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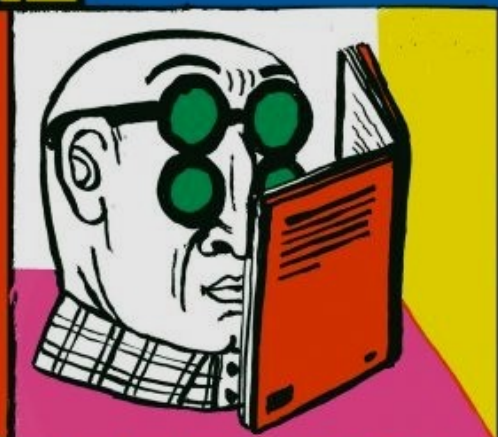
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GRUPPO  MONDADORI



RE-DREAMING THE FUTURE





Salvare il pianeta per salvare noi stessi. La situazione storica attuale è una grande opportunità di riflessione, innanzitutto sui temi ambientali, perché da lì tutto passa. Pochi giorni prima della pandemia ci avevano incaricato di progettare a Doha un centro medico improntato a criteri naturali, in cui avevamo messo a dimora grandi piante nutrite con le nostre luci circadiane, le stesse che abbiamo usato per la sede ONU di Ginevra e tanti altri nostri progetti. Abbiamo raddoppiato le piante, anche edibili, e inserito negli spazi flessibili soluzioni di distanziamento sociale. Poi ci siamo messi a disposizione delle aziende che lavorano su sistemi di prefabbricazione leggera, delle quali può avvalersi la Protezione Civile per la realizzazione rapida di strutture temporanee o stabili. I grandi temi su cui si giocherà il nostro prossimo futuro sono gli stessi da sempre: l'ABC è dato da Ambiente, Benessere, Cibo (Salute), temi concatenati rispetto ai quali il design in senso lato gioca un ruolo primario. L'appello a governi e amministrazioni locali per investire in edifici sostenibili e salvaguardia ambientale lanciato da Fridays for Future è un manifesto esemplare di proposte per scongiurare altre epidemie,

GIAMPIERO PEIA

PROGETTISTA

dove si chiede di ascoltare anche architetti e creativi per trovare soluzioni. È urgente creare sistemi che veramente attuino un cambio di paradigma, dall'urbanistica alle interpretazioni delle esigenze individuali, fino all'utilizzo degli oggetti. Continuiamo a pensare alla bellezza delle forme, ma evitando oggetti, spazi e tipologie di involucri che l'emergenza ha decretato come ormai definitivamente inutili. Certamente cambieranno molte soluzioni ergonomiche nei luoghi pubblici, ci saranno maniglie che si aprono con sensori e col braccio invece che con la mano, manufatti che utilizzano altre modalità di interfaccia con il nostro corpo e i nostri sensi. Dagli oggetti virtuali (estremizzo pensando al nuovo trend di sensori tattili) a quelli utili che fanno qualcosa di attivo (come le nostre serre idroponiche Linfa) **connessi alle reti - IoT - Internet of Things**. Si studieranno sempre più progetti open source, sistemi di componenti con catene di assemblaggio e produzione semplici, corte e delocalizzate. Oggetti in grado di stare in un packaging molto contenuto (è inutile far viaggiare aria e grandi volumi)

Nell'immagine, la sala delle Nazioni Unite di Ginevra. Foto Giovanna Silva

Penso che si debba approfittare di quest'anno di assenza del Salone del Mobile per verificare se il sistema di relazioni che ne deriva sia sostituibile, almeno in parte, da **un uso accorto della comunicazione virtuale**. Ovviamente il Salone non è sostituibile, ma questo sarà, suo malgrado, un banco di prova. Inoltre la sua cadenza annuale rende abbastanza difficile lavorare veramente sulla ricerca: un anno è poco per sviluppare prodotti davvero nuovi. Forse due anni permetterebbero alle aziende

PAOLO CASTELLI

PAOLO CASTELLI / AMMINISTRATORE DELEGATO
E ART DIRECTOR

di avere più tempo per investire in nuovi prodotti. In una situazione come questa, dunque, la comunicazione gioca un ruolo importante, anzi fondamentale per raggiungere architetti, interior designer, consumatori. E non escludo che, sul medio e lungo termine, la comunicazione in generale subisca mutazioni importanti



