

TOGETHER

2021 / ISSUE 1

The architecture of well-being

OBJECTS

With Atelier Collections, history is renewed and the values of good design give shape to innovative and highly flexible pieces

A hidden *Island*

NEW HORIZONS

At the Insel Hombroich Museum, in Germany, near Cologne, art and architecture meet with nature

Face to Face with *Rossana Orlandi*

INTERVIEW

The Milanese gallerist opens the doors of her space in the heart of Milan, a breeding ground for new ideas and headquarters of Guiltless Plastic

INSERT

Guide of Milan

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Evolving means breaking the boundaries of the status quo. Ideal Standard thanks to its interaction with art, technological progress and engineering, contributes to the evolution of design.



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She is one of the most important influencers in the design world. Driven by sense and sensibility, she has turned her gallery into a special place: a cross between a Wunderkammer, a design shop and a space for ideas.

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"Hello, Am I talking to Ms Elena? We are editors specializing in orientation and training. This is the first of a series of surveys on literary tastes among the under 30s. Tell me where you read and I'll tell you who you are ..."

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NEW HORIZONS

A hidden Island

In Germany, near Cologne, there is a newly designed museum. Immersed in the Nordic countryside, Insel Hombroich hosts more than 40 architectures and artist residences.

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PALETTE

Swinging Red

In the Middle East materials are dyed with Rubia, in Asia the lacquer is used to embellish furniture and accessories, in Europe bricks are often used to build. The shades of red are infinite and depending on their degree of intensity, they release more or less dynamic strength.

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On the one hand there is the history of design, on the other the technical expertise in the processing of ceramics. A laboratory of ideas, Ideal Standard is a leader in the quest for beauty combined with functionality.

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A new interior culture is born with Atelier Collections. An articulated project featuring different designs so as not to impose styles, but to offer tools to create infinite ones.

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Picking up the thread

Carolina Mazzolari has turned handicrafts into works of contemporary art using ancient methods such as embroidery.



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Guide of Milan

Precious addresses to discover a city full of talents.



Above. Lucio Fontana, Neon Structure for the Ninth Milan Triennale, 1951 (2010)

A suspended hundred metre long arabesque of fluorescent light twists and turns on the top floor of the Arengario in Milan. It is the latest exhibition stage of the Museo del Novecento, which houses more than 400 works of Italian art of the 20th century. The Fontana room envelops Piazza Duomo in a luminous embrace, an urban landscape symbol of an entire city, the pulsating centre of the Milanese life.



Atelier Collections: Design shapes Culture, and vice versa

Evolution in life happens when avant-garde Individuals challenge the boundaries of the status quo. Rossana Orlandi is such an avant-garde personality. In our interview with her, she reveals why she is often called 'Mom' by Designers, and she shares her love for Milan.

Milan is the world capital of Design. At the same time, it's home of Ideal Standard Italy and the Group's Global Design Centre. Milan is this magical location where avant-garde design was created by the greatest Designers & Architects of their epoch. Rooted in this heritage, Ideal Standard once again is at the forefront of the evolution of the culture of Design. Curated and designed by Roberto Palomba, the Atelier Collections are the creative expression of and for the next generation, beautiful shapes, emotional colours, and perfect technical craftsmanship, prescribing a path into the future.

Design is one facet of culture and well-being. But there is more to it. This magazine features articles getting into dialogue about

culture in general. 'A hidden island' is about Hombroich, a place where creativity and architecture interact with the landscape. Our article on the haptics and elegance of 'Textiles' is complemented by a beautiful story on how Carolina Mazzolari has turned her study of fabrics into creating contemporary art.

Colours are a design statement. The signature colour of Atelier Collection is Red. But, which Red – Brick-red, Pomegranate-red, or other? Perceptions of red range from cultural values to natural phenomena. Francesca Valan is an authority in CMF (colours, material, finishes), and in the article she gives us an expert inside into the wide spectrum of reds and their emotional implications. And, as well-being is of course also stimulated by entertainment, we recommend our cover story 'The reader in the Bathroom'.

Our brand is inspired by culture, the arts and technological progress. At the same time, Ideal Standard contributes to the evolution of the culture of design and well-being of people, driven by our core belief 'Together for Better'.

Torsten Türling

CEO, IDEAL STANDARD INTERNATIONAL

Face to face with Rossana Orlandi

Always elegant and with a strong personality, she is amongst the most important design influencers in the world. Guided by reason and feeling, she has transformed her gallery into a special place, which is a bit wunderkammer, a cross between a design shop and a space for ideas



Photo Alice Turchini

Game and irony

Rossana Orlandi's creativity is present on every occasion. Here she is portrayed for the campaign of the Municipality of Milan for the relaunch of the city. Sitting on a city tram, she is holding a copy of the *Financial Times* magazine that dedicated the 2011 cover (photo by Guido Castagnoli) to her. Her impeccably manicured hands, the large ring and her white clothes are her unmistakable hallmarks.

It happens to almost everyone the first time. In the beginning, Rossana Orlandi appears distracted. Always kind, but miles away. She seems not to remember the appointment, who you are and why you are there right in front of her. However, in a couple of seconds, two hints from her assistant and everything changes: every detail dawns on her, she rewinds the tape and it's a completely different script. She is curious, attentive, and generous and she knows how to immediately establish an empathic bond. After a tour of the gallery to discover

the latest arrivals of emerging young people she has met around the world and asking your opinion, she leads you to her office. Sitting behind a desk full of everything - newspapers, prototypes, bags, glasses, telephones, electronic cigarettes, designer

Surrounded by gardens, the space of the *Ro Gallery* is always in transformation. Composed of environments of different sizes, it lends itself to themed installations and site-specific interventions

pieces, gifts for her grandchildren, boxes of exquisite "canestrelli", chocolate wafers from Jeantet of Biella, that she immediately offers you - she begins to inquire about yourself. Moreover, right at that very moment, you understand that you are in front of a very special woman who wants to be won with intelligence and wit, amused with elegance and seduced by authenticity. In little more than twenty years of activity, she has established herself as one of the most sharp and intuitive international design talent scouts, hosting personalities with different flair. However, when you cross the threshold of via Bandello 14, you will never imagine finding an immaculate place with white walls and soft lights. The Rossana Orlandi Gallery is a special place. A former tie workshop, at a stone's throw from Sant'Ambrogio, is what is called a hidden place. On entering the beautiful courtyard of the old Milan you are greeted by a pergola of climbing American grapes and a thousand flowers that change from one season to the other: this is the first exhibition place, the outdoor living room, furnished with unique



The power of ideas

Una stanza di *Tabula Rara*, an invitation-only event organized in 2004. With the aim of raising the awareness of her recently opened gallery, Rossana decided to invite the main national design magazines by involving them in the creation of a design table. In the photo the *Case da Abitare* project created by Katie Lockhart.



