



## Elena Salmistraro

Product designer e artista, vive e lavora a Milano. Dopo la laurea al Politecnico di Milano, nel 2009 fonda il proprio studio. Collabora con varie aziende, quali Alessi, Bosa, Seletti, De Castelli, Bitossi Home, NasonMoretti, Stone Italiana, con le gallerie d'arte milanesi Dilmos, Rossana Orlandi, Camp Design Gallery e Secondome a Roma. Partecipa nel 2016 alla mostra "W. Women in Italian Design" del Triennale Design Museum. Nel 2017 vince il Salone del mobile Award come migliore designer esordiente. In occasione di "White in the city" promosso da Oikos e curato da Giulio Cappellini, realizza con Alessi l'installazione "L'esercito di spazzole".



In alto: a sinistra, vaso in ceramica policroma con oro della serie Primates, produzione Bosa; a destra, carta da parati Flabelli per LondonArt. Sopra, da sinistra: serie di pannelli in marmo per Lithea; un ritratto di Elena Salmistraro; toilette con piano in marmo, corredata di seduta e di tre specchi con impugnatura in marmo decorata, produzione Lithea.

“Cerco di donare quanto più possibile della mia personalità agli oggetti che disegno”, afferma Elena. “Credo che dalle relazioni, dagli incroci, dagli scambi, dalle sovrapposizioni nasca sempre qualcosa di nuovo. Per questo nei miei progetti è evidente la stratificazione delle mie conoscenze e delle mie passioni. Moda, design, grafica, illustrazione, cinema si fondono per plasmare nuovi alfabeti”. Elena non teme il figurativismo, anzi lo sublima regalando alle sue creazioni finiture e dettagli preziosi, quasi che, nel definire e trasfigurare le sembianze, voglia dare agli oggetti un afflato di vita. Le sue sagome non sono copie dal vero, non possiedono la perfezione classica, ma sono la personificazione delle sue fantasie. Appartengono a una categoria fantastica di nuovo genere, dotata di una spontaneità capace di renderla quotidiana.



## ARTIGIANO ESPLORATORE

Sono passati 21 anni da quando Jacopo Foggini ha debuttato con le sue magiche creazioni di metacrilato. Nonostante questo, i suoi lavori sembrano ogni volta raccontare il loro inizio, lo stupore della scoperta di un materiale che, fino ad allora, era stato trasformato nell'azienda del padre in milioni di componenti per l'industria dell'automobile e che Jacopo ha voluto e saputo reinventare con la sapienza delle mani. "Ho iniziato il mio percorso con il metacrilato", spiega l'artista torinese, "e con le materie plastiche continuerò a lavorare, ne sono convinto. Giorno dopo giorno acquisisco nuove conoscenze sulle tecniche di

La sperimentazione artistica di **Jacopo Foggini** approda a **nuovi traguardi** tecnici ed espressivi. Come dimostrano il suo primo chandelier in **policarbonato** e una ricca **serie di progetti** in mostra alla design week di Milano

testo di Maddalena Padovani

Nella pagina accanto, il laboratorio milanese dove Jacopo Foggini (seduto al centro) dà vita alle sue creazioni policrome. Appeso al soffitto, uno dei nuovi candelieri in policarbonato che il designer presenta dal 17 al 22 aprile presso lo spazio Rossana Orlandi. A destra, un dettaglio dello stesso lampadario nella versione trasparente. Sotto, la sedia Ella, disegnata da Foggini per Edra, nella nuova versione oro. Foto: Luca Rotondo e Pietro Savorelli

lavorazione e questo mi permette di scoprire opportunità creative a cui non avevo mai pensato". Oggi le sue attenzioni sono rivolte principalmente al policarbonato, il 'vetro sintetico', come ormai viene chiamato, più complesso da lavorare ma molto più resistente rispetto al metacrilato. Anche per questo materiale Foggini ha messo a punto una particolare macchina di estrusione che gli consente di ottenere particolari risultati formali e di realizzare oggetti a cui prima non poteva aspirare. Come la serie di sedie Gina, Gilda B. ed Ella, sviluppate con Edra, che con i giochi di trasparenze e colore delle loro sedute in policarbonato hanno saputo conquistare il mercato, oltre che garantire tutte le prestazioni richieste da questa tipologia di prodotto. Quest'anno il designer presenta il suo primo chandelier realizzato con questo materiale plastico. Un oggetto imponente, scenografico, emozionante: richiama la concezione formale dei classici lampadari in vetro di Murano, ma vi innesta la componente proiettiva del policarbonato che, nella viva irregolarità dei suoi filamenti, gli conferisce una sensuale immagine organica. Il risultato è una scultura a sospensione che ricorda lo spettacolo di una cascata ghiacciata, lo scintillante fluire dell'acqua fissato, come per magia, da un improvviso colpo di gelo.

