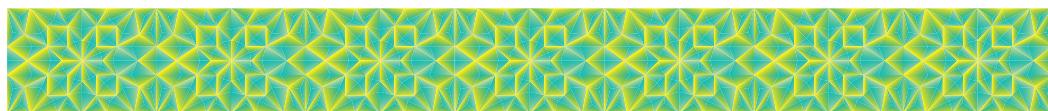
With an extensive record of international exhibitions, Brodie continues to attract top manufactures with his unique fusion of technology and a progressive aesthetic.



Concept

Reverb Wire Chair is an ethereal seat that **plays with the relationship between 'volumetric presence' and structural lightness**. Produced in a limited edition of just twenty pieces for the Patrick Brillet Gallery, the chair forms a geometric vortex crossed by a **system of steel ribbing** composed of repeated rods intertwined to form a rhomboidal grid with variable spaces. The diamonds widen towards the outside to meet at the circumference of the same material, made with the same steel rod that closes the border, and taper toward the central fulcrum in which, in the narrow, funnel-like space, the seat and the support trunk simultaneously take form. A surprising, sensual chair, **light and 'transparent'**, that alludes in its essential design and perfect craftsmanship to ancestral forms from the natural world.





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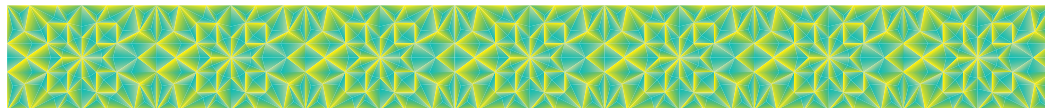


Cortile d'Onore

design island **Reverb Chair** (1 x 0,83 x h 0,75h m)

project by **BRODIE NEILL**

with **MARZORATI RONCHETTI**



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Design-re

by **LORENZO PALMERI**

in collaboration with Giovanni Pelloso

with **ISTITUTO ITALIANO DI FOTOGRAFIA**

LORENZO PALMERI, architect, deals with planning and works in the field of design, interior architecture, teaching, musical production and composition. **Bruno Munari and Isao Hosoe, with whom he has worked together for several years, had a great influence on him.** Since 1997 he has been teaching as contract Professor, in charge or lecturer at the most renowned, national and international design schools. His projects won and were selected for some major international awards. His chief customers include: Valentiluce, Arthemagroup, Korg, Noah guitar, Garofoli, Andreoli, Guzzini, Invicta, Upgroup, Caffè River, De Vecchi, Nissan, Lefel, Napapijri, Biò fireplace, Pandora Design, Lavazza, Corvasce, Danese, Stone Italiana. As art director, supervisor of, among others, Milanosoundesign with Giulio Iacchetti; 16 designerd for Invicta, 2007; Lefel (a design project by the publisher) 2009-2010; Arthemagroup since 2010; Valenti luce since 2011. In the music field, he wrote soundtracks for the stage and installations. The album "Preparativi per la pioggia" was released in 2009, his first collection of songs in cooperation with some prestigious guests, such as Saturnino and Franco Battiato.



Concept

Design-re is a project based on the concept of Legacy. **The face of the designers, in an abstract environment, without working tools, simply with their physical presence, to bear witness to many unique histories.** The world of design portrayed by young talents of the Istituto Italiano di Fotografia (IIF) for the project Design-re, a sort of **photographic census of design** created for the Salone del Mobile 2011 and now continuing to expand. The portrait is a dialogue, an intervention, an expression that crosses planning and surprise, organization and play, commitment and fantasy. The designer is RE (king), discovered by the gaze of the photographer for the occasion.





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Alessandro Mendini
Federica Bologna



