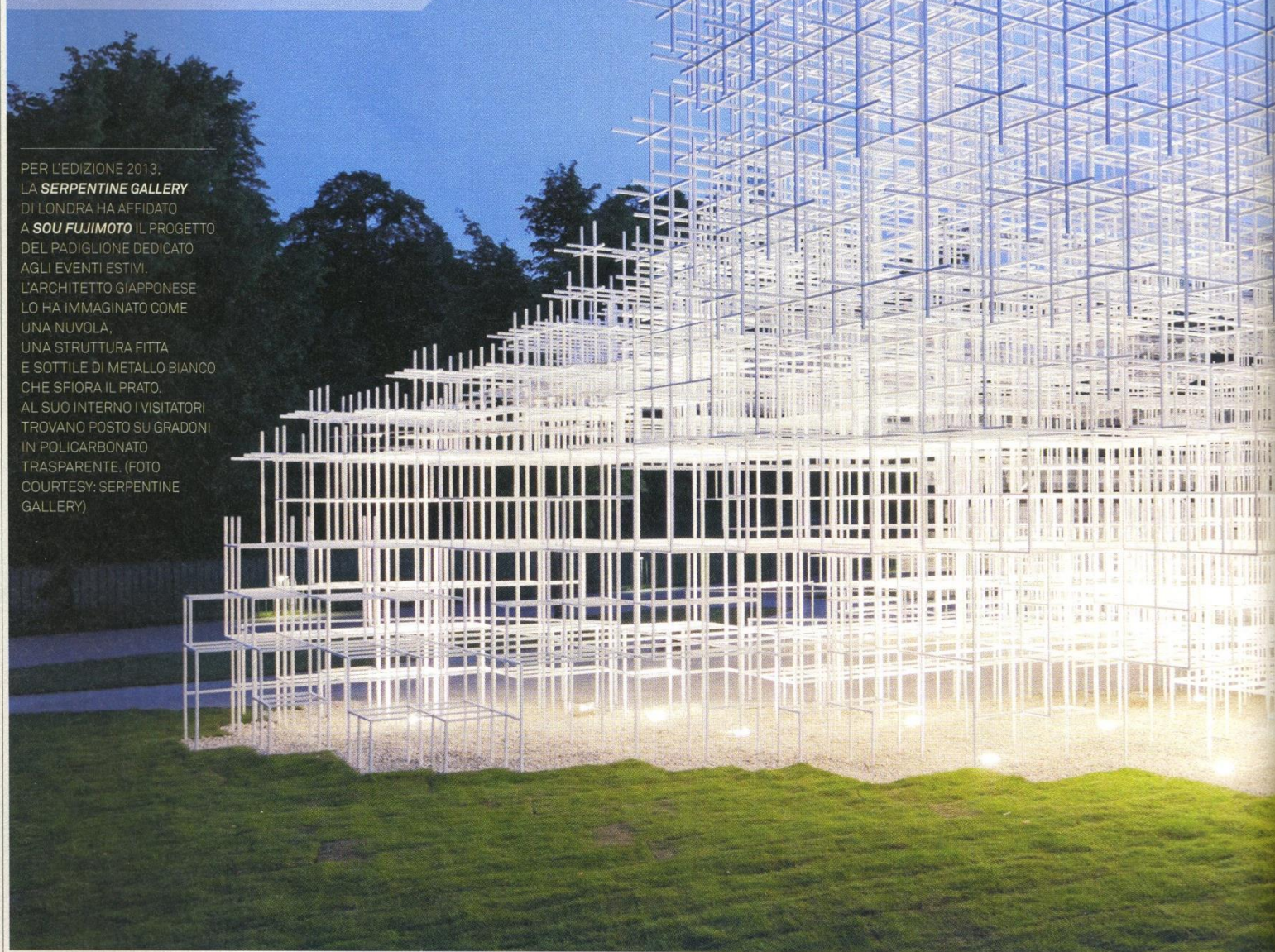
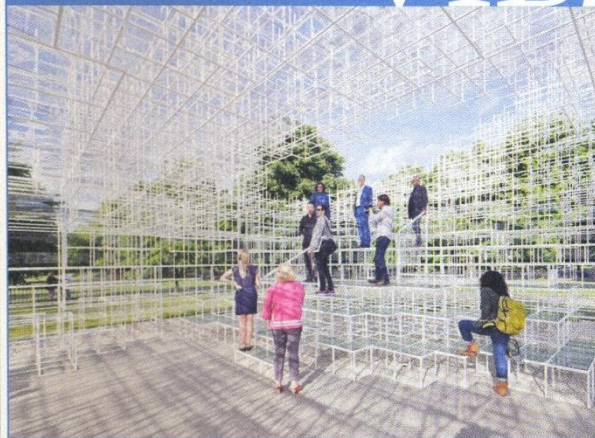