"In generale", commenta Foggini, "non amo il design contemporaneo. Preferisco l'antiquariato e le cose che hanno una storia. Per questo motivo, nelle mie creazioni cerco sempre di trovare un legame con il passato. Nei nuovi candelieri questa ispirazione è esplicita, per quanto non ascrivibile a un periodo storico ben preciso. Mi piace l'idea che siano dotati di una sorta di atemporalità che gli permetta di integrarsi a ogni tipo di ambiente, in un palazzo d'epoca così come in un modernissimo loft". In occasione della design week di Milano i lampadari saranno esposti presso lo spazio Rossana Orlandi. Nel giardino della galleria Foggini realizzerà una struttura in pali innocenti, coperta da pannelli di onduline e suddivisa in tre aree: una zona bar, uno spazio convegni con 80 posti a sedere e una zona espositiva dove il designer presenterà tutte le sue nuove creazioni. Parallelamente a questa mostra, altre iniziative e altre opere racconteranno il lavoro di Jacopo. La galleria Dilmos presenterà una selezione di suoi

pezzi storici, come i candelieri Sneeze, la lampada a sospensione Supernova, i celebri dischi policromi in una versione maxi con diametro di 2 metri. All'Università degli Studi, all'interno della mostra-evento "House in Motion" organizzata da Interni, il progettista interpreterà il tema della fragranza (nella fattispecie, quella di Amo Ferragamo) con un'installazione di 30 metri di lunghezza, un labirinto aereo in fili di policarbonato pensato per ricreare l'effetto di una grande nuvola policroma. Infine, un'importante serie di tavoli rinnoverà la collaborazione tra Jacopo ed Edra. Le versioni da pranzo, che l'azienda presenterà al Salone del mobile, si caratterizzano per un massiccio piano in vetro i cui bordi sono spaccati e molati a mano. L'effetto è come sempre scenografico: sembrano taglianti, ma in realtà non lo sono. Ai tavoli da pranzi la serie abbina anche vari modelli di coffee table, che all'utilizzo del vetro alternano quello dell'alabastro. Anche in questi nuovi progetti d'arredo, Jacopo sceglie la strada della contaminazione e abbina l'espressività ruvida e immediata di un materiale usato 'al vivo' con l'aspetto nostalgico delle gambe in legno, che richiamano quelle degli anni '30 e '40. "Mi considero un artigiano - esploratore", conclude Foggini, "un creatore di nicchia, e non ho pretese di diventare un industrial designer. Sono nato dall'industria, ma con il desiderio di affrancarmi da questa dimensione e di seguire un percorso artistico. Che si tratti di creazioni esposte nelle gallerie o di elementi d'arredo distribuiti da Edra, il principio rimane invariato: si tratta sempre di opere realizzate a mano, che fanno quindi dell'unicità il loro valore distintivo". ■



**CAPTIONS: pag. 109** Top left, multicolored ceramic vase with gold from the *Primates* series, produced by **Bosa**; right, Flabelli wallpaper for **LondonArt**. Above, from left: series of marble panels for **Lithea**; portrait of Elena Salimistraro; dressing table with marble top, accompanied by a seat and three mirrors with grip in decorated marble, produced by Lithea.

#### Chiara Andreotti

Born in Castelfranco Veneto, with a degree in industrial design from IED in Milan and a masters from Domus Academy in Milan, she has worked in the studios of designers including Raffaella Mangiarotti, Renato Montagner and Lissoni Associati, while also doing independent projects. She presently works for industrial companies like Glass Italia, cc-tapis, Fendi, Mingardo Designer Faber. Since 2017 she has been the art director of Bottega Nove, *Texturae* and Karpeta.