Ilaria Gibertini
Lucia Zaffaroni



Gabriele Pardi
Alessandro Dealberto



Giulio Iacchetti
Federica Simoni



Lorenzo Palmeri
Marco Ristuccia



Chiara Moreschi
Desirée Sacchiero



Paolo Ulian
Claudia Bellotti



Marco Ferreri
Luisa Civardi



Isao Hosoe
Federica Bologna



Enrico Azzimonti
Leda Mattavelli



Piero Lissoni
Federica Bologna



Donata Paruccini
Ashley Herndon



Roberto Giacomucci
Linda Guerrisi



Antonio Citterio
Luisa Civardi



Odoardo Fioravanti
Tatiana Cardellicchio



Concetta Lorenzo
Gilda Cugini



Carlo Contin
Stefano Aschieri



Diego Grandi
Silvia Panicali



Setsu Ito
Maddalena Migliore



Miriam Mirri
Fabiola Spinelli



Andrea Branzi
Giulio Storti



Luisa Bocchietto
Stefano Monti



Matteo Ragni
Silvia Agosti



Shinobu Ito
Elisabetta Silingardi



Francisco Gomez Paz
Martina Peloponesi



Stefano Giovannoni
Luisa Civardi



Angela Ponzini
Desirée Sacchiero



Lorenzo Damiani
Alicia Garcia



Brian Sironi
Matteo Felici



Duilio Forte
Giulio Storti



Dodo Arslan
Leda Mattavelli



Laura Affinito
Giulia Rocca



Steffen Kaz
Leda Mattavelli



Catharina Lorenz
Leda Mattavelli



Philippe Nigro
Anna Pizzoccaro



Claudio Larcher
Linda Guerrisi



Laura Fiaschi
Alessandro Dealberto

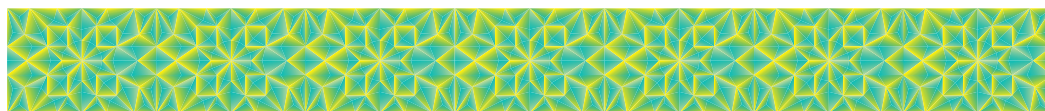
Scalone d'Onore

design island **Design-re**

project by **LORENZO PALMERI**

in collaboration with Giovanni Pelloso

with **ISTITUTO ITALIANO DI FOTOGRAFIA**



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Towel-E

by **MARCO VIGO**

with **THE GLASS FARM**

MARCO VIGO, was born in Milan in 1967, where he graduated in architecture; in the late eighties he went to work in Germany, investigating daylight and the use of glass for all purposes. Over the years, he **has worked out theoretical reflections on how to improve the working environment**, designing for Sony Ericsson, Sony Pictures, 21 Investimenti, Cantieri di Sarnico, Open Care and Windows on Europe, with the two Business Centres in Milan and Brussels.

His experience in the **fitting out of showrooms for boating brands** like Cigarette, Cantieri di Sarnico and Cantieri Colombo helped to that aesthetic vision enhancing every detail that became his key feature. He carried out the upgrading and renewal of hotels in Bucarest for Niro Group and in Milan per Silken. In his complex renovations of both modern and period buildings in Milan and abroad, he tackled the temporary use subject related to residential houses and offices. His works have appeared in the most reliable trade magazines. He is committed to social issues and promotes an architectural culture based on the conscious use of energy resources and sharing of physical and emotional wellbeing.



Concept

The house as a cavern where objects are like cave paintings that narrate the world. Signs on the walls with forms easily connected with the collective imagination (animals) or more detailed, abstract forms of language (geometric forms, color scales) that remain imprinted in the mind. The installation reinterprets thermal furnishings in formal, materic and technological terms. The electric towel warmer with **low energy consumption** displays the potential of glass which gives solidity and strength to the product, while providing an ideal support for new technologies. A functional product with a simple, original design, thanks to the infinite variety of forms and finishes.





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Scalone d'Onore

installation **Towel-E** (5,60 x 1,30 x h 3,90 m)

project by **MARCO VIGO**

with **THE GLASS FARM**



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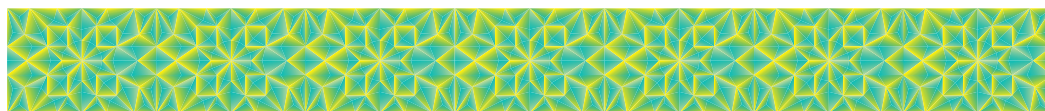
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ORA ĬTO, born in 1977, this iconoclastic artist became internationally famous by **hijacking in 3D the most emblematic international brands**, such as Vuitton, Apple, Nike and Bic. Further to numerous publications in the press, the fiction turned into reality.

In 2002, he received the Award for the best design with the aluminium Heineken bottle. His first lamp was **One Line**, designed **for Artemide**, featuring a single continuous rangy line. **In 2005 he organized** a monographic exhibition, which he called with irony che «**Museora-Ĭto**». His original vision of the brands pushed him to the front of the International scene very early with an **impressive catalogue of customers** including **Adidas**, the group AIR, **Thierry Mugler**, **Toyota**, **Biotherm**, **Levi's**, **Nike**. Among his projects of architecture, we count in particular the nightclub "Le Cab", place du Palais Royal in Paris, the French Nike showroom (2003), the store "Brightness of Star" for Mugler Parfums (2005), the European Toyota flagship store in Paris (2007). Recently he has designed the packaging for the perfume "Idylle" by Guerlain. This year, in Milan, besides **Chaise longue** and **Arrow**, he launches in a worldwide première an unusual experience based on the genetic transformations; He presents hybrid objects together with Citroën's research department.