# VIBRAZIONI IMMATERIALI

di Alessandro Villa



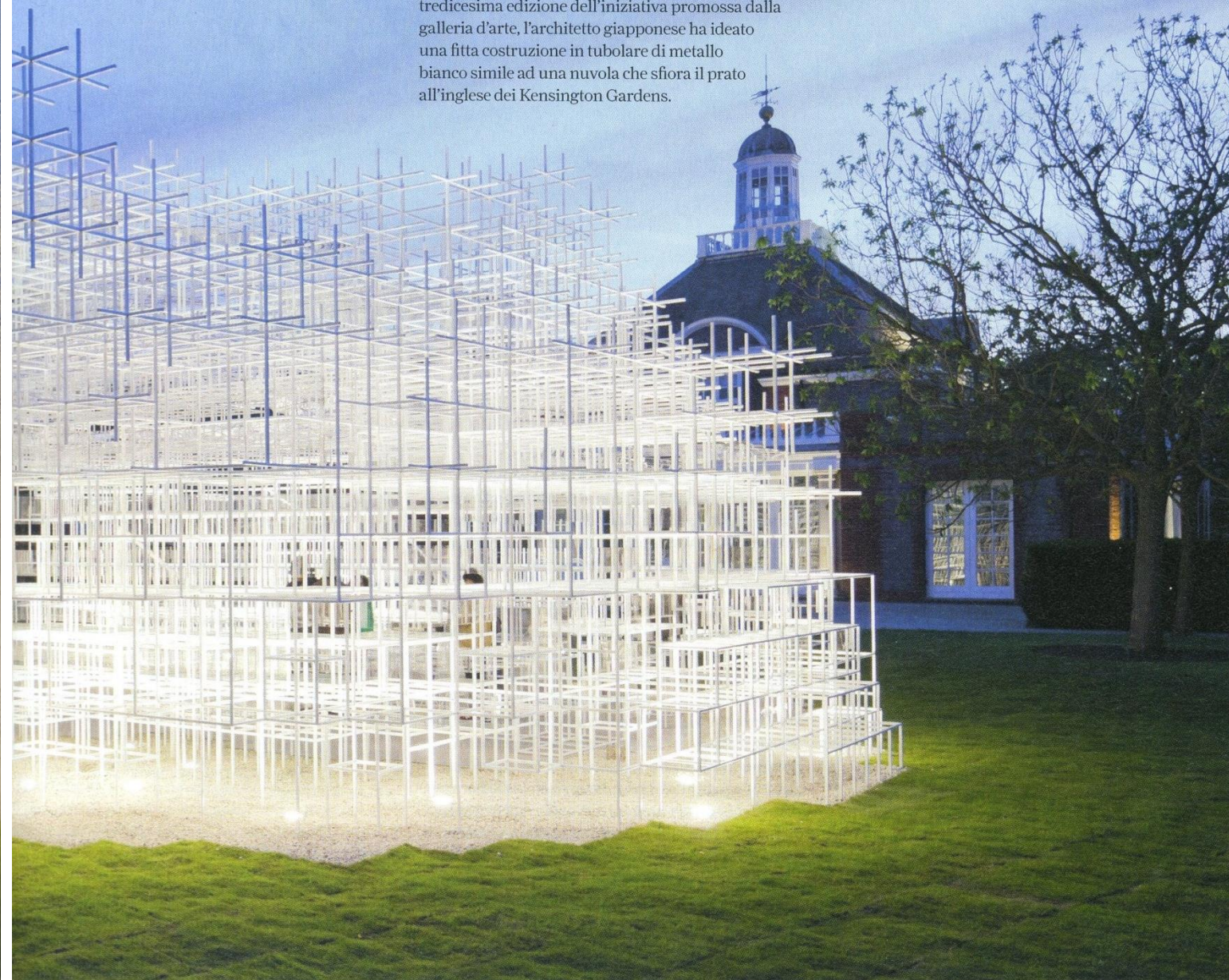
PER L'EDIZIONE 2013, LA **SERPENTINE GALLERY** DI LONDRA HA AFFIDATO A **SOU FUJIMOTO** IL PROGETTO DEL PADIGLIONE DEDICATO AGLI EVENTI ESTIVI. L'ARCHITETTO GIAPPONESE LO HA IMMAGINATO COME UNA NUVOLE, UNA STRUTTURA FITTA E SOTTILE DI METALLO BIANCO CHE SFIORA IL PRATO. AL SUO INTERNO I VISITATORI TROVANO POSTO SU GRADONI IN POLICARBONATO TRASPARENTE. (FOTO COURTESY: SERPENTINE GALLERY)