She attributes her aesthetic sensitivity to the influence of her mother, and in her youth she designed objects in ceramic and glass for her own use, having them made by craftsmen. She was also influenced by the works of the women artist-designers of the Bauhaus, like Anni Albers, due to their focus on textiles and costume jewelry. She is fascinated by the work of Louise Bourgeois and its way of bearing witness to memory. She prefers natural materials that come from the earth and relies on the skill of traditional and contemporary artisans, attempting where possible to combine industrial processes and handiwork. She considers the possible imperfections of crafts enhancements to the design. Her works make clear reference to primitive cultures and traditions, tempered by an elegant, poetic contemporary touch.

**CAPTIONS: pag. 110** Top, portrait of Chiara Andreotti. Above, ceramic tiles from the *Flora* series for **Bottega Nove**. Left, tray from the *Satin* series for **Mingardo**, with core in burnished iron, covered in sheets of brass and copper. Below, the *Taiki* chair for **Lema**.

#### Francesca Lanzavecchia

Born in Pavia, with a degree in industrial design from the Milan Polytechnic. In 2008 she took a Masters in Design at the Academy of Eindhoven, in Holland, where she met Hunn Wai, with whom she has been working since 2009, when they founded the studio *Lanzavecchia+Wai*, based in Pavia and Singapore, winning the *Time to Design New Talent Award* of the Danish Ministry of Culture. She works on research and the design of furnishings, ranging from products to installations, artistic creations to collaborations with industrial companies.

For Francesca design is thought that becomes an object, gradually taking form through research, experiences, travels, reading, encounters with clients, breaks for reflection. She tries to give emotional impact even to very rational creations. The physical character of objects and installations becomes her language, not verbal but visual and sensorial. From the set-up of exhibitions or window displays to research on senile dementia, all the way to the design of furniture and complements, her work always comes from rigorous research and emotional engagement, not limited to the definition of a purely aesthetic approach. She sums all this up as "study-intuition-emotion," a formula that represents the ingredients of her "romantic rationalism."

**CAPTIONS: pag. 111** Top, portrait of Francesca Lanzavecchia. Above, the *Polyhedra* handmade carpet, produced as a limited edition by **Nodus**. To the side, from left: the *Pebble desk*-vanity for **Living Divani**, a cupboard in wood and metal for the new brand **Exto**.

#### Federica Biasi

Born in 1989, after graduating from the Istituto Europeo di Design she collaborated with various studios in Milan, and then moved to Holland to learn more about Nordic design. She is presently the art director of Mingardo and a consultant for Fratelli Guzzini. At the Salone del Mobile 2017 she won the Young&Design prize. She works for various companies, including cc-tapis. Selected as an emerging talent at *Maison&Objet 2018*.

Young and determined, Federica does not set out to change the world, like the designers of the late 1950s, but wants to create emotions, designing everyday objects in the conviction that people need to have a friendly relationship with the things they use. Her goal is to make lasting objects, which she believes is the true mission of design. The cult of imperfection and the return to crafts, which might seem like factors of nostalgia, actually reveal - in her view - the need to take care of the objects that surround us, and to break free of the rapid obsolescence programmed by the market. She believes that good design "can be healthy for the heart." Her concise forms manage to be poetic, even when they have clear, linear silhouettes.

**CAPTIONS: pag. 111** Above, from left: *Elettra* metal vase for **Mingardo**; floor in multicolored wood produced by **Oldfloor**; a portrait of Federica Biasi. To the side, *Sophie* chair with metal structure, self-produced.

#### Serena Confalonieri

After taking a Masters in Interior Design at the Milan Polytechnic she worked with many design studios in Milan, Barcelona and Berlin. She now works in Milan as an interior, graphic and textile designer. Until 2012 she was an assistant in the Interior Design course of the Milan Polytechnic. She received an honorable mention for the Young&Design Award 2014, and a special mention for the German Design Award in 2016. From October 2015 to March 2016 she worked on textile research projects for companies in New York. She was selected to participate in Mexico Design Week. Her clients include Porro, Nodus, cc-tapis, Wall&Deco, Arzberg, Sambonet, Karpeta, Ex Novo.