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Arrow

by **ORA ĪTO**

with **GVM**

Concept

With this **unique piece** created exclusively for the **White Moon Gallery**, the visionary work of Ora Īto becomes the **point of intersection of architecture, design and sculpture**. An arrow of white marble reaching to the sky, Arrow nimbly raises almost four tons of stone from Carrara, cut from a single 25-ton block. The impetus comes to rest on the double base of a combined chaise longue and armchair, pointing at the infinity behind it. Bevels and hollow joints underline and accentuate this aerial dynamic, while on the other hand the ergonomic perfection of the lines conveys the idea of attraction to the earth. Comfortably seated, get ready for immediate flight.

GVM

GVM is a factory, that aimed to recreate in Carrara, round the most ancient marble civilization, a **new, high-tech philosophy**. Art, technology, creative imagination, these are the guidelines, which inspired **Gualtiero Vanelli to establish in 1995** "GVM la civiltà del marmo", to carry on the family's tradition, for over two centuries a leader in the stone industry, and create a group, that owns some of the major marble quarries in Carrara. In the past years, GVM has diversified the tools related to stone working, where technology, through some sophisticated robots, and art merge to carry out one product, so that the marble world is hand in glove with art, design and marketing. For some years, **GVM has been working with the greatest, contemporary talents and artists**, in the field of architecture, sculptural art and design, where marble regains possession of its soul and turns into a matter, which is light to bend and mould, to suit all kinds of shape and requirement.





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Cortile d'Onore
design island **Arrow** (2,34 x 1,70h)
project by **ORA ĪTO**

with **GVM**



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Designers

for **KLEIN KAROO**

stage design **FRANCESCO ROTA**

lighting **Oluce**

KLEIN KAROO

Founded in 1945, Klein Karoo International has its headquarters in Oudtshoorn, South Africa. Klein Karoo International Leather, part of the Klein Karoo group, **supplies the finest leathers to the most famous creators of Haute Couture and Prêt-à-Porter collections.** The inherited experience and great expertise developed in the past make Klein Karoo International Leather the **world's leading supplier of ostrich leather**, renowned for its luxurious quality and for the **vast range of colors and finishes.** With its typical follicle texture and timeless charm, ostrich leather has always represented the quintessence of exoticism, originality and luxury. Though **fashion is still the main market**, new uses and applications of this product have developed over the years. **Interior decoration**, in particular, is now offering a new interpretation of ostrich skin, ranging from more classic uses to original, daring creations by new talents. After fashion and interior design, **the automotive and nautical sectors** have also made use of ostrich skin. Thanks to technological advances, quality improvements and ongoing research, important progress has been made, and today **Klein Karoo offers a range of over 600 colors and about 30 types of finishes.** The workmanship is complex, taking place in various phases, in which care for the smallest details becomes fundamental to ensure value in the final product, in line with the required standards. The finishes of the leathers are aesthetic and technical features, to guarantee colors that stand up to light and wear.

Concept

14 designers for **14 leading** Italian **companies** present new products and design icons, a limited-edition version in fine **Colours Ostrich Leather** by **Klein Karoo International Leather.**

BAXTER Sellerina *design* Paola Navone

FRAG Button *design* Giopato & Coombes

FRATELLI BOFFI Struzza *design* Nigel Coates

KARTELL Audrey Soft *design* Piero Lissoni

KENZO MAISON Giop-poltrona lounge *design* Kenzo

LEMA Tabby *design* Gordon Guillaumier

LIVING DIVANI Hinge *design* Francesco Rota / Stack Tables *designer* Nathan Yong

MERITALIA La Michetta *design* Gaetano Pesce

MINOTTI York lounge *design* Rodolfo Dordoni

MOROSO Fjord *design* Patricia Urquiola

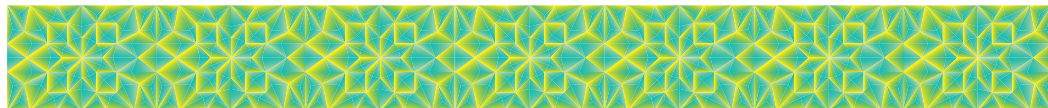
POLTRONA FRAU We-bag *design* Rodolfo Dordoni