An unmistakable style

The *BistRo* managed by Aimo and Nadia is located next to the *Galleria Ro*. The space has been entirely furnished by Rossana, with a masterful use of colour, handpicking pieces carrying the signature of the designers she represents.



The pleasure of hospitality

On top. The counter at the entrance of the *BistRo* in via Matteo Bandello. Creativity and functionality are the absolute protagonists.
Above. Under the climbing American grape pergola, the first space of the *Rossana Orlandi Gallery*. Dinners, conferences and book presentations take place here, all furnished with outdoor furniture.

pieces - all for sale - mixed with flair and fun. Here book presentations, themed evenings or special dinners proposed by starred chefs are held. Emerging chefs can instead be found at the BistRO next door. Today managed by Aimo and Nadia, the restaurant completely furnished by Rossana is run by Lorenzo Pesci, awarded in 2020 as the best Italian Under 35 chef.

But let's go back to the gallery. Entering the original three-storey building you will find yourself in a maze of rooms, corridors and stairs leading to other exhibition spaces, each featuring a particular flavour and appeal. It could be said that the RO Gallery is a little wunderkammer, a little research atelier, a little design shop. "Having worked for a long time in the fashion world, I don't like to call my gallery "atelier", underlines Rossana during the interview. "What I like at the atelier is the search for quality, attention to detail, the evolutionary drive, and teamwork. However, I do not consider it as a place for a select few". We are meeting her in the aftermath of the Guiltless Plastic's Digital Prize Ceremony,

the competition on sustainable and innovative creativity that she has been running for two years.

How was Guiltless Plastic born?

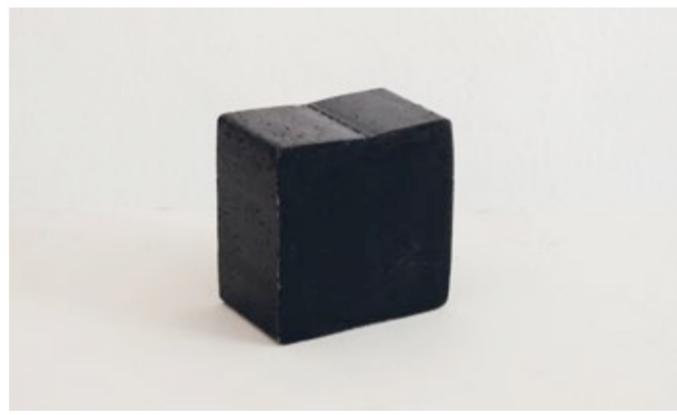
Together with my daughter Nicoletta - who manages the communication and the relationship with all the people involved, from designers to jurors - we wanted to give an important signal to the world of design. Too many useless plastic objects surround our daily life and too much non-biodegradable waste is suffocating the planet. Starting from these considerations, we launched an international award aimed at designers, dividing it into 5 categories: Industrial Design, Packaging Solutions, Conscious Innovation Projects, Innovative Textiles, and Awareness on Communication. This year 1,200 designers from 65 countries took part. 123 of them were shortlisted. It is an exciting job and we are very satisfied with it. Just think that the winners of the Conscious Innovation Projects, the Ecoact Tanzania team, have created a beam made of plastic scraps and transportable

packaging material. Therefore, they sent a piece of 7.5 cm: divine, I am going to wear it as a pendant around my neck.

Let's start from the selection process: how do you choose the designers for your gallery?

In many ways. Much depends on the quality of what they bring me: I never stop at the object alone. For me, it is important to look people in the eye to understand how creative they are. I'm not looking for exploits that don't go any further. When I started dealing with design and I didn't have the faintest idea what I would do with this space, I let my gut-feeling guide me. The first object I came across was a splendid Sebastian Wrong lamp. I went to London to meet him and bought the whole small collection of his - two of these pieces were then purchased by Piero Busnelli of B&B Italia, an extraordinary man. We organized the exhibition by presenting all the drawings and prototypes made with a very light material developed for spaceships. An immediate success: all sold out in a few

days. Piero Gandini, then at Flos, acquired the project and *Spoon Light* was born. Obviously, production imposed some changes, Wrong didn't agree, but I suggested he accept and time proved me right. Then I met Piet Hein Eek, Nacho Carbonel, Marteen Baas. I am very proud to remember that I organized the first exhibition in Italy of Formafantasma, the Italian duo based in Amsterdam, today one of the most interesting names on the international scene that has always questioned how design can go beyond the object. They show-cased a large planter made of textile material. They had studied everything: drainage, how to maintain humidity, aseptic and non-bacterially harmful qualities of the fabric for plants. Together we have organized three other exhibitions. *Autarchy* remained famous in 2010. It was an installation that investigated autonomous forms of design through the presentation of a collection of bowls made with flour, agricultural waste and limestone. The project anticipated the themes of sustainability, waste awareness, self-production. Enzo Mari, a very temperamental designer who used to criticize everyone, had also come to see it and,



Conscious Innovation Project

The Ecoact Tanzania team signs one of the winning projects of the Ro Plastic Award 2020. It is made with waste plastic from industrial and food packaging.



Above. Roberto Tarter and Rodolfo Viola from the Morghen studio, portrayed under *Ophelia* (2013), a suspension light made of thin metal ribbons.

To the right. Prototype of *Golf Weave* (2020), a seat made with golf balls. It is the first work by the young Australian Jake Rollins, who also took part in the latest edition of the Ro Plastic Prize.

wandering around the gallery, he said that it was all good for the bin. Then he stopped in front of them, looked at them and said "perfect": we were about to faint with emotion.

Did you have any mentors or reference models?

At the beginning, I used to travel a lot specially to get to know what was being taught at international design academies. Unfortunately, in Italy they didn't focus on the product: they had renderings but I didn't care. I must say, however, that when I started, magazines were my great teachers: Case da Abitare was amazing, I learned a lot from it. Then two points of reference:

Lina Kanafani of the Mint gallery in London and Cok de Rooy of the Frozen Fountain space in Amsterdam. They introduced me to many designers, told me how to work and how they chose the projects.

A very unusual attitude: their generosity is really special and in fact we are still great friends today. London and Holland were definitely

"Designers often call me mom maybe because I discover their talent, launch them and follow them for a long time"



my training grounds. In Eindhoven I met Lee Edelkoort, an absolute trend setter: she was pure fantasy, an explosion of creativity. At the time, she was the Chairwoman of the Design Academy. Her intuition is proverbial.

How did you win over the public and the press?