She tries to establish an immediate, instinctive relationship with those who see, touch and use the objects she designs. She wants her creations to put people in a good mood. "I would like to generate a reciprocal rapport," she says, "an elective affinity between people and objects, so that my projects can become objects of affection, beyond aesthetic and functional considerations." She likes stripes, and uses colors nonchalantly, constantly replicating minute graphic signs, borrowing techniques from fashion, like the fringes used to decorate her multicolored vases. She reinterprets classic ceramic decorations and nimbly combines metal with majolica, she pleats copper to accentuate its warm luminosity, and uses metals to create sinuous borders that function as supports and grips for her trays, transforming a functional element into an original decorative touch. She multiplies the arms of chandeliers that blossom like springtime buds from the central post. She manages to be decorative in a very personal way, without looking back at tradition.

**CAPTIONS: pag. 112** To the side, the *Island* ottoman for **Saba Italia**. Left, portrait of Serena Confalonieri. Below, from left, the *Maali* Mirror with leather fringe, made with the fashion brand **Maliparmi**; the *Gentle* decorative fabric created for **Porro** to cover wardrobes and bookcases.

#### Cristina Celestino

Born in Pordenone in 1980. After taking a degree at IUAV University of Venice, in 2005 she began working with leading design studios, focusing on product design and interior architecture. She moved to Milan in 2009, founding the production company *Attico Design*. In 2012 she was selected to participate at the Salone Satellite. In 2016 she won the Salone del Mobile Award. That same year she created the *Happy Room* collection for Fendi, presented at Design Miami. In 2017 she won the *Edida* (Elle Decor International Award) for the *Plumage* collection of BottegaNove. She works with various companies in the fields of materials and furnishings.

She reached the design scene with a very recognizable style, where architectural sensibilities intertwine with formal innovation, tempered by a remarkable sense of aesthetics honed by collecting vintage pieces. She sets out to provide emotional, evocative visions, unusual reinterpretations of traditional materials, updating typologies, using courageous and unexpected color schemes and applying imagination to effects borrowed from the world of fashion. Her creations narrate a story of passion for the design of the tradition, updated by a gaze that looks to the future, enhanced by decorative accents. She was one of the first to introduce a new stylistic freedom in the world of design, based on an approach that can be defined as feminine, not in terms of gender but in terms of a sensibility that embraces a wide range of nuances that are often overlooked in design by men.

**CAPTIONS: pag. 113** Top, from left: objects for the table in glass and ceramic from the *Dolce Vita* series for **Paola C.**; *Babette* ceramic lamp in the form of pudding molds, produced by **Torremato**. Above, portrait of Cristina Celestino. Right, furnishings created as an exclusive for the **Sergio Rossi** boutique on Faubourg Saint-Honoré in Paris, inserted in the architectural concept by Marco Costanzi.

## P114. PLASTIC? YES PLEASE

by Valentina Croci

NO LONGER JUST PROTOTYPES BUT **SUSTAINABLE PRODUCTS** FOR INDUSTRY. MORE AND MORE FURNITURE COMPANIES ARE WAGERING ON POST-CONSUMER AND **BIODEBASED MATERIALS** IN AN OUTLOOK OF **CIRCULAR ECONOMICS**, WITH SOME LIMITATIONS BE SOLVED AND LOTS OF POTENTIAL TO DEVELOP.

The circular economy is a system capable of regenerating itself on its own, because all the activities - from extraction of energy sources to production - are structured in such a way that the waste of one enterprise can become a resource for another. The theories are not new, but there is a new focus on this idea, in a range of different disciplines. Design can play a key role in the creation of new production processes and the application of post-consumer materials. Since 2016, the year of the first specific conference on this theme in Sweden, the so-called circular materials have become a particular field of

and Agronomist, where the second has the most evident local ties – giving rise to an appealing sense of the lifestyle of the region. Every piece in the Agronomist series is like a particle of the genius loci of Apulia; in the end, Wanders has designed a collection with a slightly rustic-rural air, based on the suggestions supplied by local landscapes, works of architecture and crafts: the pale houses of Ostuni, the dry masonry of the trulli, the silvery sheen of olive leaves, the sunbaked green of cacti, the burnt earth, the red and violet of dried tomatoes and onions, woven into garlands hanging at the windows... As a result: upholstered furnishings with rounded forms, covered in vintage leather in earthy tones, finished with saddle stitching, compact ottomans in cowhide, with cord handles; vases and pot stands in different sizes, in terracotta, also with cord grips; large terracotta trays decorated with light circular 'graffiti'; a series of linear wooden cabinets, in various sizes, with textile drawers featuring a quilted wade motif; olive green carpets with designs borrowed from the gnarled trunks of age-old olive trees... That's Apulia!