PORRO Chameleon *design* Front

SAWAYA&MORONI Ollwood Armchair *design* William Sawaya

TECNO P40 *design* Osvaldo Borsani





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Baxter,
Sellerina *design*
Paola Navone



Frag,
Button *design*
Giopato & Coombes



Fratelli Boffi,
Struzza
design Nigel Coates



Kenzo Maison,
Giop-poltrona *design* Kenzo



Kartell,
Audrey Soft
design Piero Lissoni



Lema,
Tabby *design* Gordon Guillaumier



Living Divani,
Stack Tables
designer Nathan Yong



Living Divani,
Hinge *design* Francesco Rota



Meritalia,
La Michetta *design* Gaetano Pesce



Minotti,
York Lounge
design Rodolfo Dordoni



Moroso,
Fjord *design* Patricia Urquiola



Porro,
Chameleon *design* Front



Poltrona Frau,
We-bag
design Rodolfo Dordoni

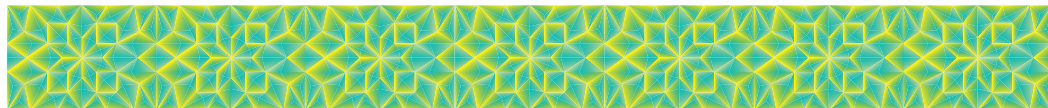


Sawaya&Moroni,
Ollwood Armchair
design William Sawaya



Tecno,
P40 *design* Osvaldo Borsani

Cortile d'Onore
Designers for KLEIN KAROO
stage design **FRANCESCO ROTA**
lighting **Oluce**



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Osvaldo Borsani



Nigel Coates



Rodolfo Dordoni



Front



Giopato&Coombes



Gordon Guillaumier



Piero Lissoni



Paola Navone



Gaetano Pesce



Francesco Rota



William Sawaya



Patricia Urquiola



Nathan Yong

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MATTEO RAGNI graduated in architecture at Politecnico di Milano. **In 2001 he won together with Giulio Iacchetti the Compasso d'Oro ADI** for the biodegradable spoon/fork “**Moscardino**”, **now included in the Permanent Collection of Design at MOMA, New York**. In 2008 he was given the Wallpaper Design Award '08 for the reading lamp/book-end Leti manufactured by Danese. For the publishing house Corraini, he has published “Camparisoda: l'aperitivo veloce futurista, da Fortunato Depero a Matteo Ragni” to celebrate the centenary of Futurism and, in 2011, the book “Wallpaper Celebrations”. **Besides working as a designer, he is also teacher in several international universities, art director and architect.**

His customers include: Alpi, Bialetti, Biò Fireplace, Caimi Brevetti, Campari, Coop, Corian Dupont, Danese, De Vecchi, Fiam, Guzzini, Jannelli & Volpi, Lavazza, Lorenz, Mandarina Duck, Pandora Design, Pinetti, Piquadro, Plank, Poltrona Frau, Samsung, Suisse Lagenthal, Ti Voglio, United Pets, W-eye.



Pb. Silvia Agosti

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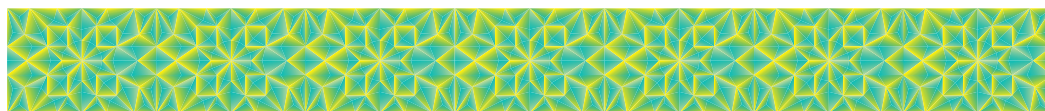
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Icon Celebration

by **MATTEO RAGNI**

with **CAMPARISODA** and **VERALLIA**

Concept

Icon is the celebration of the 80th birthday of the bottle designed in 1932 by Depero.

A self-referential installation that brings the focus back to an icon of Italian design.

Verallia takes part in its particular role as a company that produces glass packaging, to promote and support a healthy, living, natural and 100% recyclable raw material. Icon thus **celebrates** a bottle, but also **its material**, a metaphorical presence, as if to remind us that **glass is made of silica and soda**, but above all it celebrates **“glass scrap” that can be salvaged and recycled, returning to its status as a bottle with its original characteristics**. Around the sculpture 80 little Depero men toast the bottle for its birthday, a redesign by Matteo Ragni that addresses above all the tactile side of Italy's most famous aperitif. **Eighty men to recall that Futurism once happened, and that there will be a future.**

Progetto

Icon Celebration is an installation composed of **three panels of sheet metal, bent to form a sculptural origami three meters high**. At the center, as in a precious frame, the Camparisoda bottle celebrates the 80th anniversary of Depero's packaging creation.