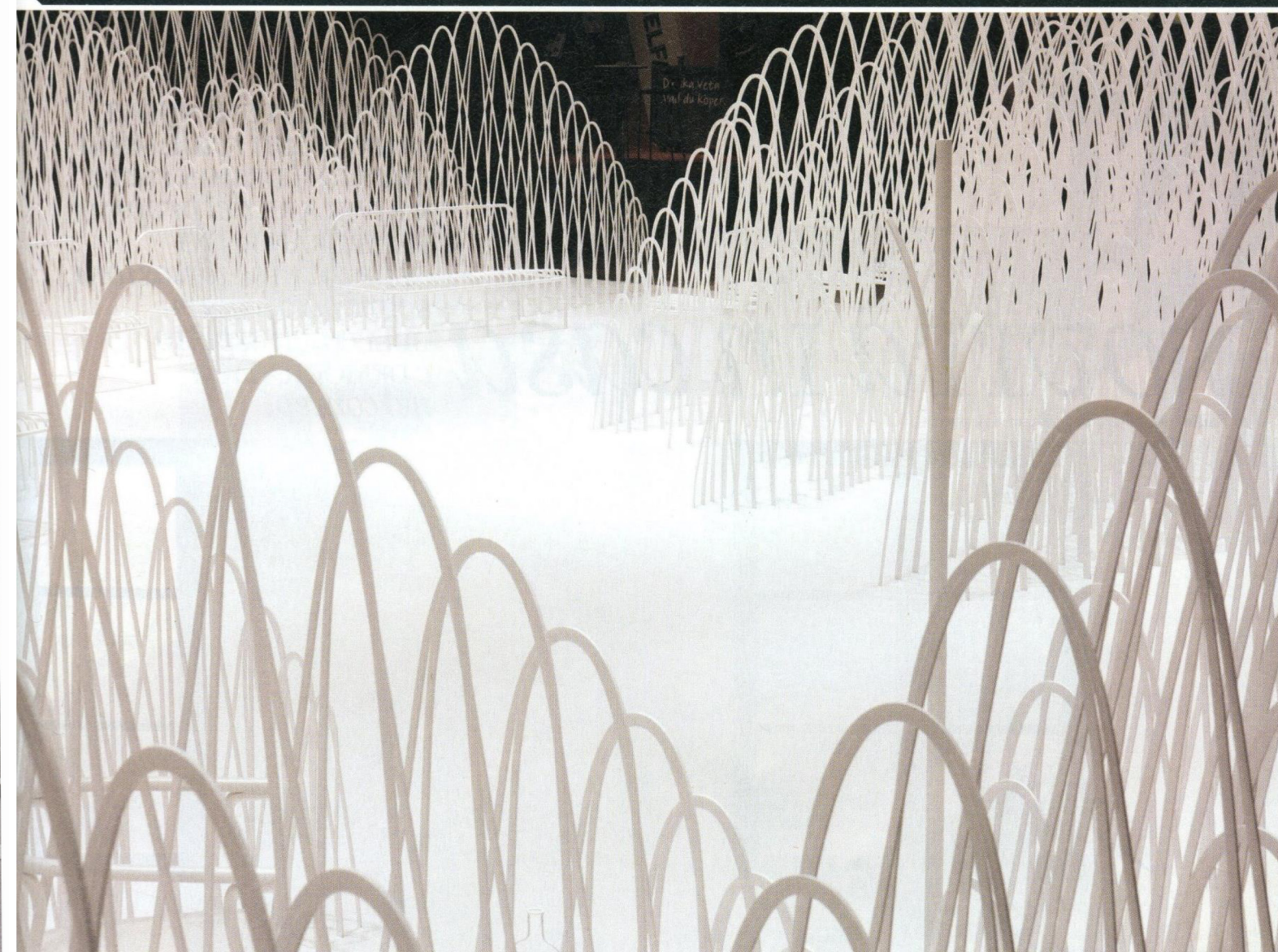
La SMATERIALIZZAZIONE delle SUPERFICI architettoniche come risultato di un PROCESSO IDEATIVO che cattura le suggestioni del MONDO NATURALE e, attraverso semplici principi costruttivi, svuota i VOLUMI per stemperarli nel PAESAGGIO. Gli esempi di SOU FUJIMOTO, ALESSANDRO SCANDURRA e NENDO

L'osservazione dei fenomeni naturali ispira la poetica di architetti e designer che amano riprodurre gli effetti sensoriali senza imitarne la forma. Ecco allora che nuvole, neve e zampilli d'acqua si trasformano in superfici eteree per architetture e allestimenti intangibili. I volumi appaiono senza sostanza e sembrano esistere solo grazie all'alone di luce che li avvolge. La novità non è la trasparenza, perché le costruzioni sono ben visibili, e neppure la texture, perché non si tratta di rivestimenti. Si tratta invece di manufatti disegnati da linee sottili e strutture quasi vuote, in grado di attribuire consistenza visiva a spazi quasi impalpabili.

Il padiglione temporaneo di Sou Fujimoto nei giardini della Serpentine Gallery di Londra è l'essenza di questa poetica, l'arte di osservare la natura con sensibilità e intelligenza. Per la tredicesima edizione dell'iniziativa promossa dalla galleria d'arte, l'architetto giapponese ha ideato una fitta costruzione in tubolare di metallo bianco simile ad una nuvola che sfiora il prato all'inglese dei Kensington Gardens.