With *Tabula Rara*, a cycle of events by invitation. Giovanna Moldenhauer who used to work for *La Cucina Italiana* gave me the idea: she had to set up three dining tables. It took ten days of work, but the result was amazing. I understood then that socialization passed from the table, no longer from the living room. So I called the directors of the most important design magazines and suggested creating their ideal table. We had a lot of fun and if at first everyone upheld their ideas, in the end we became friends around the set table, obviously.

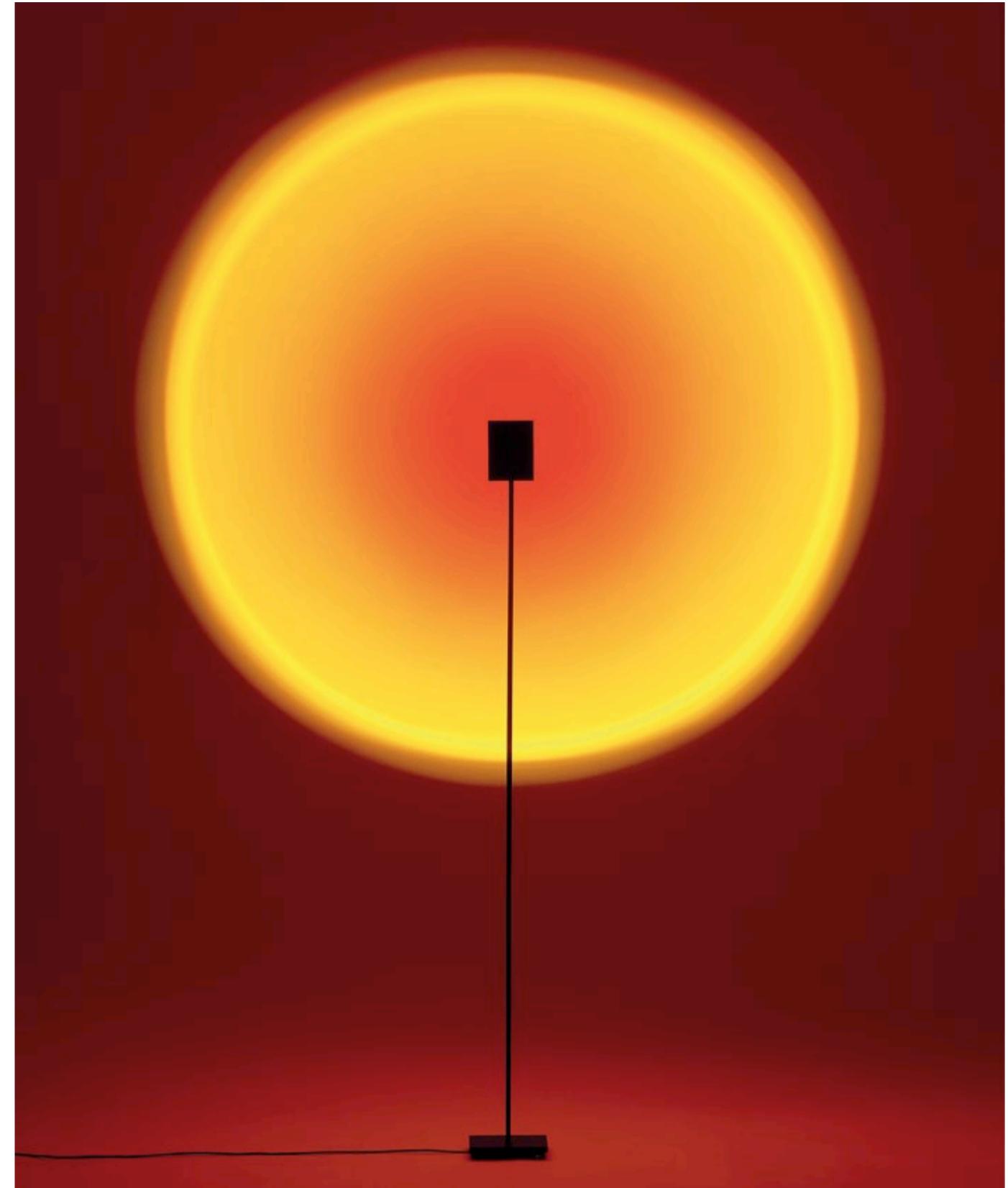
Relationships are key in your work, aren't they?

A relationship of great friendship has been built over the years and they often call me their mother, perhaps because I discover their talent, I launch them and follow them for a long time. I have always followed Piet Hein Eek, now he has created a famous brand for instance, and even today, that he has created a famous brand, I am his exhibition reference point in Italy. My latest discovery is beautiful, it is an armchair made with golf balls recovered from the driving range: he is an admirable Australian boy, who sent the prototype to me at his own expense during the Covid lockdown.

He started from the study of the molecule of the atom, designed the frame and built it. I am already thinking of a way to launch him.

What would you like to say to our readers?

If the readers of Together deal with hygiene and well-being, I suggest paying attention to bathrooms for the disabled: in general, products are very ugly, punitive, the seats are horrible and even worse, the grab bars look really sad. In order to furnish a public place it is mandatory to have a toilet in compliance with the law and believe me, today they are really giving us a hard time. Why not have a more welcoming, playful, colourful and positive look? 🧡



The colour of light

The lights of the Halo collection, born from the encounter between design and high technology, bear the signature of Studio Mandalaki. They create unique environments with a strong chromatic impact.



Infinity blue

She loves all the seasons, as long as the sky is clear and bright. In this shot by Chris Jordan the moon and a flying albatross represent the freedom and the strength of the dreams.

