



legno con base a croce appoggiata su 4 punti. Rigore progettuale e armonia formale insieme per un pezzo che può vivere negli ambienti della casa così come in uffici ed hotel di lusso / Harmonious lines and a relaxed pose characterize this turquoise leather seat suspended on wooden frame-based cross resting on 4 points. Rigorous design and formal harmony together for an item that can live in home environments as well as in offices and luxury hotels

#### 12. TOAST, WA.DE.BE

Poltrona soffice e confortevole, progettata sul claim *bon chic-bon genre* che la rende estremamente versatile. La struttura è leggera, la base in Bultex di 40 kg al m<sup>3</sup> sposa perfettamente le forme del corpo / Soft, comfortable armchair, designed on the claim "bon chic good genre" that makes it extremely versatile. The structure is light, the base Bultex of 40 kg per m<sup>3</sup> combines perfectly the shapes of the body

#### 13. STREAMLINE, Jarrod Lim Design

Poltrona dal design moderno utilizzabile sia in interni che in esterni. La forma di seduta e schienale compone un elemento caratterizzato da una curvatura dolce che trova base di appoggio su una struttura di acciaio inox / Armchair of modern design can be used both indoors and outdoors. The shape of the seat and backrest comprises a component characterized by a gentle curve that is the base on a structure of stainless steel

#### 14. FLOW TESSILE, Jean-Marie Massaud per MDF

*is dedicated to the houses of the highest level*

#### 15. SIMPLECHAIR, JVLT/JoeVelluto Studio per Plust

Collezione innovativa che risponde alle molteplici esigenze dell'ambiente domestico, lavorativo e della collettività. La gamma è completata con l'introduzione della versione di tessuto Oxford con finissaggio NanoSphere. La struttura è in ferro schiumato a freddo in poliuretano autopellante e il rivestimento è trapuntato / Innovative collection to meet the multiple needs of home, work and community. The range is completed with the introduction of the version with Oxford fabric and NanoSphere finishing. The structure is made of iron cold-foamed in self-skinned polyurethane and the lining is quilted

#### 16. JADE, Christophe Pillet per Porro

Seduta realizzata in stampaggio rotazionale. Impilabile, solida, ideale per l'esterno: caratteristiche ideali per inserirsi in ambienti domestici o spazi pubblici / Seat made of rotational molding. Stackable, solid, ideal for outdoor use: these are the ideal characteristics to fit at home or in public spaces

#### 17. BLOSSY, Karim Rashid per Slide

Sedia lineare caratterizzata da un minimalismo estremo. I componenti sono realizzati in noce americano con finitura naturale / The linear chair features an extreme minimalism whose components are made of American walnut tree with natural finishing

Franco Poli la seduta ha più. Destinata a restare ricercate per eleganza d'ambienti domestici d'esperienza di Franco Poli on l'and a leather structure. ion and at the most and quality of choice,

#### 18. SOLO CHAIR, Vincent Chia per Air Division [Singapore Mozaic]

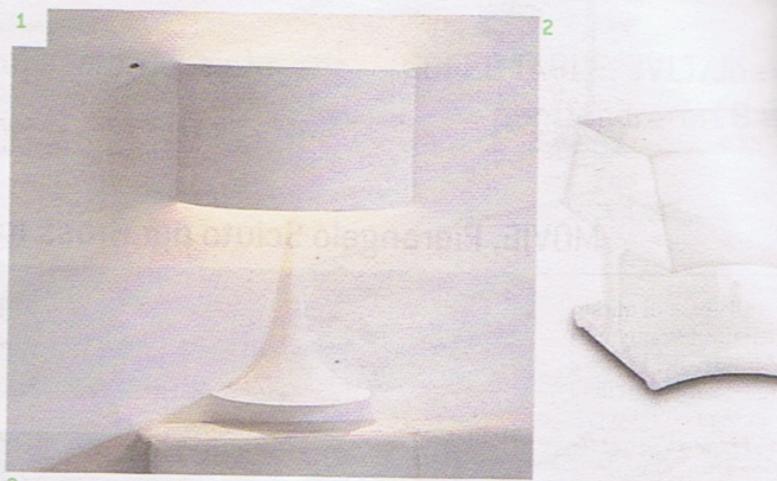
Sedia lineare caratterizzata da un minimalismo estremo. I componenti sono realizzati in noce americano con finitura naturale / The linear chair features an extreme minimalism whose components are made of American walnut tree with natural finishing

#### 19. BLOSSY, Karim Rashid per Slide

La seduta, che riunisce concettualmente tradizione e contemporaneità, reinventa il concetto classico di 'sedia a dondolo': la consueta sinuosità delle linee e l'energia delle forme si fondono per dar vita ad un elemento giovane e all'avanguardia / The seat, which brings together tradition and contemporaneity in concept, reinvents the classical idea of "rocking chair"; the usual sinuous lines and the energy of the forms are combined to create a young and avant-garde element