La pandemia ha sospeso il nostro presente e reso il nostro futuro sempre più incerto, rivoluzionando di conseguenza il mestiere dell'architetto. I principali eventi storici del passato ci dimostrano che, dopo una prima alterazione, nel medio-lungo periodo la maggior parte delle abitudini e delle tradizioni ritrova sostanzialmente il suo corso, mentre alcuni aspetti specifici subiscono trasformazioni permanenti. L'11 settembre non ha cancellato la nostra esigenza di volare, ma ha mutato da ormai vent'anni la nostra esperienza in volo. Allo stesso modo, l'attuale emergenza sanitaria genererà dei **cambiamenti irreversibili** nel nostro **modo di vivere, lavorare e muoversi**. In Cina, contestualmente alla riapertura delle città sono state implementate una serie di precauzioni per limitare l'aggregazione delle persone, perpetuando il concetto di allontanamento sociale. La responsabilità degli architetti sarà quella di trovare soluzioni nuove avvalendosi, ove possibile, di tecnologie integrate

PININFARINA/ GIOVANNI DE NIEDERHÄUSERN

PROGETTISTA

al fine di mitigare i rischi di contagio. Cambierà il ruolo del designer? A scala urbana, non possiamo dimenticare che il mantra degli architetti negli ultimi dieci anni sia stato solo uno: urbanizzazione. Con buona probabilità, la pandemia invertirà questa tendenza: dopo settimane di quarantena, rinchiusi nei nostri micro appartamenti incastonati nei palazzi di città fantasma, chi non sogna di abitare in campagna? Osservare le nostre città vuote, apparentemente prive di vita, ha riabilitato tuttavia il ruolo attivo dell'architettura nella creazione della nostra identità sociale: siamo le nostre città, le nostre strade, i nostri monumenti.

Un'immagine riferita al progetto Liora by Pininfarina, Estepona, Spagna, 2020

ence points to the concept of community that has always been part of our company thanks to my father Mario, who in 2017 received the 'Imprenditore Olivettiano' prize. It is important for companies to always be connected to the territory, like Pedrali, to be a part of it on all fronts. This is why we have supported the hospitals in Bergamo and Brescia with donations. In the restart phase we have an advantage, because our factories are completely interconnected and our automated warehouse is the ideal solution to protect people: since we **control the entire chain of production**, we can guarantee efficiency for clients.

P29. GIAMPIERO PEIA DESIGNER

Saving the planet to save ourselves. The present historical situation is a great opportunity for reflection, first of all on environmental issues, because everything hinges on them. A few days before the pandemic we were commissioned to design a medical center in Doha based on natural criteria, where we placed large plants fed by our circadian lights, the same ones we used for the UN headquarters in Geneva and many other projects. We doubled the plants, including edible ones, and inserted flexible social distancing solutions in the spaces. Then we made ourselves available to companies working on light prefabrication systems, that can be used by Civil Defense agencies for the quick construction of temporary or stable facilities. The big themes for our near future are still the same: environment, wellbeing, food (health), concatenated themes for which design, in the wider sense, can play a leading role. The appeal to governments and local administrations to invest in sustainable buildings and environmental protection launched by Fridays for Future is an exemplary manifesto of proposals to ward off other epidemics, urging that they listen to architects and creative minds as well, to find solutions. It is urgent to create systems that truly bring about a paradigm shift, from urban planning to the interpretation of individual needs, all the way to the use of objects. We continue to think about the beauty of forms, but avoiding objects, spaces and types of enclosures that the emergency has rendered definitively useless, at this point. Certainly many ergonomic solutions in public places will change, there will be handles that open with sensors and with the arms instead of hands, artifacts that use other interface modes with our bodies and senses. From virtual objects (the new trend of tactile sensors) to useful ones that do something active (like our Linfa hydroponic greenhouses) **connected to the web – IoT – Internet of Things**. More open source projects will be developed, systems of components with assembly lines and simple production. Objects ready for very limited packaging (it is useless to transport air and large volumes).

PAOLO CASTELLI - PAOLO CASTELLI / CEO AND ART DIRECTOR

I think we need to take advantage of this year of absence of the Salone del Mobile to verify whether the system of relationships that derives from it is replaceable, at least in part, by means of **skillful use of virtual communication**. Obviously the Salone cannot be replaced, but nevertheless this moment is a proving ground for alternatives. Furthermore, its annual schedule makes it rather difficult to truly work on research: one year is a short span to truly develop new products. Maybe a biennial schedule would permit companies to have more time to invest in new products. In a situation like this one, then, communication has an important, even fundamental role to reach architects, interior designers and consumers. And I would not rule out the idea that over the medium- and long-term communication in general will undergo significant changes.