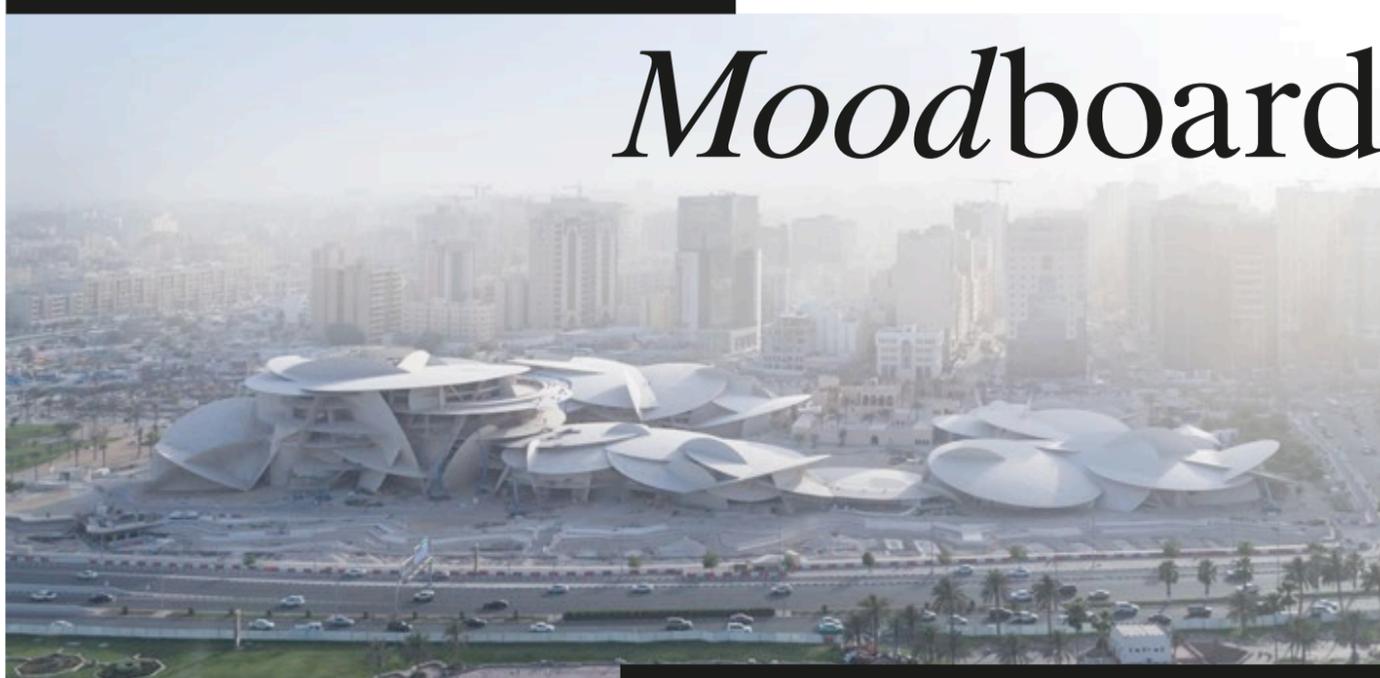
Nature gives her peace, but she couldn't do without work and Milan. She is extremely curious and she is always ready to go and discover something she still does not know

Milano mon amour

Milan, as Umberto Boccioni had depicted in his famous *The City Rises*, is capable of transforming itself, but knows how to preserve its history. Perhaps it is the smallest metropolis in the world, but the energy and creativity it triggers make it unique and always welcoming.



Moodboard



Like a desert rose

Inspired by the colours and the local materials, the National Museum of Qatar bears the signature of Atelier Jean Nouvel. An avant-garde building that has been able to address important technical challenges. When technology meets the harmony of form.

Fire

Lit fireplaces are her passion, but the fire in general has the power to enchant her. It is certainly the element that best defines her: impetuous, welcoming, capable of incinerating you with a look.



Irony

"What would life be without a little lightness? A laugh sometimes smooths things over and helps to understand that there is always a way out". In the photo: Slurp / Campbell's Soup Cans – Andy Warhol / Huey, Dewey e Louie; Smack Smack / The kiss – Francesco Hayez / Topolini, Banksy a work by G + G, artists on display at the Ro.



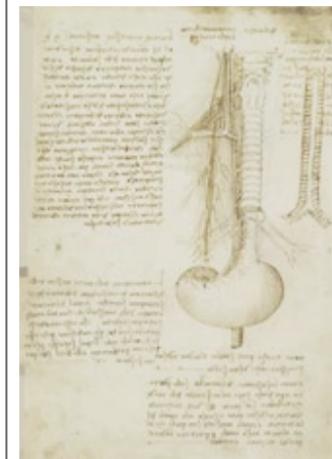
The flower of the East

She has been growing peonies for many years and in spring she gives away breathtaking baskets as presents. With a thousand shades and the richness of the petals, it is a symbol of prosperity and good omen.



Leonardo da Vinci

She has always been fascinated by the mind of Leonardo da Vinci, by his curiosity and attraction for science and discoveries. A mere glimpse at his writing opens up a multi-faceted world of infinite research.





The reader *in the bathroom*

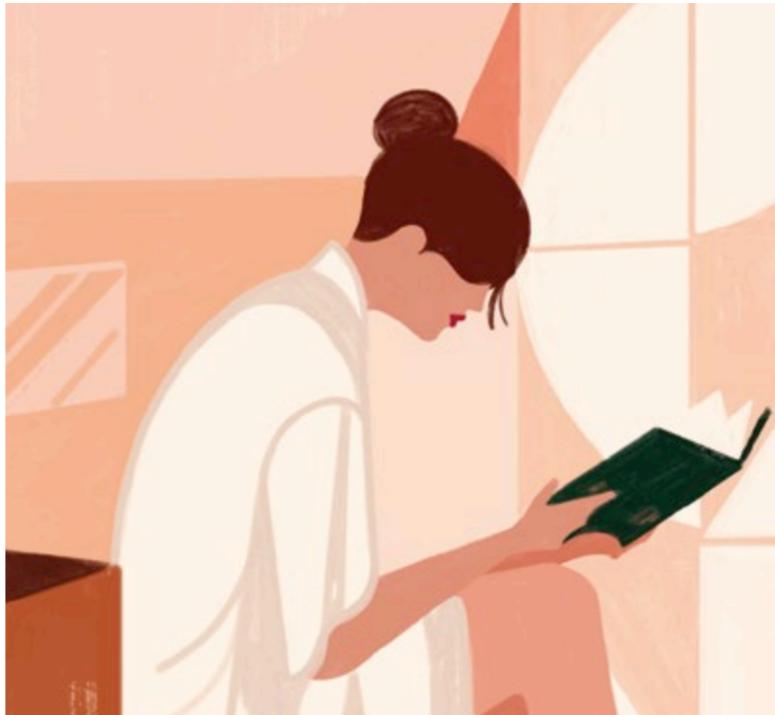
I've always hated telephone polls, I don't know about you. I wonder how they managed to get my mobile number, but they got it. A few days ago, while I was getting ready to go to work, I received a call from a certain Carla from the Lou & PartnersOnline publishing house: "Good morning, are you Miss Elena? We are editors specialized in the field of guidance and training. This is the first in a series of surveys on literary tastes for under 30: Tell me where you read and I'll tell you who you are..."