**CAPTIONS: pag. 119** On the facing page: portrait of Marcel Wanders (foreground), Pasquale Junior Natuzzi (right) and Gabriele Chiave, creative director of Studio Wanders (photo courtesy of Marcel Wanders). On this page: Olea carpet, based on the gnarled trunks of age-old olive trees; Furrow sofa, reflecting the country chic of local farm estates; Silo vases, inspired by the typical caposone urns; Barrow table, with a suggestion of freshly plowed fields.

## P120. THE ORGANIC FORM OF WOOD

article Valentina Croci

A LIGHT, TRANSFORMABLE CHAIR THAT LINKS BACK TO THE FIFTIES, WHILE CONCEALING A TECHNOLOGICAL CORE. THE FIRST PROJECT BY FRANCESCO MEDA FOR MOLteni&C

In his design debut for Molteni&C, Francesco Meda presents the Woody chair, in solid wood. Though the image links back to the Fifties, there is nothing retro about this model. It is made with numerically controlled machines to use the smallest possible amount of wood. A special assembly technique makes it possible to attach the seat and back without bolts; swapping the versions in wood only or in wood and cowhide. "Woody is assembled only by interlocking," Meda specifies, "in an easy, fast way. Though it is made of multiple parts, the components fit together in an organic way, giving the seat a unified image: no bolts or joints are visible, so the surfaces remain clean and uniform." The Milanese designer born in 1984 was chosen to "explore new design territories," says Giulia Molteni, marketing and communication director of Molteni&C and Dada, "and to produce original contributions to the corporate strategy of innovation with an eye on tradition." Meda has absorbed the memory of Italian postwar design, but "Woody has a constructive logic that belongs to the contemporary era," he explains. "The various cross-sections of the chair are the result of 3D design and numerically controlled production, capable of modifying forms point by point to create organic shapes while reducing the quantity of material used to a minimum. The research also focuses on comfort: the back and seat have curves that adapt to the body, as in the lower back support. In this project, which was developed in about four months, everyone has contributed great energy and enthusiasm." Woody fills a precise missing link in the catalogue: a compact dining chair for homes and contract applications. "We wanted a wooden chair," says Giulia Molteni, "because it is the ideal way to experiment with new forms and functions. And because wood is a material that is part of the brand's DNA, interpreted here with a young, lively spirit. Woody can adapt to different needs and be transformed, in the cowhide version, for a more bourgeois image that establishes a dialogue with the minimal philosophy of our art director, Vincent Van Duysen." Thanks to its final price, Woody can expand across a wide market. "In spite of this," Meda continues, "the chair respects the brand's identity, based on objects of high quality with extremely refined details. The furnishings of Molteni&C are excellent right down to the individual components." The chair reflects a meeting point between the aesthetic and rigor of the Brianza-based company and Meda's way of approaching design: "I like to work with noble materials that have an intrinsic aesthetic, like marble, which is beautiful on its own. My goal is to express the value of the natural material without overloading it with artful imagery. Woody uses solid wood, the finest form of that material, respecting it and using only the necessary quantity, without decoration. The configuration is based on the constructive logic of reduction, which gives the chair a natural lightness." Woody will become a series of products: "We will also make a stool, and the family may well be expanded," Molteni concludes. "Our company makes the strategic choice of concentrating on a few designers, with whom we have the pleasure of establishing long-term relationships."

**CAPTIONS: pag. 121** Woody is a wooden chair with an interlocking triangular-section structure obtained through 3D design and numerically controlled machines, to reduce the quantity of material used. The seat and back are available in wood or cowhide.