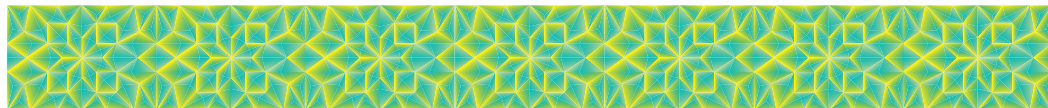
Camparisoda

Davide Campari-Milano, together with its subsidiaries (Gruppo Campari), is one of the **most important companies in the beverage sector on a worldwide scale**. It operates in 190 countries, with a position of leadership in Italy and Brazil, and is near the top of the ranks in the USA and continental Europe. The Group has a **large portfolio organized in three segments: spirits, wines and soft drinks**. The first includes famous brands like Campari, Carolans, SKYY Vodka and Wild Turkey. The wine segment includes Cinzano. Finally, in soft drinks, the outstanding products on the Italian market are Crodino and Lemonsoda. The Group employs over 2200 persons. The shares of Davide Campari-Milano (Reuters CPRI.MI - Bloomberg CPR IM) are listed on the Mercato Telematico of the Italian Bourse.

Verallia

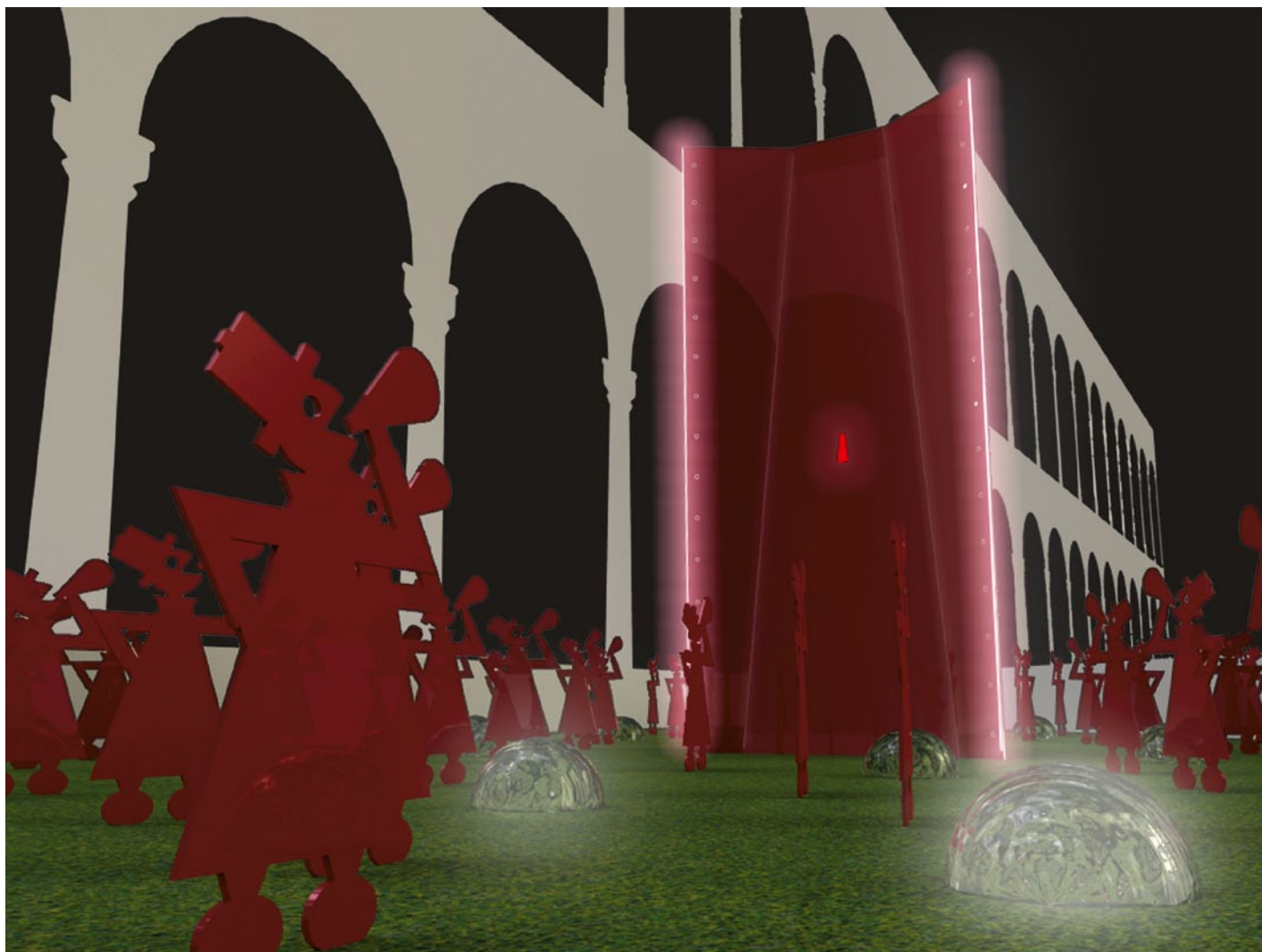
This brand covers all the **glass food packaging activities of the Saint-Gobain Group**. In Italy it has 6 plants to design and produce glass jars and bottles. The firm focuses on **important ecosustainable values of glass in its role** as a natural, safe, hygienic, elegant, **reusable and 100% infinitely recyclable** material. In concrete terms, to provide effective responses and quality, in full awareness of operative counterparts and contexts. Innovation is always a primary focus thanks to the two VeralliaLab centers in Gazzo Veronese and Dego, for research and design, points of reference – together with the professionals of Innovation Team Verallia – for those who seek packaging solutions that have a winning approach to the markets of the future.