ILLUSTRATIONS
ANDREA MONGIA

STORY
MARINA GERSONY

..."The survey will allow us to learn more about the readers' tastes and wishes. If you accept, you will receive a complimentary two-colour diary and your name will appear on our website along with that of the other distinguished interviewees ". My first reaction was to send it straight to hell, Carla and her publishing house I had never heard of. But then the idea of being part of an elite of opinion makers flattered me after all: "Okay - I said to buy some time (I really didn't know what to say) - if you don't mind you, should call me again tonight when I'm back from work.' Absorbed in the paperwork at the office, I forgot about the phone call, however, once I got home it dawned on me. After all, hers was not such a silly question. Since I was a child, I have been reading a lot, especially during my retreats to the bathroom; I was what insiders like to call "a voracious reader". I would hole up in my parents' bathroom, where no one dared to disturb me. As a student, I used to spend entire afternoons studying while sitting on the porcelain throne; hours and hours of reading and rereading everything, university lecture notes, comics, magazines, newspapers, short stories, novels and essays, including texts on the history of toilet paper or Japanese bathrooms. It was my "hide-away", the classic long-awaited moment, away from family members and nosy cohabitants. Even later, when I was working in a bank and went to live by myself in a rented apartment, I kept this sacred habit. When I happened to go to dinner with friends and the conversation would get heavy, I would get up using the formula my aunt had taught me, "I'll join you in a moment, I just need to powder my nose". In the bathroom I can concentrate, it is the place to forget the outside world with all its ugliness. I don't think about the tensions in the family or at work and the daily grind. Coming home means peace, rushing to the bathroom is

sheer happiness. I furnished it according to my taste, with suspended bathroom fixtures that look like flying seagulls, the vintage bathtub, the lacquered ivory walls and the green plants scattered here and there to create a contrast. As a final touch, four fruit crates that I recovered from the market. Following a tutorial on YouTube, I painted them the same colour as the walls and stacked them one on top of the other. The result, a bookshop delight, ready to be filled with books. Sitting in my porcelain armchair, with the windows opening onto a graceful flowered terrace, I wander and sink into Balzac, Singer, and Roth and rediscover Leopardi. I dive into a book on the disappearance of Atlantis and then immerse myself in a pamphlet on reincarnation picked up at



the hairdresser's ... and again: from Eugenio Montale's poetic collections to Paulo Coelho's esoteric stories; from the ethological essays of Konrad Lorenz to the sentimentality of Charles Dickens; from Barbara Cartland's romance novels to Stephen King's horror stories; from Alessandro Baricco to the rediscovered comics of Intrepido who used to read my grandmother as a child ... in short, a bizarre assortment of authors who have nothing in common with each other, but who have the power to make me dream, excite, vibrate, enter wonderful worlds and live different lives. "The time to read is a time stolen from the obligations of life, it is like the time to love," wrote Daniel Pennac. Moreover, the bathroom is my reading room, the space of my soul. The aroma of cinnamon, the background music, the scent of the paper (of the book) and the rustle of leafed pages, what could be better in life? While I was musing, my cell phone rang. It was Carla of the Lou & ParTnersOnline publishing house. Then I knew how to answer her question.

A hidden island

Paul Cézanne used to say that art is a harmony parallel to nature. Hombroich was created following this principle, a place where creativity and architecture interact with the landscape. Therefore, an atelier for ideas came to life

Hombroich is a virtuous encounter between cultures: artistic and environmental. Prominent creative laboratory for conservation – mainly of ancient Asian and Western art - it is above all a hub for the development of new projects. Located in Neuss, not far from Cologne, in North Rhine, it encompasses an area of over sixty hectares and forty buildings. This multifunctional space, conceived as an ongoing "open experiment" - international artists live and work there, devoting themselves mainly to architecture – has also been conceived to host artistic, literary, philosophical and musical events. It was born from the personal commitment of a private collector, Karl Heinrich Müller, who in 1982 bought *Rosa Haus*, a nineteenth-century villa surrounded by a garden. Since then, thanks to the collaboration with various artists, the *Stiftung Insel Hombroich* (1997) has come to life and kept expanding to include the *Museum Insel Hombroich*, the *Raketenstation Hombroich* and the *Kirby - Feld*. Since 2014, Frank Boehm, a German architect, has been directing this important cultural centre after years spent in Italy, where he set up the *Deutsche Bank Collection Italy* and directed *MiArt*

- Contemporary and Modern Art fair as well as teaching at the IUAV faculty of Arts and Design in Venice. We asked him to tell us about the life of this atelier for the arts.

A new concept of a museum meant to stimulate the visitors' artistic creativity and learning. It also includes accommodation space for guest artists. A fascinating place where history meshes up with experimental settlements

What does it mean to manage such a complex foundation?

On the one hand, there is the conservation and maintenance of the *Insel Hombroich Museum*, an international avant-garde project, given its comprehensive approach – which at

the same time forms a *Gesamtkunstwerk* in its interplay of art, architecture and nature. On the other hand, there is the *Raketenstation Hombroich*, a former military base that Karl-Heinrich Müller, the founder of the museum, included in the Foundation's properties in the

1990s. Here Müller offered workspaces on a lifetime basis to a group of artists, who in turn host other artists for creative residential stays. Our task is to preserve a complex situation, rich in archives, works of art, architecture and landscape, and to develop the arts both by offering spaces to artists and promoting programs and exhibitions.

What is your main line of action at the Insel Hombroich Foundation and what is your goal?

The foundation premises allow and encourage certain uses. For example, in Hombroich there is a large ensemble of buildings by the Danish sculptor, director and writer Per Kirkeby, (1938-2018) which allowed me to set up an exhibition dedicated to him in the spaces he created himself. Alvaro Siza's building instead, is meant to host temporary exhibitions. We have recently completed the *Haus für Musiker*, an important project by the late Raimund Abraham, intended to host artists, also offering them studios and



Photo: © Nic Tenwiggenhorn

Skulpturnhalle Neuss.
The sculpture pavilion was designed by the German artist Thomas Schütte in 2016.



Photo: © Bildarchiv Marburg Tomas Riehe

Frank Boehm, direttore Stiftung Insel Hombroich.



Photo ©Hertha Hurnaus



Above, Walk-in sculpture designed by Terunobu Fujimori: *Ein Stein Tea House*. The wooden facade has been hand processed according to the ancient *Yakisugi* method.

In the centre, a picture from the exhibition *A Tea House in Stone and Other Architectures*, dedicated to the photographic research of Terunobu Fujimori, Siza Pavillion.

Below, the interior of the Tea House

an experimental stage. In addition, the museum has no signage. In this respect, the visit becomes a discovery that is essentially shaped by the alternating experience of the artistic spaces (with exclusively natural lighting) and the nature surrounding them.

How does the Insel Hombroich Foundation collaborate with architects and architectural institutions?