## P122. ARTISAN EXPLORER

article Maddalena Padovani

THE ARTISTIC EXPERIMENTATION OF JACOPO FOGGINI REACHES NEW TECHNICAL AND EXPRESSIVE GOALS. AS SEEN IN HIS FIRST CHANDELIER IN POLYCARBONATE AND IN A FINE SERIES OF PROJECTS ON VIEW DURING DESIGN WEEK IN MILAN

Surprisingly enough, 21 years have passed since Jacopo Foggini made his debut with his magical methacrylate creations. Yet his works seem to tell a story of beginnings every time, the thrill of discovery of a material that until then had been transformed in his father's company to make millions of automotive parts. Jacopo reinvented it, with the skill of his hands. "I began my career with methacrylate," explains the artist from Turin, "and I will definitely continue to work with plastics. Day after day I gain new knowledge of techniques of workmanship, and this allows me to find creative opportunities I had never considered before." Today he is mostly concentrating on polycarbonate, the 'synthetic glass' as it is known by now, which is more complicated to work with but much stronger than methacrylate. Also for this material, Foggini has developed a particular extrusion machine that enables him to achieve remarkable formal results, making objects he could not have made in the past. Like the series of Gina, Gilda B. and Ella chairs, developed with Edra, which with the games of transparency and color of their polycarbonate seats have conquered the market, in line with the type of performance required for this type of product. This year the designer presents his first chandelier made with this plastic material. An impressive, theatrical, thrilling object: it links back to the formal concept of the classic glass chandeliers of Murano, but with the component of polycarbonate which in the lively irregularity of its filaments gives the lamp a sensual, organic image. The result is a suspended sculpture that reminds us of the spectacle of a frozen waterfall, the sparkling flow of water arrested, captured as if by magic by a sudden chilling blast. "In general," Foggini comments, "I don't like contemporary design so much. I prefer antiques, things that have a history. This is why in my creations I always search for ties to the past. In the new chandeliers this inspiration is explicit, though it cannot be ascribed to a very precise historical period. I like the idea that they are gifted with a sort of timeless spirit, letting them fit into any type of setting, a historical palace or a very modern loft." For Design Week in Milan the chandeliers will be on view at the Rossana Orlandi space. In the garden of the gallery, Foggini will make a structure in metal pipe, covered with corrugated panels and subdivided into three areas: a bar zone, a conference space with 80 seats, and an exhibition zone where Foggini will present all his new creations. Parallel to this exhibition, other initiatives will narrate his works. Galleria Dilmos will present a selection of older pieces, like the Sneezee chandeliers, the Supernova suspension lamp, the famous multicolored disks in a maxi version with a diameter of 2 meters. At Università degli Studi, inside the exhibition-event of "House in Motion" organized by Interni, the designer will interpret the theme of fragrance (specifically Amo Ferragamo) with an installation 30 meters long, an aerial labyrinth of polycarbonate strands, creating the effect of a large multicolored cloud. Finally, an important series of tables marks the renewed collaboration between Jacopo and Edra. The dining versions, which the company will present at the Salone del Mobile, stand out for their massive tops in glass with borders hewn and ground by hand. The effect, as always, is strikingly theatrical: they seem sharp, but they are not. Along with the dining tables, the series includes various coffee table models, where glass alternates with alabaster. Also in these new furniture designs, Jacopo chooses the path of contamination and blends the rugged expressive impact of a material that displays its inner core with the nostalgic feature of wooden legs, with echoes of the table legs of the 1930s and 1940s. "I think of myself as an artisan-explorer," Foggini concludes, "a niche creator, and I have never claimed to be an industrial designer. I was born from industry, but with the desire to break free of that dimension, to follow a more artistic path. In the case of creations shown in galleries or in the furniture distributed by Edra, the principle remains the same: they are always works made by hand, distinctive precisely because every piece is unique."

**CAPTIONS: pag. 123** On the facing page, the workshop in Milan where Jacopo Foggini (seated at the center) makes his multicolored creations. Hanging from the ceiling, one of the new chandeliers in polycarbonate the designer is presenting from 17 to 22 April at the space of Rossana Orlandi. Right, detail of the same chandelier in the transparent version. Below, the Ella chair designed by Foggini for Edra, in the new gold version. Photos: Lucca Rotondo and Pietro Savorelli