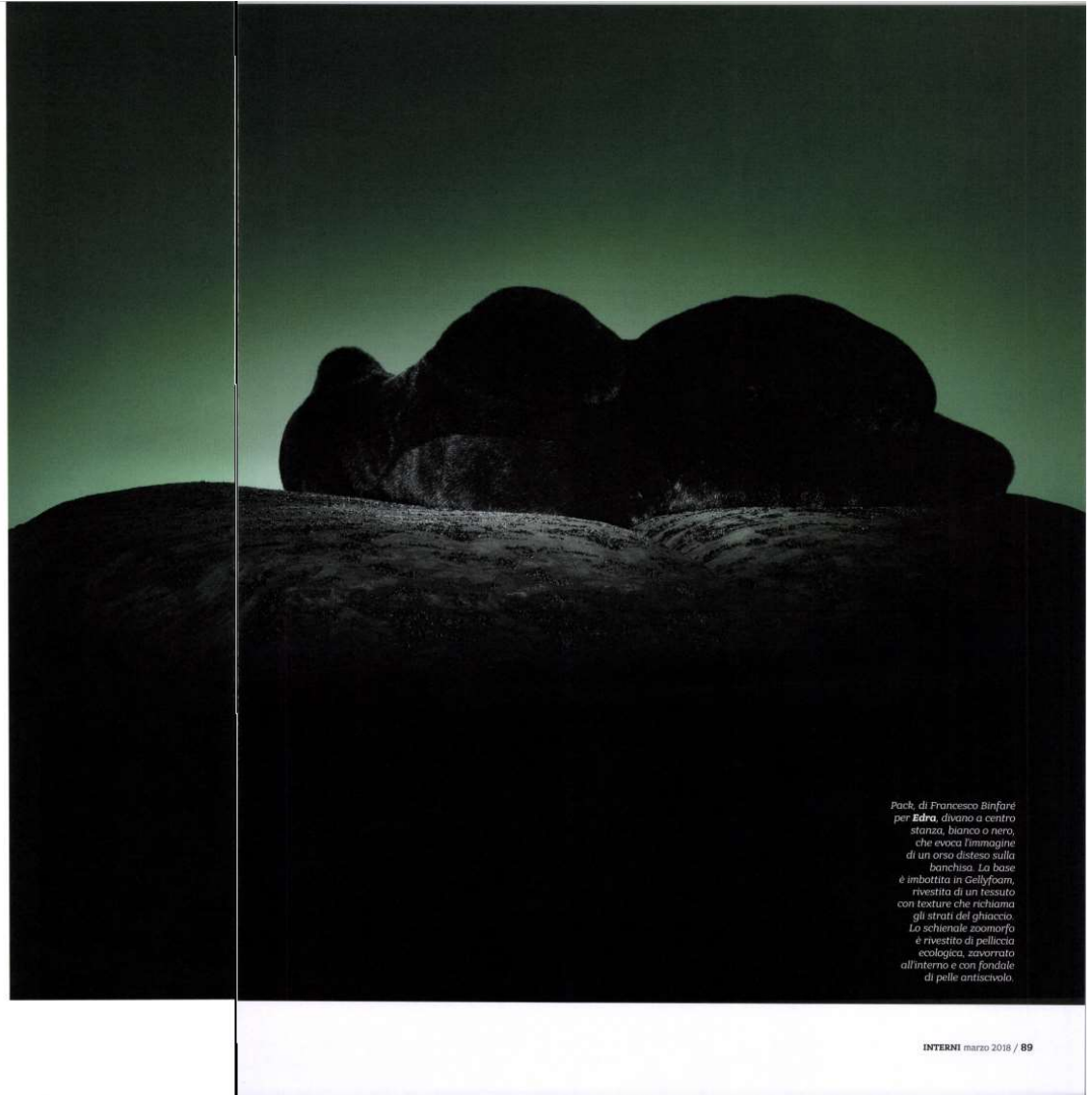


DesignING
REVIEW



Da sinistra, in alto, in senso orario:
Raffa Medium, di Giulio Jacchetti con Ilaria Basso per **Plus!** oggetto scultura (altezza 54 cm) che riprende iconograficamente la giraffa, in polietilene in quattro varianti di colore.
Dalla collezione Masks di Benedetta Mori Ubaldini per **Magis**: maschera decorativa zoomorfa in rete metallica.
The Duke, di Alessandro Busana per **Bonaldo**: tavolino in polietilene, disponibile in vari colori e in versione Light, con luce led incorporata.
Kong, di Stefano Giovannoni per **Qeeboo**: lampada-scultura in polietilene, 180 x 77 x h. 140 cm.