*INSight*  
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Da alcuni punti di vista l'allestimento sembra smaterializzarsi nel paesaggio, sebbene l'inserimento sia tutt'altro che mimetico. Le superfici sono infatti sostituite da un sottile reticolo al tempo stesso organico e geometrico, modellato nella forma di un volume astratto. La perfetta fusione di 'natura e artificio' è il tema concettuale dell'installazione, come dichiara lo stesso Fujimoto. All'interno i visitatori trovano posto in una rete tridimensionale a gradoni modulati sulle dimensioni umane. La struttura ospita uno spazio per piccoli eventi e concerti ed è più simile ad un grande nido che a un'architettura. Il padiglione è stato realizzato con esili profili saldati - solo 2 cm di sezione - e inserti di policarbonato trasparente a protezione dal vento e dalla pioggia. Le persone si trovano così riparate e contemporaneamente immerse nel giardino, avvolte da una struttura ambigua, "finita e incompleta, delicata e netta, spigolosa e morbida", i cui confini irregolari sembrano annullare la divisione tra interno ed esterno.

Un'idea simile sottende l'allestimento "80 sheets of mountain", ideato dallo studio Nendo per l'ultima edizione della Fiera del mobile di Stoccolma. In questo intervento, ottanta strisce di polistirene tagliate al laser disegnano i profili di un immaginario paesaggio innevato. Il candore del materiale e la sagoma sinuosa suggeriscono l'idea di dolci colline. Per ridurre l'impatto ambientale legato al trasporto del materiale, i fogli di plastica sono stati piegati sul posto, per essere poi appiattiti e riciclati a fine mostra. Con un utilizzo minimo di materiale è stato creato un effetto volumetrico sorprendente, lo scenario ideale per l'ambientazione dei prodotti disegnati dallo studio giapponese fondato da Oki Sato. Le suggestioni provenienti dal mondo naturale sono frequenti nei progetti di Nendo. Anche per i negozi Issey Miyake l'allestimento è immaginato come una prateria di sottili tondini in metallo bianco. I prodotti sono appoggiati alle estremità puntiformi, anziché sugli usuali ripiani, e i capi ricordano fiori di campo colorati, accarezzati da una brezza dolce.

SOPRA: UN RENDERING DELL'EXPO GATE DI ALESSANDRO SCANDURRA, IL PADIGLIONE CHE IN LARGO CAIROLI A MILANO ANTICIPERÀ L'ESPOSIZIONE UNIVERSALE DEL 2015. LA FINE STRUTTURA ESTERNA AVVOLGE IL VOLUME E SEMBRA DISSOLVERE LA SUPERFICIE IN UN ALONE LUMINOSO.

NELLA PAGINA ACCANTO: IN ALTO "80 SHEETS OF MOUNTAIN", ALLESTIMENTO DI NENDO PER L'ULTIMA EDIZIONE DELLA FIERA DEL MOBILE DI STOCOLMA. IL TITOLO FA RIFERIMENTO ALL'IMMAGINE DI UN CANDIDO PAESAGGIO MONTANO OTTENUTO CON SEMPLICI FOGLI DI POLISTIRENE PIEGATI E AFFIANCATI AD ALTEZZE DIVERSE. IN BASSO, GLI ESPOSITORI PROGETTATI DA NENDO PER I NEGOZI ISSEY MIYAKE. I CAPI SONO ADAGIATI SU SEMPLICI TONDINI BIANCHI CHE SMATERIALIZZANO LE SUPERFICIE DELL'ALLESTIMENTO.

I designer giapponesi amano le soluzioni essenziali ma a differenza del severo minimalismo europeo lavorano sulle emozioni ispirate dalla natura piuttosto che su concetti astratti ed esistenziali. La sensibilità orientale è in perfetta sintonia con i temi dell'ambiente, per esempio per l'impiego frequente di materiali riciclabili, tuttavia la vera motivazione è da individuare nella poetica espressiva, nella spontanea propensione alla leggerezza e solo di conseguenza nei principi costruttivi che riducono materia, peso e spessore al minimo indispensabile.

In occidente il fenomeno è più raro, ma non meno interessante. Leggerezza, trasparenza e modularità sono i principi che hanno ispirato il progetto di Alessandro Scandurra vincitore del concorso per l'Expo Gate a Milano. Il padiglione anticipa l'esposizione universale del 2015 ed è una piccola architettura temporanea dedicata a manifestazioni ed eventi che verrà realizzata in Largo Cairoli. Da qui l'idea di separare il padiglione in due caselli ai lati della piazza e liberare lo spazio

centrale. La struttura è realizzata con un sistema elementare in tubi d'acciaio che avvolge le superfici esterne e sembra attivare un alone luminoso attorno al volume. Osservati a distanza, i due edifici svaniscono nella luce come lievi zampilli d'acqua, come fontane ai lati della piazza che incorniciano la torre del Castello Sforzesco. La tecnologia è semplice e anche in questo caso non spiega da sola il linguaggio espressivo del progetto.