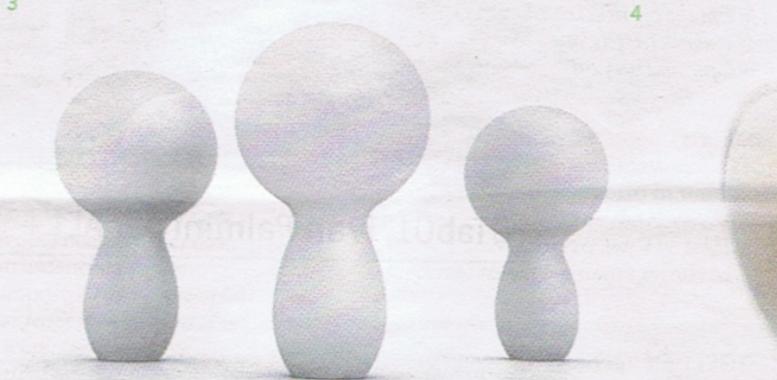
## 1. Soft Architecture by Flos

Collezione caratterizzata dall'utilizzo di uno speciale materiale composito (tecnologia Under-Cover) di cui Flos detiene un accordo di licenza esclusiva all'interno del comparto dell'illuminazione a livello mondiale. Il materiale unisce contemporaneamente leggerezza e resistenza, assicura performance e durabilità nel tempo e si integra perfettamente con i controsoffitti. Inoltre risponde alle più recenti normative internazionali in tema di sicurezza ed ecocompatibilità, essendo non combustibile e con certificazione 'Cradle to Cradle'. / Collection characterized by the use of a special composite material (technology U-Cover) of which Flos holds an exclusive licensing agreement within the lighting industry worldwide. The material combines contemporaneously lightness and strength, ensuring performance and durability in time and integrates perfectly with countertops. It also responds to the latest international standards on safety and eco compatibility, since it is not combustible and it is certified 'Cradle to Cradle'.



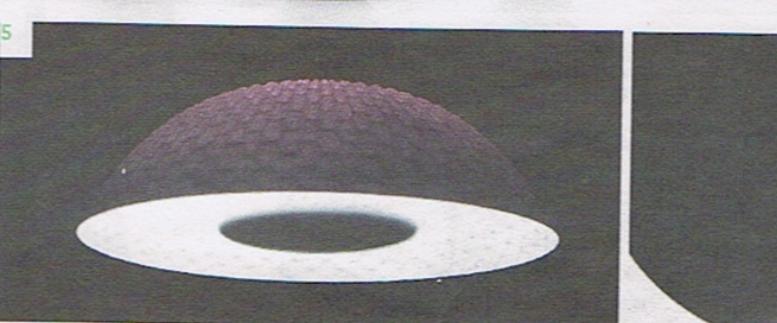
## 2. Sit-Up, Kostas Syrtariotis per I Tre

Sit-up rivisita l'archetipo della lampada da tavolo per proporre una versione da terra di grandi dimensioni utilizzabile anche all'esterno. Realizzata in plastica, è adatta anche agli spazi esterni, garantendo elevate prestazioni illuminotecniche. / 'Sit-up' revisits the archetype of the table lamp to offer a floor version with big sizes used also outdoors. Made of plastic, it is also suitable for the outdoor areas, by ensuring high lighting performances.



## 3. Trim, Valerio Sommella per PLUST Collection

Quarta collezione ispirata alla natura per PLUST Collection. Elementi che rievocano soggetti naturali, funghi, gocce di rugiada, fiori e foglie che rinascono, contaminati e reinterpretati in chiave contemporanea. Rievocando iconograficamente la forma di un albero, questo oggetto luminoso dalle dimensioni imponenti, è ideale per allestimenti suggestivi e si adatta a diverse situazioni di utilizzo sia in ambito domestico che spazi pubblici, sia indoor che outdoor. / Fourth collection inspired by nature for Plust Collection. Elements that evoke natural subjects, mushrooms, dew drops, holes and reborn leaves, contaminated and reinterpreted in a contemporary key. They recall, in an iconographic way, the form of a tree, this bright object of big sizes, is ideal for charming installations and is suitable for different use situations in both domestic and public spaces, both indoors and outdoors.



## 4. Archetype, Goodmorning Technology per Luceplan

Lampada ispirata alla tradizione del design scandinavo ma tecnologicamente moderna. Il corpo esterno è realizzato in alluminio verniciato, mentre il diffusore interno è in policarbonato trasparente: tra i due profili sono integrati una fonte LED a luce calda (warm white) e un attacco a vite E27. A questa versione solo riflettore, si affiancano un accessorio dotato di rosone, cavo e porta-lampada da sospendere al soffitto, e una variante da terra, con struttura saliscendi in alluminio ad altezza variabile. / Lamp inspired by the tradition of Scandinavian design, but technologically modern. The outer body is made of painted aluminum, while the inner diffuser is made of transparent polycarbonate: between the two profiles a LED source with warm light (warm white) and a screw E27 are integrated. In this only reflector version, there are also an accessory equipped with canopy, cable and holder to be suspended at the ceiling, and a floor version, with ups and downs aluminum frame with adjustable height.