Pach, di Francesco Binfare
per **Edra**, divano a centro
stanza, bianco o nero,
che evoca l'immagine
di un orso disteso sulla
banchisa. La base
è imbottita in Gellyfoam,
rivestita di un tessuto
con texture che richiama
gli strati del ghiaccio.
Lo schienale zoomorfo
è rivestito di pelliccia
ecologica, zavorrato
all'interno e con fondale
di pelle anticivolo.

INTERNI



Etruscan period, applying free interpretations in a setting that simulated a hotel located in the Etruscan part of the region, with contemporary decor solutions connected to the historical-artist tradition of the territory. "To approach and deeply analyze the historical roots of places," says Anna Del Gatto, "is becoming an incredible source of inspiration for Italian design." In the city, at Palazzo Reale, Homi presented the exhibition "Convivando: the art of the table in the past and the future," curated by Cinzia Felicetti, on table settings as a factor of orientation in the styles of history. www.homimilano.com N.L.

P66. INTERNI CAFÉ AT HOMI 2018

A MULTICOLORED SPACE TO GATHER, CHAT AND RELAX. INTERNI WAS ON HAND AT THE LIFESTYLE FAIR AT RHO FIERA MILANO, AT THE END OF JANUARY

A 'pop' garden in which to relax and enjoy organic foods: in the interesting trade fair Homi 2018, in January, Interni was on hand for the fourth time with an appealing space-installation of 240 square meters, featuring a multicolored partition with large graphics based on the cover of the Index 2018 of Interni. Acid green carpeting and white sculptural furnishings for outdoor use, from the Frozen Family designed by Matteo Ragni with Maurizio Prina for Plect Collection: these features in the cafe attracted a vast audience: from sector professionals to design and decor lovers (photo Saverio Lombardi Vallauri). C.T.

YOUNG ARCHITECTS

P68. THE CALL OF THE MOUNTAINS

THE ARCHITECTURE OF TARA, AN UP-AND-COMING STUDIO BASED IN MERANO (BOZANO), CAPTURES THE ALPINE LANDSCAPE WHILE REVOLUTIONIZING THE LOCAL CONSTRUCTIVE TRADITION

From first glance, the Miramonti Boutique Hotel (at Avelengo, near Merano, in the province of Bolzano) is striking for the undeniable charm of its architecture: a dark volume, entirely in wood, with a cabin roof in an unusual contemporary form that extends to shelter a dramatic swimming pool soaring over the pastures of the valley. This is one of the latest, refined works of the young couple of architects from Alto Adige, Heike Pohl and Andreas Zanier: after studies and professional experiences around Europe (from Spain to Austria, by way of Sweden and Norway), Heike and Andreas came home to open an architecture studio in Merano in 2011. Tara. The name has a curious double meaning, pragmatic and full of poetry at the same time. Because as Heike Pohl explains, "we wanted to suggest the 'weight' of architecture," namely the added value architects can provide by working on the territory, and "also to dream of a faraway, imaginary place full of wonder" like the iconic Tara mansion in Gøne with the Wind. Above all, the name sums up the stylistic signature of the young architectural duo, essential, synthetic, but also appealing, different, full of charm. The incessant dialogue with the valley and the mountains is the strong point of Tara, a dialogue that as Heike says "is complicated at times, due to climate conditions and the geographical context, often composed of small, hard to reach spaces." As in the canyon of Rio Plima, in Val Martello (province of Bolzano), where the duo was commissioned to design a panoramic trail, with four Cor-ten lookout points literally suspended from the mountain, providing breathtaking views of the canyon created by the river. Or the single-family Santer house in Laços (Bolzano): an Alpine spaceship in dark wood that sets down in the middle of a small town nestled in the mountains. "We like to get involved in very different projects to shift from public works to hotels or private homes enables us to keep things fresh, to understand the story we want to tell."