Its main mission is architectural experimentation. For over twenty years, Hombroich had been a centre where architecture was also realised for its own sake. The focus was not on functionality and practicability, but rather on artistic coherence. Together with the architect Roger Boltshauser and his students from ETH Zurich I worked on a design project for an art depot at the Raketensstation Hombroich, which was conceived as a rammed earth construction. Where, if not in Hombroich, could such a revolutionary reinterpretation of an ancient traditional technique be attempted?

Following the will of Karl-Heinrich Müller and drawing inspiration from Cézanne's quote: "Art is a harmony parallel to nature", nature is the main focus of the Insel Hombroich Foundation; what's it like for an artist to live here?

From the very beginning, the important elements were not only architecture, art and landscape, but also the active presence of musicians, poets and philosophers. The environment was functional and later interpreted in different ways, without requiring any additional thematic reference. You would probably get very different answers, but the experience of some kind of isolation is formative.

The latest building realised in Hombroich is by the architect Terunobu Fujimori. What is it about?

The *Terunobu Fujimori Tea House* interprets the Japanese tearoom tradition, which probably dates back to Sen no Rikyū in the 16th century. Designed to be set in the Raketensstation Hombroich, it was conceived as a 1:1 exhibition piece. Its appearance is marked by the black wooden facade, treated with fire according to the traditional *Yakisugi* method. The flames in fact close the pores of the wood therefore becoming more resistant to the weather. Fujimori did not treat the surface any further. The geometry of the house is characterized by curves and an imperceptible asymmetry. Two vertical wings protrude far from the body of the building. When opened, the shutters and window panes become one single element. The supports of the house are firmly clamped into the ground and therefore made of particularly strong locust

wood. The use of oak in the interior reminds of its geographical location in Germany, while the steel staircase recalls Erwin Heerich's buildings.

How will the Tea House be used?

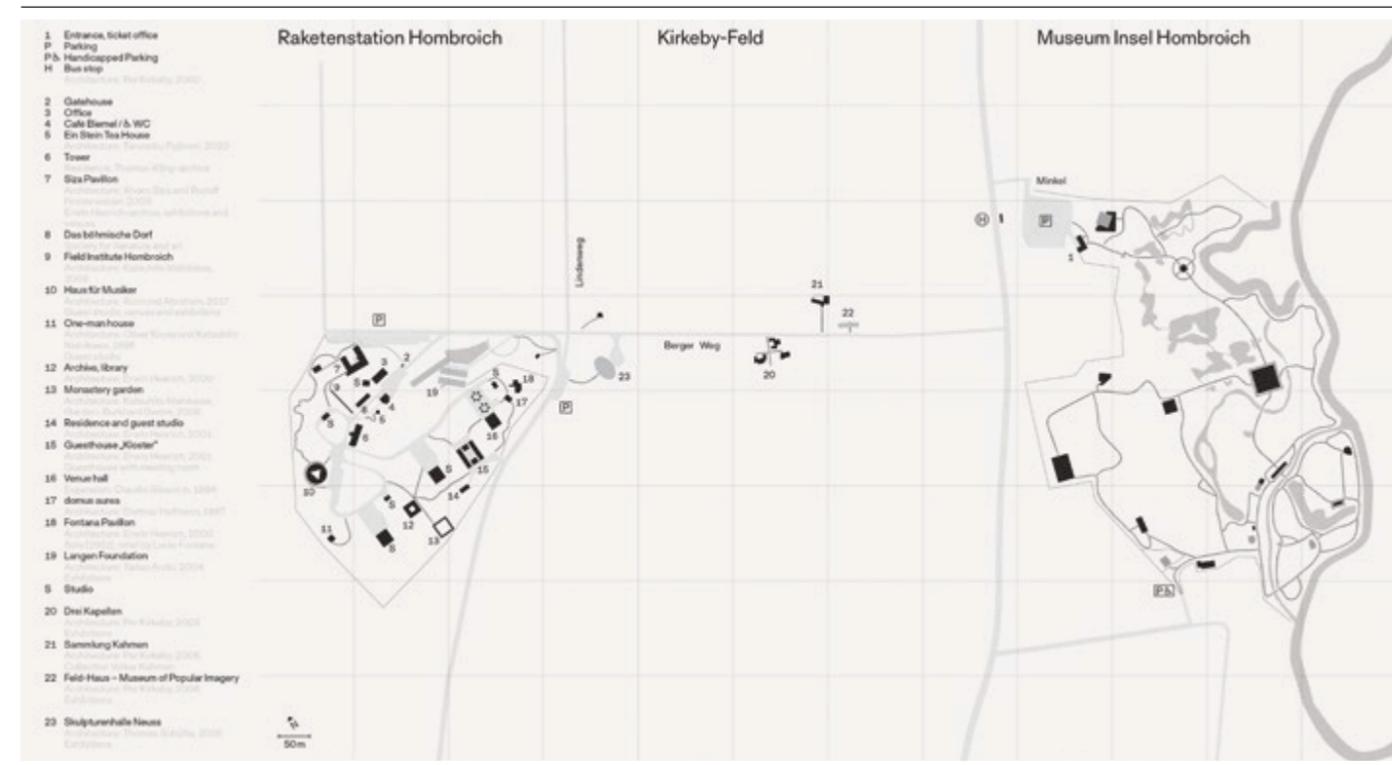
The Foundation organizes tea ceremonies for up to four people on specific days. Unlike most Japanese tea rooms, *Ein Stein Teehaus* features a table along which visitors sit on a bench that follows the shape of the curved wall. The large window that opens onto the surrounding nature allowed until recently to hold ceremonies, but for the time being everything has been put on hold.

Following the Covid restrictions, has the Insel Hombroich Foundation organized any online programs?

In our opinion, the experience of a visit to the Insel Hombroich Museum cannot be replaced by a virtual experience. However, we are going to give online visibility to our collections and activities in detail. In any case, this is not a direct response to the current situation.

What are the next projects / exhibitions / publications in the pipeline?

In early 2021 the Foundation will publish Terunobu Fujimori. *Ein Stein Teehaus*, a book to celebrate the construction of the Tea House. In April, we will open an exhibition on Jean Fautrier's work from our own collection and an exhibition with the Polish photographer Joana Piotrowska. In the course of the year, we plan to stage a performance project by the young artist Harkeerat Mangat.



Above. Hombroich's Map. Architectural complexes, single buildings and an open-air architectural museum covering over 60 hectares of land.

Photo © Jennifer Eclert



Photo: ©Jennifer Eckert



Photo: © Archivio Marburg Tomas Riehlert

Above. Studio for Artist guests.
In basso. The Pavillion designed by Álvaro Siza and Rudolf Finsterwalder. It hosts temporary exhibitions.