Si direbbe che il mainstream della leggerezza, quella perseguita dagli architetti che amano citare le *Lezioni Americane* di Italo Calvino, si sia evoluto in una filosofia dell'assenza. Nello stesso tempo, la diminuzione del peso e dello spessore dei materiali è oggetto di un campo di ricerca della tecnologia che spesso produce effetti di annullamento e illusioni ottiche per rendere le superfici evanescenti. Nei progetti sopra citati la smaterializzazione delle superfici è soprattutto la conseguenza di un processo ideativo che assottiglia il volume fino quasi a scomparire e riduce la sostanza al suo simulacro, come spesso accade anche in natura.



by Runtz & Ford. In 1904 the Gaiety Restaurant was created behind the theatre – its facade is still visible today – designed by the famous Norman Shaw, including guestrooms on the upper levels. In 1912 the Marconi Company signed a contract with the City of London for a 99-year lease for the Gaiety Theatre and Restaurant, converting them into the headquarters. In 1922, for the first commercial radio station in London, later the first authorized station of the BBC. In 1939 the demolition of the Gaiety Theatre complex was announced, though the theater managed to fall into ruin on its own, also thanks to a bomb; the actual demolition did not happen until 1958. In 1946 the Marconi House was purchased by English Electric, a British industrial firm, which bought up the rest of the site in 1955; for the first time the entire complex was in the hands of a single owner, and coordinated reconstruction became possible. English Electric announced a competition for the design and conversion of the complex, which was won by Gordon Tait; the new project, at a cost of 250,000 pounds at the time, was opened in 1960. In 1970 Citibank took over the lease and held it until 2005, when a permit was issued for the restructuring of the facility, converting it from offices to a hotel, with certain limitations. Today the Me London is the first hotel to be entirely designed by Foster + Partners: the result is a contemporary and refined boutique hotel, offering 157 rooms and suites (as well as 87 independent residential units inside the Marconi House). Given the fact that the facade had undergone transformations in the 1970s, the project by Foster + Partners called for the reconstruction of the roof with slate tiles, the remaking of the dormer windows, restoration of the architectural parts in carefully selected Portland stone. The new hotel corresponds in terms of height, scale and materials to the contiguous Marconi House. The almost optical details, the triangular bow windows and the facade in Portland limestone convey a sense of consistency, while the setbacks of the terraces on the upper levels evoke the mansard style of the adjacent Marconi House. The elliptical tower at the corner of the hotel, which closes off the arc of Aldwych Crescent and indicates the main street entrance, is topped by a glass dome – containing the penthouse suite of the hotel, offering a 360-degree view of London – in a contemporary take on the Edwardian dome of the One Aldwych hotel across the way. The triangular bow windows that emerge from the facade of the Me London provide a dizzying view of the Strand, while conserving the original harmonious proportions of the Marconi House; the glazings make use of advanced technologies to create invisible joints and to ensure thermal and acoustic insulation; inside, the windows can be screened off with two sliding shut-

ters on tracks, in opaque glass and wood. Efficient functional organization provides a 'natural' hierarchy of privacy for the zones, from the public spaces at street level to the roof garden and the private terraces on the upper level. Upon arrival, guests cross the large lobby on the ground floor (a busy lounge bar, in practice) to reach the lift leading to the reception area on the first level (with a champagne welcome bar), topped by an impressive pyramid-shaped space rising nine floors and clad in marble. The visual experience of the whole hotel is based on the concept of yin & yang: one passes through pale and dark spaces, from luminous white guestrooms to external corridors in shiny black marble, which form the walls of the central pyramid. The hotel offers a wide range of rooms, also with private terraces on the two upper levels, including suites with two large separate marble bathrooms. Every room features a black cabinet on the white leather walls containing the television and the entertainment systems, back-lit onyx shelves and a mini-bar. On the upper level of the Me London, the rooftop terrace is a true urban oasis, with gardens and spectacular views of the Thames and the skyline of Westminster, as well as a sky bar with luminous pale interiors, for an informal atmosphere. The details of the onyx walls and the black counter connect with the optical theme of the entire design. The basement contains conference rooms and a very well-equipped fitness facility.

- pag. 37 The spectacular Radio Rooftop Bar on the upper level of the Me London hotel, designed by Foster + Partners; note the triangular cupola at the top of the pyramid that crosses the center of the building for a height of nine floors (excluding the ground level); whose exterior can be seen in the smaller photo - pag. 38
- pag. 38 The Marconi Lounge bar of the Me London, welcoming guests right after the entrance. This area is also open to the city, as an ideal place to "see and be seen," offering international magazines and newspapers as well.
- pag. 39 On this page, from top: exterior view of the Radio Rooftop Bar on the upper level of the Me London; the reception area of the hotel on the first floor; one of the two restaurants of the Me London, the Cucina Asajina, serves up Italian and Mediterranean cuisine - pag. 40
- pag. 40 Below: the round dome of the penthouse suite and, behind it, one of the views of the city from the sky bar of the Me London - pag. 41
- pag. 41 On this page, from top: the penthouse suite at the top of the Me London tower, offering a breathtaking 360-degree view of the city. Two spacious rooms of the 5-star hotel designed by Foster + Partners, with striking views of the Strand and Aldwych, in the West End.