Laura Rogazzola

YOUNG DESIGNERS

P70. HISTORY AND INTUITION

THE DESIGN OF ALESSANDRO GNOCCHI TAKES SHAPE IN THE LABORIOUS REINSCRIPTION OF HONEST, FAMILIAR FORMS

You can see him riding a bike in the flatland of Milan, sometimes on the fixie he has built for himself, or on an old salvaged model. He stands out with his head of nearly white hair, which he already had at a very early age: he waves and pedals off. His design somehow resembles this little portrait: it comes from history and moves forward silently, step after step, without alterations, tricks, shortcuts. Slowly but surely, like a pilgrim whose destination is calm, clear, uncompromising design. Take it or leave it. Not everything requires discussion. An act of faith, perhaps, not without a certain strength. Maybe shyness, bordering on modesty, reserve. Alessandro Gnocchi took a degree at the Milan Polytechnic in 2007, with a thesis on a bicycle for the city. His advisor was Giulio Iacchetti, who immediately snapped him up for his studio, and is full of praise for his student. In 2011 he opened his own practice and began his search for a profound, reasonable, serious and ironic design. Or, as he puts it: "I am very interested in how things are made, and I try to formulate ideas that are simple and intuitive. I respect form and function, and I try to make the language and grammar of my projects correspond to their materials and production processes. The history of design helps me to define new forms, which thus take on a familiar, normal, honest character." Every project has a reference, an elucidation, a reflection, which can be better understood by scanning his spartan but not simple website, rigorously all in English: The JAM floor lamp is an acronym for Joe Colombo, Achille Castiglioni and Miguel Milà, a tribute to legendary lamps; the terse purity of the form remains similar, but today the double-spring handle is made by a spider robot. The Edward corkscrew has a cinema reference, given the fact that its long arms terminate in two rotating blades that facilitate strapping of the capsule, at the same time it is an anthropomorphic creature, easy to recognize, enlivened by the color of the translucent plastic that wraps the mechanical skeleton. For the pen designed with Alessi the limits were set in advance: it had to be made of a single piece plus a cap, and contain a normal G2 refill, while exploiting the advantages of 3D printing. Simple and intuitive, it nevertheless contains a groove that facilitates both refilling and drip, also becoming a distinctive feature. Pure design, and a pure designer... without being inflexible. Virginia Briatore

ON VIEW

P72. WHO ARE WE, WHERE DO WE COME FROM, WHERE ARE WE GOING?

A PLUNGE INTO THE WORLD OF RICK OWENS, FASHION AND FURNITURE DESIGNER, DEFINING CATEGORIES. AT THE MILAN TRIENNALE UNTIL 25 MARCH, WITH SUBHUMAN INHUMAN SUPERHUMAN

Born in 1961, a Californian residing in Paris, Rick Owens is not just a fashion designer. He has a wider vision, as narrated by the first retrospective of his work at the Milan Triennale, until 25 March (with a special box catalogue by Electa). Owens himself has supervised the narration of the innovative interactions of architecture, design, visual arts, music and fashion across two decades of his creative career. In the exhibition itinerary along the fluid spatial curve of the gallery at the Triennale, treated like a white canvas, his research on the relationships of human beings with the objects that surround them, between formal and emotional depth, takes on remarkable force right from the entrance. The first impression is an incredible installation suspended from the

Looking AROUND FAIRS

LE VEDUTE DI INTERNI CAFÉ
CON LA MAXI GRAFICA
E GLI ARREDI FROZEN FAMILY
DI MATTEO RAGNI CON MAURIZIO
PRINA PER PLUST COLLECTION
FOTO DI SAVERIO
LOMBARDI VALLADINI



INTERNI CAFÉ A HOMI 2018

Uno spazio multicolor per incontrarsi, conversare e rilassarsi: Interni era presente al **Salone degli stili di vita** a Fiera Milano Rho a fine gennaio

Un giardino "pop" dove sostare, rilassarsi e gustare prelibatezze bio: anche nella ricca edizione di gennaio di Homi 2018, la rivista Interni era presente, per la quarta volta, con uno spazio-installazione accattivante di 240 metri quadrati. Una quinta macrografica multicolor, ispirata alla copertina della guida Index 2018 di Interni: Moquette verde acido e arredi bianchi scultorei per esterno della Frozen Family firmati da Matteo Ragni con Maurizio Prina per Plust Collection: questi gli elementi del bar che ha attirato un pubblico molto vasto, dagli operatori professionali agli esperti di design e arredamento. ■ C.T.