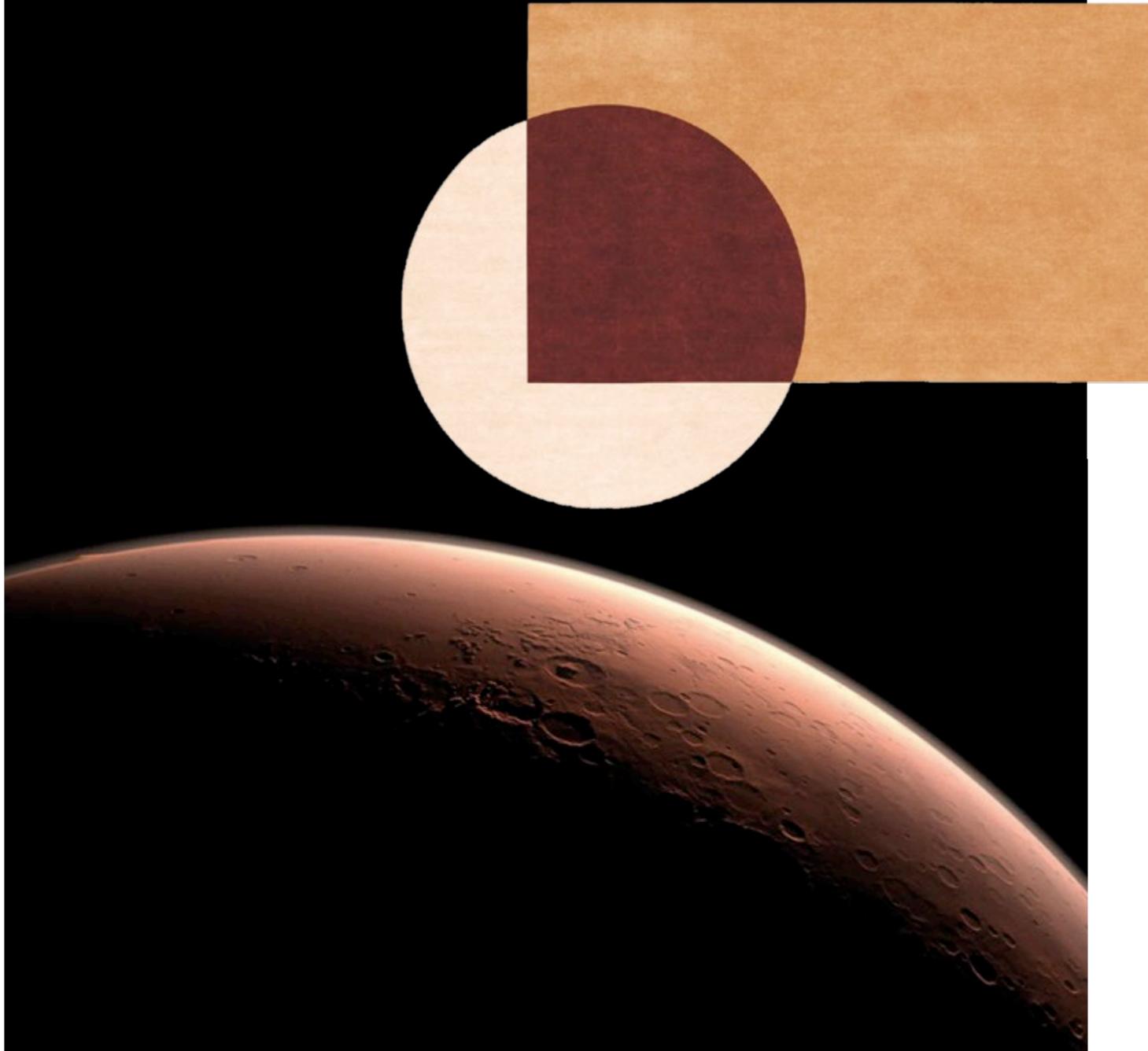
Photo: © Archivio Marburg Tomas Riehle



Above. Kirkeby Field. The three chapels (2003), The Kahmen Collection (2006) and Feld-Haus - The museum of popular prints (2009).
Below. Anatol Herzfeld's studio.

Geometries on the carpet

The *Teorema* Collection by Elisa Ossino suggests a graphic approach in a three-dimensional research with the precise combination of geometric figures. The producer is Amini, an ABC brand. The company manufactures and markets from contemporary rugs to refined limited edition, from bespoke to large supplies for public spaces. amini.it



Mission to Mars

The red planet - the name comes from the ferric oxide that covers it - is very popular today. A NASA project, which has been in progress for months, is looking for signs of ancient microbial life on the celestial body. The Rover Spacecraft, which departed from Florida last summer, has landed on the Jezero Crater on February 18, 2021. Equipped with a sophisticated drill, it is collecting samples of Martian soil and rock. www.mars.nasa.gov/ www.mars.nasa.gov/mars2020/



In order to define the red colour, where should we start from?

When we analyse a colour we must distinguish the iconic ones from the syntactic ones. Among the iconic ones we find the functional colours (e.g. that of the fire extinguisher), the historical ones - colours that have established themselves over time (e.g. Ferrari red) - and the material ones that are specific to a material and can be

real, imitative or evocative. For example, if we talk about brick red, we are not referring to a colour, but to a material, terracotta. The definition goes beyond the concept of colour and therefore has a very strong, material iconic value. It goes beyond colour. From the colour of

A timeless hue, red is an iconic colour. Popular in all cultures, it changes shades, but it goes well with other colours, whether glossy such as lacquer or opaque such as terracotta

terracotta we can also trace the region of origin and the period of its production. The cladding that architect Giovanni Muzio chose for the Palazzo della Triennale in Milan, on the other hand, is an imitative material: klinker. His choice has a precise link with the construction tradition of our country and a dialectical reference with the nearby Castello Sforzesco. The imitative colours instead, take their inspiration from original materials.

Some reds refer to specific geographical areas. Can you give us some examples?