itself. It has the function of a panoramic space of about 300 m<sup>2</sup>, 7.5 meters high at its peak (where a restaurant-café will be installed), vibrant with natural light in the daytime, and with changing color effects, like a great lantern, at dusk and at night. In its overall compositional development, it extends from the ground floor of the building – with facades salvaged thanks to a project of lighting design – and crosses all four levels, enclosing the nucleus of vertical access, service zones and some of the physical plant elements of the new flagship store, becoming a dynamic 'pivot' opening along the structure of the various floors, interconnected by walkways. "In technical terms, we have experimented with the innovative technique known as top-down," the architects explain. "In other words, the existing slabs have been completely demolished and reconstructed, from above to below. The new ones, composed of metal beams up to 24 meters in length, are supported by eight steel columns arranged at the edge of each floor, completely conserving the perimeter walls." This precious framework encloses the light in successive planes, which in keeping with the Benetton style are marked by different colors conveyed by the floor, decorated with red, orange and violet 'bubbles' of different sizes, and by suspended ceilings that 'light up' in a corresponding chromatic range. The furnishings, from the tables to the desks, the display fixtures to the 'tops' for garments and accessories that open up like fans, all designed by the architects, are like "playful features based on children's toys" that pursue balance, lightness and softness through punctuation of liquid matter. Like art installations, these sculptural presences in shiny white fiberglass are reflected in oval mirrors that expand the sensation of the lights and colors in the spaces; an evanescent miscellany that feels on theatrical counterpoint in the staircase connecting the levels, with glass and mirror steps, lit by LEDs. In the end, precisely the furnishings seem to figure other metaphorical spatial 'bubbles,' each different from the next. The Fuksas duo, based on experience in the design of high-level stores (just consider the Armani flagship stores in New York, Hong Kong and Tokyo) and private/public facilities (from the Nardini Research Center and Auditorium at Bassano del Grappa to the recent New Convention Center at EUR in Rome), keeps on surprising us with special effects. In this case, the coup de theatre on the ground floor is conceived to host a bazaar of objects, colors and accessories, an authentic gift for the gaze. The glass floor offers glimpses of the archaeological remains of a burial monument in volcanic stone and Travertine marble, dating back to the first half of the 2nd century BC, and revealed by the preliminary excavation work. As if, under the skies of the Eternal City, the physical-mental dialogue of the bubble-lantern on the roof had begun right here.

- pag. 43 The sculptural 'bubble' in steel and glass, with a complex triangular geometry, designed by the Fuksas duo and built on the roof of the 19th-century building at the former group MiGale in Rome: a new pavilion space over the historical city, which becomes a giant lantern at night, framing the baroque dome designed by Pietro da Cortona in 1669 for the Basilica dei Santi Ambrogio e Carlo al Corso - pag. 44 The figure of the bubble-lantern crosses all four levels of the building, enclosing the nucleus of the vertical connections, service spaces and physical plant systems of the new flagship store. It works a dynamic 'pivot' opening along the structure of the levels, marked by different colors. The technical lighting design is by Spens & Maier Associates. The staircase has glass and mirror steps lit by LEDs - pag. 47 Each level has a floor decoration with red, orange and violet bubbles of different sizes, and a luminous suspended ceiling in a corresponding color range. All the furnishings are shiny white fiberglass, from the tables to the desks to the 'top' display fixtures for garments and accessories that open up like fans, have been designed by the architects and conceived as playful items, like children's toys. They are reflected in oval mirrors that seem to expand the lights and colors of the overall arrangement.



LOOKING AT ROME pag. 42

project MASSIMILIANO & DORIANA FUKSAS  
photos Gianni Basso - text Antonella Boisi

Under the skies of the eternal city, the magical geometry of architecture of light and colors designed by the FUKSAS DUO FOR BENETTON GROUP light up the austere historic building of the former Unione Militare.

A gigantic transparent bubble, a theatrical escamotage, amidst the picturesque rooftops of Renaissance Rome with its baroque domes. The impressive steel and glass structure that has 'touched down' like a UFO on the roof of the austere late 19th-century building of the former Unione Militare, between Via del Corso and Via Tomacelli, created by Studio Fuksas, is designed to grab attention. Controversy always accompanies design intervention in the historical fabric of the city, a delicate context, especially when the grafting is in a contemporary language, with a forceful character, applied to the renovation of a building of 6000 m<sup>2</sup>, commissioned by the Benetton Group (and then sold to the Swedish trademark H&M, ed). The determination to establish a dialogue with the history of the architecture of places, even in difficult conditions, sustained by an apt vocabulary of forms, materials and technologies, has always been a feature of the work of Massimiliano & Dorian Fuksas, along with the courage to make clear choices. The fluid forms of the new 'bubble-cupola-lantern' roof impose reflection on the impact of the sign in the context, the balance between old and new, the new harmonies and perspectives generated. While the new presence undeniably takes on the expressive role of another iconic sign in the urban skyline – alongside the baroque dome by Pietro da Cortona from 1669 for the Basilica dei Santi Ambrogio e Carlo al Corso – it is also clearly not just a grafted figure based on the desire for spectacle. With its complex triangular geometry, a solution based on performance, the sculptural bubble indicates new ways of using and narrating space. It is not just an end in

