

INTERNI

THE
ARCHITECTS



2014 Villa privata, Antiparos, Grecia
Gres porcellanato Brooklyn di **MARAZZI**
ph. courtesy Peia Associati

Peia Associati

Giampiero Peia e Marta Nasazzi



2013 Red Carpet Sofa
PAOLO CASTELLI



2013 Twist Gold Table
PAOLO CASTELLI

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Aldo Rossi sosteneva che gli oggetti di design sono piccole architetture la cui casa è la città. Recentemente, progettando strumenti di coltivazione idroponica, dagli oggetti mass market alle vertical farms, ci siamo resi conto che lo slittamento di scala tra oggetti e architetture non rappresenta soltanto una suggestiva metafora, ma è una risorsa per la ricerca. Del resto, questa trasversalità, questa disinvoltura nell'effettuare salti di scala, è da sempre una prerogativa tipicamente italiana, che funziona molto bene anche nella sfera del contract. Un

esempio, nell'era dell'internet of things, ossia degli oggetti intelligenti, può essere costituito appunto dalla micro serra Linfa, da noi progettata per Robonica.it, una giovane startup. Questo progetto ha vinto lo scorso anno la prima edizione del premio Best Vertical Farming Innovation e può essere sviluppato dalla scala domestica a quella cittadina e oltre. Come dire: "dal cucchiaino alla città" nell'era della sostenibilità

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ICON ARCHITECTS TRANSLATIONS

concerned, when there was no space to work on a large scale I have concentrated my efforts on the small scale, without ever letting the force of the message lose its intensity.

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MATTEO NUNZIATI

"While schools in the English-speaking world tend to encourage specialization, in Italy there is still the desire to create a coherent project in which the large scale establishes a dialogue with the smallest details. Faced with the increasingly complexity of the field today, I believe an architect, the person who hones a vision and communicates a philosophy, has to surround himself with expert professionals: engineers, stylists, art consultants, landscape designers, graphic artists. This synergy can lead to projects of very high quality. I must confess that I am more intrigued by product design, because it imposes fewer constraints, while many ideas and intuitions can be packed into an object. Flou, Natevo, Molteni & C., Lema, Fiam, Listone Giordano, Poliform, Lualdi, Tonon, FontanaArte, Cedit are some of the companies with which I work, which I sometimes get involved in my projects for hotels and residences. Because the products I design are always imagined in relation to a context, for the wellbeing of a community.

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PAGANI PERVERSI

"In our view the value of habitat is not just a result of construction, but of the overall quality of a building in terms of comfort. Our approach is therefore global: only the scale changes, not the complexity. The idea is to translate space into an environment that reflects a way of living, made of colors, useful and useless objects, memories. In this sense design, in spite of the cultural and creative crisis it is going through, is still an important reference point for the progress of the contemporary world, expressing new ways of living, forging new signs that are configured through forms, materials, original light sources. In this context marked by sweeping change, we still need to preserve that iconic, sacred, inviolable micro-space set aside for reading, thinking, meditation, to ensure that we will have a future that still has a memory.

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LUDOVICA AND ROBERTO PALOMBA

"There has always been a relationship between container and content, architecture and furniture, even before people started using the term 'design.' With the advent of industry a stylistic affinity was generated that led architects all over the world to use serially produced furnishings, instead of designing their own custom pieces. Today some designers prefer to create one-offs to set the tone inside their works of architecture. Designers and architects are increasingly in demand if they have the ability to artfully interpret container and content. Just look at the phenomenon of the boutique hotels, where spectacular architecture has to coincide with emotional storytelling, also in the interiors. Many projects, on the other hand, are born as hybrids, and thrive on contamination. For example, in the large hotel we are making in Tangiers, we have a combination of standard furnishings and objects with a local flavor made by native artisans.

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PARK ASSOCIATI

"We belong to the last generation of graduates from the Milan Polytechnic that in keeping with the teachings of Rogers studied the various scales of design, from furniture to urban planning. Our unforgettable professor was Achille Castiglioni, from whom we learned how to take from the world around us to make something new and different from what already existed. In our work, we have had the chance to operate on many different scales. While architecture is our passion, product design is no less important: we have always seen architecture as a way to develop shared ideas, while instead the design of objects is something more personal. We have often created furnishings and lamps based on needs that arose in our architectural projects, though considering the possibility that they could go on to have a life of their own. Architecture and design are therefore worlds to explore, with the eyes and the eagerness of a child.

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PARISOTTO+FORMENTON

"In our career, starting as architects we have also become designers, following a natural path that has led to the creation of products for our works of architecture. Also getting away from the dichotomy of architecture and product design, today the work extends well beyond the scale of the famous 'from the spoon to the city.' We now also design experiences and behaviors. Human beings are always at the center of the project, so we do not judge the quality of design based on mere form, but also on its usefulness and functional quality, the ability to foresee new social behaviors, and to understand the contemporary world. Spaces today – like the objects and furnishings that are the result of an increasingly necessary holistic approach – interpret the new 'informal ergonomics' emerging from current lifestyles. For us, formal and material quality means sustainability, because it generates a work of architecture or a product that can last in time, avoiding signs of age and rapid obsolescence.

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PELA ASSOCIATI

"Aldo Rossi believed that design objects were small works of architecture whose home was the city. Recently, designing gear for hydroponic gardening, from mass-market objects to vertical farms, we realized that the shift of scale between objects and architecture is not just an intriguing metaphor, but also a resource for research. After all, this crossover approach, this nonchalance in making leaps of scale, has always been a typically Italian prerogative, which also works very well in the contract sphere. For example, the age of the Internet of Things, of intelligent objects, can be represented by the Linfa micro-greenhouse we have designed for Robonica.it, a young startup. This project was the winner last year at the first edition of the Best Vertical Farming Innovation prize, and it can be developed on the scale of the home, the town, or beyond. Liking saying: 'from the spoon to the city' in the era of sustainability.