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Cortile d'Onore

design island **Icon Celebration** (2,16 x 2,16 x h 3,14 m)

project by **MATTEO RAGNI**

for **CAMPARISODA** and **VERALLIA**



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Bush of Iron

by **NACHO CARBONELL**

with **GALLERIA ROSSANA ORLANDI**

NACHO CARBONELL, was born in Valencia in 1981, graduated in 2003 at the Spanish university Cardenal Herrera C.E.U. and in 2007 at the Design Academy Eindhoven, where he was honoured with Cum Laude, with the projects “Dream of sand” and “Pump it up”. Once graduated he created collections such as **Evolution in 2009, which won him nominations to the design of the year by the London Design Museum**, and which marked his **ongoing collaboration with Galleria Rossana Orlandi**. In the

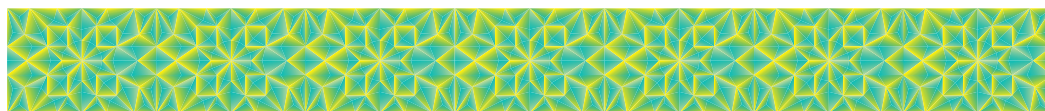
same year he was named Designer of the Future by DesignMiami fair organisers. His identity, which defines his actual style of organic forms and rough and colourful finishing textures, is bringing him into an international scene of private collections and museums, such as the Groningen Museum in The Netherlands, and the 21_21 Design Sight Tokyo Museum, which highlight the uniqueness of materials and techniques applied in his works. **Nacho currently works with his team in Eindhoven, The Netherlands, where he has established his studio.**



Concept

Completing the collection of conceptual desks “Diversity” presented in the past Milan Design Week, Nacho Carbonell proposes Bush of Iron, a work which resembles a **natural creature, but made using raw iron crafted as in the beginning of the industrial era**. It is designed with a reinforced all iron structure which houses **thousands of wire spines seemingly extruding from the desk-like frame**. In spite of the creature-like inspiration, the designer opted to keep the cold and serene attributes of the metal and provided it with a weight - close to a ton - and a volume large enough so that it creates an overwhelming atmosphere in its surroundings. Inside the piece, the user will find a space where to rest, think, isolate himself, always protected from the exterior thanks to the metal extrusion reaching meters into the air.





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Cortile d'Onore
design island **Bush of Iron**
project by **NACHO CARBONELL**

with **GALLERIA ROSSANA ORLANDI**



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Nuvola Domestica

by **ANDREA SALVETTI**

with **DILMOS**

ANDREA SALVETTI, born in the province of Lucca in 1967.