## 6. Spillo, Constantin Wortmann per Kundalini

Lampada da terra con diffusore in polietilene stampato in rotazionale. Struttura e base sono in metallo verniciato a polvere. / Floor lamp with rotational-molded polyethylene diffuser. Structure and base are made of powder-coated metal.

## 7. Miyako, Studio 63 per Danese

Realizzata dal solo taglio di un profilo industriale estruso a cui si aggiungono pochi componenti funzionali. La classica tipologia della sospensione a luce concentrata, solitamente realizzata con sorgenti alogene, è reinterpretata attraverso la scelta di due diverse sorgenti innovative che minimizzano i consumi e ricercano una qualità della luce. È essenziale nelle forme ma di grande impatto espressivo grazie all'ampia gamma di colori che permettono di creare scenografiche composizioni e di inserirla con armonia in ambienti molto differenti tra loro. / Made by only one industrial extruded cutting to which a few functional components are added. The classic type of suspended concentrated light, usually made with halogens, is reinterpreted through the choice of two innovative sources that minimize the consumptions and seek a quality of light. It is essential in the shapes but of great expressive impact thanks to the wide range of colors that allow to create scenic compositions and to insert it harmoniously in very different environments.



## 5. Ross Lovegrove for Artemide

Lampada a sospensione, coordinata nelle versioni parete e plafone. Il corpo è in materiale termoplastico stampato ad iniezione di colore bianco; riflettore in metallo verniciato. Emette luce riflessa e parzialmente diffusa. / Pendant lamp, coordinated in the wall and ceiling versions. The body is made of thermoplastic injection molded material of white color; the spotlight is in painted metal. It gives out a reflected and partially diffused light.

## 8. Zelight, Miki Astori per Al

Rilettura in chiave ready-to-go del cantiere: semplice, solido, portatile. Tipologia ormai presente in molti prodotti, questa collezione introduce un nuovo modo di vivere, spesso si sposta in esterni, in luoghi diversi. La tecnica di realizzazione conferisce una certa leggerezza. / Reinterpretation of the construction site: simple, solid, portable. This collection introduces a new way of living, that from the indoors, being accompanied by the outdoors, is becoming more and more common. The technique of realization confers a certain lightness.

## 9. Omega Garden by Al

A parete o da terra, è una lampada contraddistinta da un diffusore acrilico trasparente lucido con ricerca cromatica e una gamma di colori disponibili. / In the wall or floor version, it is a lamp distinguished by a shiny transparent acrylic漫射器 with a color research and a selected color palette.

## **Does the great lesson of the 'ancient' design masters survive in contemporary design?**

We talk about it with Maurizio Vitta

arts design, and although it may be difficult to imagine how it can possibly continue to do so, it is important to remember that the context in which it exists has changed. In this issue of DR we have wondered about the possible transfer of knowledge between the old and the new generations of designers: it is a way to understand the evolution (for better? or worse?) the discipline has had during time, by changing aims and meaning. Our analysis begins with an interview on the theme to Maurizio Vitta, Professor of Arts History, Architecture and Design at the III Faculty of Architecture and Design at the Milan Polytechnic as well as elegant essayist and it continues with a series of interviews with young and established designers that tell us much about the past, the present, but also the future of design.

**DESIGN: YESTERDAY, TODAY... AND TOMORROW?** Every year the Salone Internazionale del Mobile in Milan revives the interest in a discipline that, year after year, seems to apply its charm on an increasing number of people. The trade fair also becomes the pretext for trying to review a universe, such as that of design, stratified and complex. In this issue of DR we have wondered about the possible transfer of knowledge between the old and the new generations of designers: it is a way to understand the evolution (for better? or worse?) the discipline has had during time, by changing aims and meaning. Our analysis begins with an interview on the theme to Maurizio Vitta, Professor of Arts History, Architecture and Design at the III Faculty of Architecture and Design at the Milan Polytechnic as well as elegant essayist and it continues with a series of interviews with young and established designers that tell us much about the past, the present, but also the future of design.

*Let's start from the relationship between old and new generations to ask ourselves: is there a transfer of knowledge between them, or considering the fact that the context has much changed, do you think that there has been a real gap between the way of understanding design yesterday and today?*

*It's no use denying it: the culture of the twentieth century, including design, has run out at the beginning of the XXI century, leaving a history behind it that should be known and understood, but that cannot aspire to a continuity. The change of context –the international scenarios, the technological developments, the social, economic, structural changes– was too radical so that the past could still shed its light on the present. The lessons of the masters must be followed not in the simple repetition of stylistic or formal solutions, but in the original phase of conception. What they still teach us is in fact the way of understanding the project: the shape of things may change, but the idea of design as formative element, as construction of identity and of the social presence of the object, on which it is born and has been fed for a century and a half, remains essential. The younger generations have the task of overcoming their teachers, but being inspired by them for their ability to understand the context and giving the right answers to it. What really happens now, is too early to say.*

*Among the new recruits of designers, do you see someone who has followed evidently the lesson of the masters?*

*No. The design of the latest generation is uncertain, lost, bewildered by the multiplicity*



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