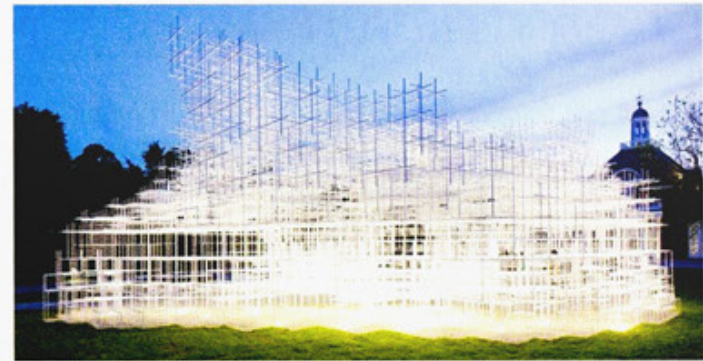
Indesign/INToday

IMMATERIAL VIBRATIONS pag. 48

by Alessandro Villa

The DEMATERIALIZATION of architectural SURFACES as the result of a PROCESS OF IDEAS that captures the suggestions of the NATURAL WORLD and, through simple constructive principles, empties VOLUMES to blend them into the LANDSCAPE. The examples of SOU FUJIMOTO, ALESSANDRO SCANDURRA AND NENDO

Observation of natural phenomena is behind the poetics of architects and designers who like to reproduce their sensorial effects without imitating their forms. Clouds, snow and spurts of water are transformed into ethereal surfaces for intangible works of architecture and installations. Volumes seem to be without substance, existing only thanks to a halo of enveloping light. The novelty is not transparency, because the constructions are quite visible. Neither is it texture, because these are not coverings. The objects are formed by slender lines and almost empty structures, giving visual consistency to almost impalpable spaces. The temporary pavilion by Sou Fujimoto in the gardens of the Serpentine Gallery in London is the essence of this poetics, the art of observing nature with sensitivity and intelligence. For the thirteenth edition of the initiative promoted by the art gallery, the Japanese architect has created a dense construction in white metal tubing, similar to a cloud that grazes the lawn of Kensington Gardens. From certain vantage points the installation seems almost to fade into the landscape, though its insertion is anything but camouflaged. The surfaces are replaced by a thin metal screen that is both organic and geometric, shaped like an abstract volume. The perfect fusion of 'nature and artifice' is the installation's conceptual theme, as Fujimoto explains. Inside, visitors find themselves in a three-dimensional network of steps sized for human measurements. The structure contains a space for small events and concerts, and is more like a large nest than a work of architecture. The pavilion has been made with slender welded sections – just 2 cm across – and inserts of transparent polycarbonate for protection from wind and rain. Visitors feel sheltered but also immersed in the garden, wrapped by an ambiguous structure, "finished yet incomplete, delicate yet clear, angular yet soft," whose irregular confines seem to erase the indoor-outdoor division. A similar idea lies behind the installation "80 sheets of mountain" created by the studio Nendo for the latest Stockholm Furniture Fair. In this project eighty strips of polystyrene, cut with lasers, form an imaginary snowy landscape. The pallor of the material and its sinuous profile suggest the idea of gentle hills. To reduce the environmental impact caused by transport of materials, the sheets of plastic were folded on site, to later be flattened and recycled. With a minimum use of material a surprising volumetric effect is achieved, the ideal setting for display of the products designed by the Japanese studio founded by Oki Sato. Suggestions from the natural world are frequent in the projects of Nendo. Also for the Issey Miyake stores, the decor is imagined as a prairie of thin white metal rods. The products rest on the tips, rather than on shelves, and the garments seem like colorful flowers, caressed by a gentle breeze. Japanese designers like essential solutions, but unlike the severe minimalism of Europe they work on emotions prompted by nature instead of abstract existential concepts. Oriental sensibilities are in perfect tune



with environmental themes, as in the frequent use of recyclable materials, yet the real motivation is found in the expressive poetics, the spontaneous preference for lightness, and only as a result in the constructive principles that reduce material, weight and thickness to an indispensable minimum. In the West the phenomenon is rarer but no less interesting. Lightness, transparency and modular design are the principles behind the project by Alessandro Scandurra, winner of the competition for the Expo Gate in Milan. The pavilion leads up to the universal exposition in 2015 and is a small temporary work of architecture for happenings and events, to be built on Largo Cairoli. The idea is to separate the pavilion into two parts at the sides of the plaza, leaving the central space open. The structure is made with a basic system of steel tubes that wrap the outer surfaces and seem to activate a luminous halo around the volume. Seen from a distance, the two buildings vanish in the light like sprays of water, like fountains at the sides of the plaza framing the tower of the Sforzesco Castle. The technology is simple, an again in this case it cannot explain the expressive language of the project on its own. We might say that the mainstream of lightness, the kind pursued by architects who love to quote from Italo Calvino, has evolved into a philosophy of absence. At the same time, the reduction of weight and thickness of materials is a field of technological research that is often producing effects of erasure and optical illusion, making surfaces more evanescent. In the projects described above, the dematerialization of surfaces is above all the result of a process of ideas that slims the volume almost to the point of vanishing, reducing substance to its simulacrum, as often happens in nature.