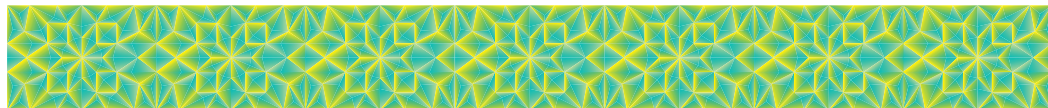
He lives and works in Lucca. In his sculpture and design studio opened in 1991, he carries out works, large-sized, too, using **many, different materials and technologies with a special emphasis on melting metals**. He also works in his workshop personally, firmly believing in the principle of **self-production**, of which he wants to be healthy carrier and witness. His job concerns several themes, in a very wide crossdisciplinary range, including sculpture, design, architecture, performance, cuisine, and often the resulting works find it difficult to relate to and get out of just one of these fields, they rather tend to combine them horizontally. In the past years many projects were self-produced, together with art and design galleries in Italy and abroad; it's easy to remember L'Albero, L'Apparita, Mazzolin di Fiori and the cooperations with Dilmos, Nilufar, Moss. Throughout this period of unceasing production his works were displayed and presented all over the world and published in many kinds of magazines. In 2007 Electa published the monograph "Terra-Terra". He took part in the "48th Biennale d'Arte di Venezia", Focke Museum Bremen, Triennale di Milano and he staged **one-man exhibitions and installations at collective events of International renown like, Design Miami Basel, PAD Paris, Artefiera, ArtCurial and Sotheby's**.



Concept

A large sculpture in the form of a **cloud embodies the characteristics of a pet. It narrates a borderline space between sky and earth**, between the terrestrial world and the imaginary celestial world. The clouds are the connection between these two different worlds, they find their way to some extent into both; they absorb the energies of the earth and the sky, and at times then convey those energies to power our lives. The "Domestic Cloud" is a work with **its own internal energy** that reacts to the input of those who want to relax on it or those who simply want to tame it and ride it, with an energy that dates back to the nature of the material. Considering this legacy, this project attempts to open up a glimmer of faith in the times to come, an upward gaze that fills the eyes with a possible imaginary for an immediate future. This work has been made with the support of Dilmos, Milan, which has shared in the character of the project from the outset, crossing the borderland between art and design.



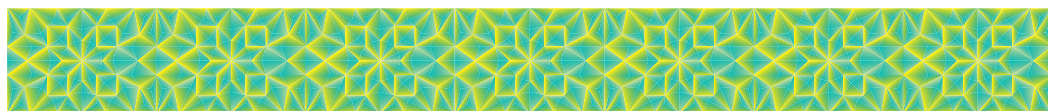


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Cortile d'Onore
 design island **Nuvola Domestica**
 project by **ANDREA SALVETTI**

with **DILMOS**



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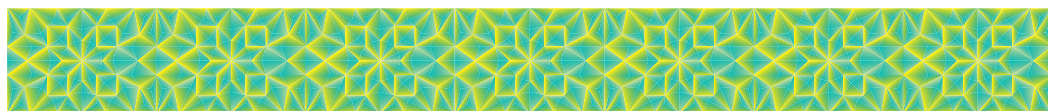


Too Gether

Too Slim



**SPECIAL THANKS TO
Corradi**



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Real
design **Art. Studio Patrignani/Studio Tecnico Calligari**
production **Calligaris**

Lady Jane
design **MARC SADLER**
production **SERRALUNGA**



Kabin Extra
design **LUISA BOCCHIETTO**
production **SERRALUNGA**



THANKS TO
Cortile d'Onore and Loggiato Ovest 1st Floor



Tattoo Neutro
design **DEANNA COMELLINI**
production **G.T. DESIGN**



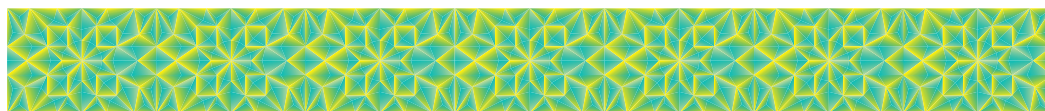
Euphoria,
design **PAOLA NAVONE**
production **EUMENES**



Atome,
design **LUDOVICA + ROBERTO PALOMBA**
production **TECTONA**



THANKS TO
Cortile d'Onore and Loggiato Ovest1st Floor



Patronage

Milano



Comune
di Milano

Milano Capitale del Design® 2012 (16-22 April 2012)

Università degli Studi di Milano Via Festa del Perdono 7, Milan **(16-28 April 2012)**

Press Room

Castelli Red Icons

production **CASTELLI**

with **LOMBARDY REGION - DECÒ TER**

lighting **Artemide**

CASTELLI, founded in 1877 at Ozzano Emilia (BO), has been an Italian design protagonist for over 130 years. From a crafts workshop, it has gained success thanks to furnishings that combine ergonomics, sustainability, flexibility and a taste for design.