PININFARINA / GIOVANNI DE NIEDERHÄUSERN DESIGNER

The pandemic has suspended our present and made our future increasingly uncertain, revolutionizing the role of the architect. The great historical events of the past show that after an initial alteration, over the medium-long term most habits and traditions return, though certain specific aspects undergo permanent transformations. September 11th did not erase our need to fly, but for 20 years now it has altered our flying experience. Likewise, the present health emergency will generate **irreversible changes in our way of living, working and moving**. In China, as the cities were reopened, precautions were put in place to limit gatherings of people, extending the concept of social distancing. The responsibility of architects will be to find new solutions, relying wherever possible on integrated technologies to lower the risk of contagion. Will the role of the designer change? On an urban scale we cannot forget that the mantra of architects over the last ten years has been one and one alone: urbanization. In all probability the pandemic will invert this trend: after weeks

of isolation, shut up in our micro-apartments in the buildings of ghost towns, who wouldn't dream of living in the country? Observing our empty cities, apparently without life, has revived the active role of architecture in the creation of our social identity: we are our cities, our streets, our monuments.

P32. PIUARCH DESIGNERS

Seeking a return to normal life, we will find many aspects that are no longer appropriate for the world in which we live. There are changes already in progress, which are putting down roots in our culture. If design means giving form to objects or spaces in relation to their function and our needs, what will be the new necessities and the image of places tomorrow? We believe it is correct to start again from human interaction, an indispensable value in our lives, no matter how 'smart' we think we are. A need that has been reinforced by the lockdown experience, and will have to be channeled more effectively, in spite of the fears created by the emergency, which will color our relationships for some time. What will the new socializing be like? In a time when distancing has become a praxis, what will be the limits for relations, the new 'rituals' of shared life? The design of spaces will be central in this process, and it will have to be very versatile, ready to adapt. What will be the form of public space, meeting places, zones for free time? What will happen to the objects around us, and those that are the tools of this interaction? **Asking such questions is part of the process, and perhaps of the answer.**

NICOLA COROPULIS - POLTRONA FRAU / CEO

To consolidate its leadership in production and culture, the Italian system – especially the design industry – will have to truly become systematic, to understand that the unchallenged gifts of excellence and creativity in our possession are worth more if our action is coordinated, if we are capable of acting in the name of collective and long-term interests. It is an immense cultural effort, but it can produce enormous results, a true quantum leap forward. **The digital and physical worlds will be more connected** than they were before. Though physical experience is still fundamental, digitalization will lead to closer relationships between brands and consumers. Poltrona Frau began a process of omni-channel digitalization prior to the crisis, and this has allowed us to create stronger, energetic connections with our sales network and consumers.

MARCO PIVA DESIGNER

We have watched continents burning, polar icecaps melting, enormous islands of plastic, permanent toxic clouds. Everywhere, we see the devastation of the territory, boundless, inhuman cities expanding across the poorest zones of the Earth. But today our chaotic world of movement, speed and indifference has ground to a halt due to a virus, a cruel 'messenger' nature has sent to tell us we've gone too far. We are faced with choices that can no longer be postponed, and as urbanists, architects and designers we can play a major role, proposing new visions and above all new strategic solutions, indispensable to achieve the necessary balance and to make a new pact with our planet. We can think about a new model of polycentric cities, whose outskirts will be places in which it is possible to live in a dignified way, without long commutes. Cities and territories in which one can move easily with non-polluting electrical transport. We can also think of a city where the buildings contribute to create energy, to recycle water, to purify the air, to reduce consumption with the use of already available technologies and to support an abundant presence of greenery. For some time now, in the studio we are focusing on the configuration of **multifunctional architectural organisms** that reflect the model of the neighborhood, buildings in which to live, work, meet, shop, enjoy parks and gardens, places of entertainment and gathering. Our design protocol, called NEXT 21, is a model we developed for the first time in Japan, which we are now applying wherever it is possible.

P33. MARIA PORRO - PORRO /

DIRECTOR OF MARKETING AND COMMUNICATION

Our company, which is still a family business after almost 100 years, has always focused on three distinctive elements: design seen as aesthetic research on purity; quality of products, projects and processes, environmental and social sustainability. Today, to get past this emergency, we cannot but confirm this background and strive for even more ambitious standards of excellence, beauty and environmental protection. This suspended time has reminded us that we also have another **strong point: the community that surrounds us**. I think our employees have responded to an unthinkable challenge with great professionalism, while our trading partners – starting with China – have never