- pag. 48 For the 2013 edition, the Serpentine Gallery in London has invited Sou Fujimoto to design the pavilion for summer events. The Japanese architect has imagined it as a cloud, a dense, thin structure of white metal grazing the meadow. Inside, visitors can sit on transparent polycarbonate steps (photo courtesy of the Serpentine Gallery). - pag. 50 Above: a rendering of the Expo Gate by Alessandro Scandurra, the pavilion at Largo Cairoli in Milan that announces the Universal Exposition of 2015. The slim external structure wraps the volume and seems to dissolve the surface in a luminous halo. On the facing page: above, "80 sheets of mountain" is an installation by Nendo for the latest Stockholm Furniture Fair. The title refers to the image of a pale mountain landscape obtained with simple polystyrene sheets, folded and positioned at different heights. Below, the display fixtures designed by Nendo for the Issey Miyake stores. The garments are placed on simple white rods that dematerialize the surfaces of the installation.

Indesign/INcenter

NEWS FROM THE HOME FRONT pag. 52

by Nadia Lionello - photos Simone Barberis

The LATEST PROJECTS in real settings, showing how DESIGN manages to REVEAL its TEMPERAMENT in different situations. vital signs: GOOD LOOKS and DEMOCRATIC concepts

- pag. 52 Pylon round table with steel structure. Raw Black paint finish, chromium-plated steel and smoked glass top, from the collection Successful Living from Diesel with Merosso Bridge chairs. right: for outdoor and indoor use, with black or white painted steel structure, aluminum back in four colors, round seat in natural roko wood. Designed by Ichiro Iwasaki for Discipline. Quadrangola carpet in tusad (a material made by processing yarn and fabric scraps) and felt with irregular stitching, in three sizes and a single color. The surface appears to sound and can also be used on the wall. Design: Jean Nouvel for Danese - pag. 53 Flexi chair with metal structure coated with polyurethane foam, covered in leather or fabric. Legs in painted steel. Design Giuseppi Basso for Aivar. Mukko cupboard cabinet with structural doors, with staggered, angled slats, in oiwash. Design: Fort by Florio. On the cupboard, Squared heart, a work in painted metal by Design Store. Saunemy Ottone Saffi - pag. 54 It's a coat rack in natural or wenge-stained beech. Designed by Tomoko Arashi for Zile. Pure black and ruffled aweners in moosh and produced by double upper stream Lyona inside rafafakal sheath. Rubber



- gates. Design: Jean Nouvel for Rucoline. Kirk table lamp in ceramic, glazed in a range of glossy or matte colors. Design: Marco Zito for Bosa. Lost in the Filter, carpet in hand-knotted Himalayan wool. Tibetan technique. Designed and produced by CO Table. - pag. 55 Femma chair with structure in metal and moulded foam, removable fabric cover, hair in solid natural or dark-stained beech. Design: Neeta Galizia for Modem. Ink table with patterned MDF top, legs in steel red-painted red, black and white. Design: Enko Nami for Zanotta. Sim cross 32 tripod, carpet measuring 220x280 cm in pure Tibetan wool, sandy and knotted by hand in Nepal. Available in three color variants. Design: Harry & Charles for Living. - pag. 56 China stackable chairs in rectangular aluminum alloy tubing, seat and back in shaped aluminum alloy sheet with anti-corrosion treatment, painted in a range of colors. Armrests in natural teak. Design: Ark Levy for Emu. Abu T-shirt, carter, stackable chair with metal structure painted in eight colors. Back in natural or painted ash. Design: Roberto Banzoli and Cristian Malisan for Jacoboni. Candy hanging lamp in metal with central body composed of twelve perforated pentagonal surfaces, painted in nine colors for different combinations. Design: Doraia & Massimiliano Trossi for Zania. Raw table (left) in wicker (right) by Society. - pag. 57 Vind modular shelving unit, in aluminum, with extruded shelves and the cast posts, in 6 widths and 3 heights, with matte brown, black and white finish. Back in tempered glass. Also available in a range of finishes. Design: Giuseppe Bava for Pinacoteca. - pag. 58 Priva bench in light wood with HR moussé padding, covered in castled Bengla Turkish cotton knit fabric by Jean-Paul Gaultier. Design: Maurizio Martini and Roberto Tabarini for Barke Bava. Marta floor lamp in matte gray (left) or white soft-touch painted steel. Design: Doraia & Massimiliano Trossi for Zania. - pag. 59 Mampor chair for easy three-dimensional light in painted circular extruded aluminum, seat with flame-retardant aluminum and surface in fabric-covered polystyrene back with aluminum-covered steel rod covered with painted polystyrene panel. Design: Paolo Occorsio and Vincenzo Pizzi for Adesso. Furnish how lamp with structural sliding diffuser on the stem, designed in 1970 by Luis Periquetti and produced by Marcel in steel, diffuser in painted aluminum.