Designers of the caliber of Ambasz, Bellini, Bonetto, De Lucchi, Fuksas, Mari, Piretti, Pollock, Porsche, Sapper have contributed to make this Italian brand great. The many collaborations have led to products that are points of reference for the world of design, like the **Plia chair by Giancarlo Piretti**, shown at **MoMA New York**, and the **Penelope**. Castelli has obtained important prizes and honors in Italy and the world, including the **Compasso d'Oro ADI for the Vertebra seats designed by Ambasz and Piretti**; the **Dalle 9 alle 5 system by Richard Sapper** and the **Guya seats designed by Centro Studi Castelli**. Acquired in 1992 by the American group Haworth, which controlled the firm until January 2012. From 1 February 2012 the Castelli trademark returns, continuing a long tradition and an approach to production and taste that has helped to make Italian design famous all over the world.

Lombardy Region

The Lombardy Region with the Department of Commerce, Tourism and Services and the support of Cestec S.p.A launches the third edition of the competition "Decò Ter – Design is Competitive". The competition offers emerging designers a chance to make a prototype through direct involvement of selected Lombard companies. The evaluation phase will be conducted by a **Technical Jury** that will select the **50 best ideas** to engineer and prototype after a phase of pairing of projects and companies. There are four theme areas: urban furnishings for shopping districts; furnishings for shops, public agencies and tourism structures; food & beverage packaging; lighting and signage in public spaces. The Lombardy Region wants to contribute, with this project, to the spread of a true business culture, starting with a sector like that of design and involving **young talents, to create new and important spaces of work opportunity.**

Projects:

Plia design **Giancarlo Piretti**

Penelope design **Charles Pollock**

Avenue design **Claudio Bellini**

Kiron design **Andreas Struppler**

Planes design **Daniel Figueroa**





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Planes
design **Daniel Figueroa**



Kiron
design
Andreas Struppler



Avenue
design **Claudio Bellini**



Plia,
design **Giancarlo Piretti**

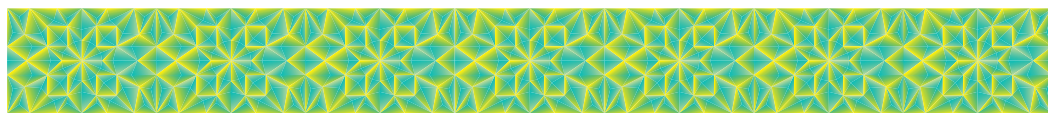


Penelope
design **Charles Pollock**



Press Room
Castelli Red Icons
production **CASTELLI**

with **REGIONE LOMBARDIA - DECÒ TER**
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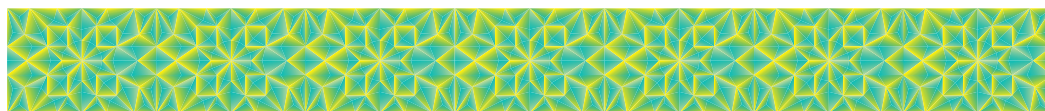


5KM

MILANO DESIGN RUN 2012 **SATURDAY APRIL 21ST**

MILANO DESIGN RUN 2012 2nd edition
organized by **INTERNI** and **NIKE**

drawing by **JAIME HAYON**



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MILANO DESIGN RUN 2012 2nd edition

Saturday 21 April 2012 at 10:00

organized by **INTERNI** and **NIKE**

Concept

INTERNI and Nike have organized, in April 2012, the 2nd edition of the **Milano Design Run**, a non-competitive running event for Sports and Design, during Design Week in Milan.

The run follows an urban route in the city center to reach the main events of the FuoriSalone, with a finish line and prizes at the Cortile d'Onore of the State University, location of the Exhibition-Event of INTERNI, with journalists and municipal authorities on hand (ex. Alan Rizzi – Alderman of Sports and Free Time).

Date: **Saturday 21 April 2012**

Meeting point: **Nike Stadium**, Foro Bonaparte, 50 – Milan, **10:00**

Start: **10:30**

Finish line: **Cortile d'Onore dell'Università Statale**, appx. **12:00**

Prizes and drinks

Nike

Nike, situated close to Beaverton, Oregon, is a **world leading company in the design, execution and distribution of footwear, sports clothes and accessories for innumerable varieties of sports and fitness activities**. Among the subsidiary companies of the brand there are Converse Inc., designing, carrying out and distributing footwear, sports clothes and accessories; Cole Haan, designing, carrying out and distributing bags, accessories and luxury coats; Umbro Ltd., a leading British brand in the football field; and Hurley International LLC, designing, carrying out and distributing footwear, extreme sports clothing and accessories especially meant for the young.