Middle Eastern rugs mainly contain many shades of red. This depends on the root of Rubia tinctorum, a plant of Asian origin. It is used to dye fabrics and in particular wool. Shellac, on the other hand, is a resin extracted from kerria

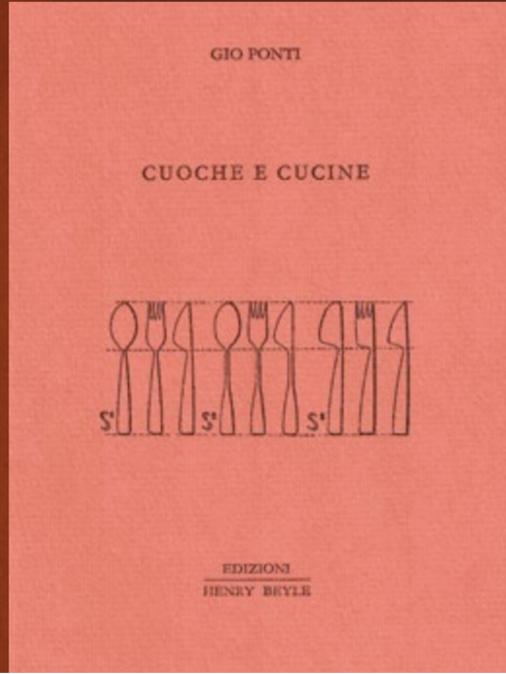


A teapot for each tea

In China, tea making is an art. For this reason, enthusiasts invest many yuan to buy a Yixing teapot made of purple clay, a precious material whose extraction is limited and requires 30 years before its processing. Each Yixing teapot (in the picture a specimen of a Yuan Weixin) absorbs the scents of the teas prepared inside, preserving the aromas, it releases in future infusions. easternleaves.com

Gio Ponti Limited Edition

Vincenzo Campo only publishes texts that he would like to read. For this reason, in 2009, following his passion for typography, he set up the Henry Beyle publishing house. Short texts composed in monotype and printed on fine papers in limited edition make up a catalog divided into sixteen series. Fresh off the press are Cuoche e Cucina by Gio Ponti, from the Notebooks of prose and invention series. It is a reflection on the related living space from the original drawings. According to the tradition, the volume indicates the paper, the font and the printing of the chosen character.



Slow Motion

Studying the boundaries between art and design, form and function, Aldo Bakker created a series of pieces presented in Paris. Given the Covid-19 restrictions, the Carpenters Workshop Gallery has published Slow Motion, the first on-line exhibition of the Dutch designer and artist. Ten stone works interact with pieces made of Urushi, a traditional Japanese lacquer used to protect objects making them stronger and more vibrant in colour with aging. Objects to be appreciated slowly.
www.carpentersworkshopgallery.com/viewing-room/slow-motion/



ALDO BAKKER SLOW MOTION



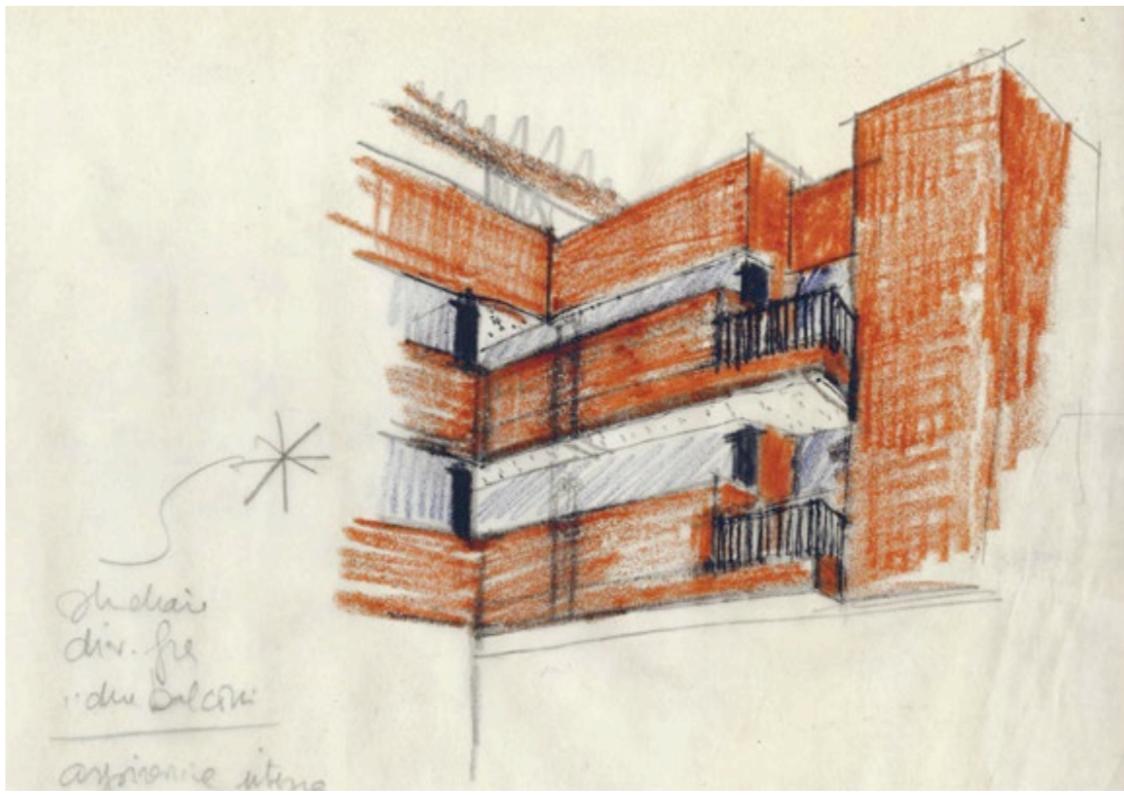
Daytime rabbit

For the artist Tina Oelker, the wild hare is a symbol of change and awareness, a sort of animal guide. Since 2001, she has portrayed more than 1,000 specimens, which next March will feature in the volume Hares and Gods. The publication includes paintings, poems, drawings, photographs, memoirs and some secrets to look into the connection between brown hare, Greek mythology and today's society. 256 pages, text in English and German. Image title: Tageshase # 0854
VIDEO → www.youtube.com/watch?v=hhYp3Cmmpw8
SITE → tinaoelker.com





Photo: © Matteo Carassale



Vico's studio

In the Milan of the eighteenth century houses were mainly in red bricks. The architect and designer Vico Magistretti was inspired by that historic colour when designing the *Milanese House* in Via Conservatorio in 1963/66. Here the Master opened his studio, which since 2010 has been the seat of the Foundation bearing the same name. A precious address for those who want to learn more about the designer's thought and activity thanks to its well-organized archive. Today also online. Themed exhibitions and conferences are regularly organized.
www.vicomagistretti.it/ www.archivio.vicomagistretti.it/magistretti

lacca, the cochineal of lacquer, which grows in the Indian subcontinent, Southeast Asia, southern regions of China and Japan. The red-brown hue of henna comes from the leaves of *lawsonia inermis*, a plant known since ancient times especially in its area of origin, the Middle East, but is also found in India and North Africa where it is used for temporary tattoos. We also perceive the planet Mars red for a specific reason: many rocks on its surface are rich in iron and their exposure to the air oxidizes them and become reddish.

Today, many fashion and design collections feature a warm red. Why this choice?

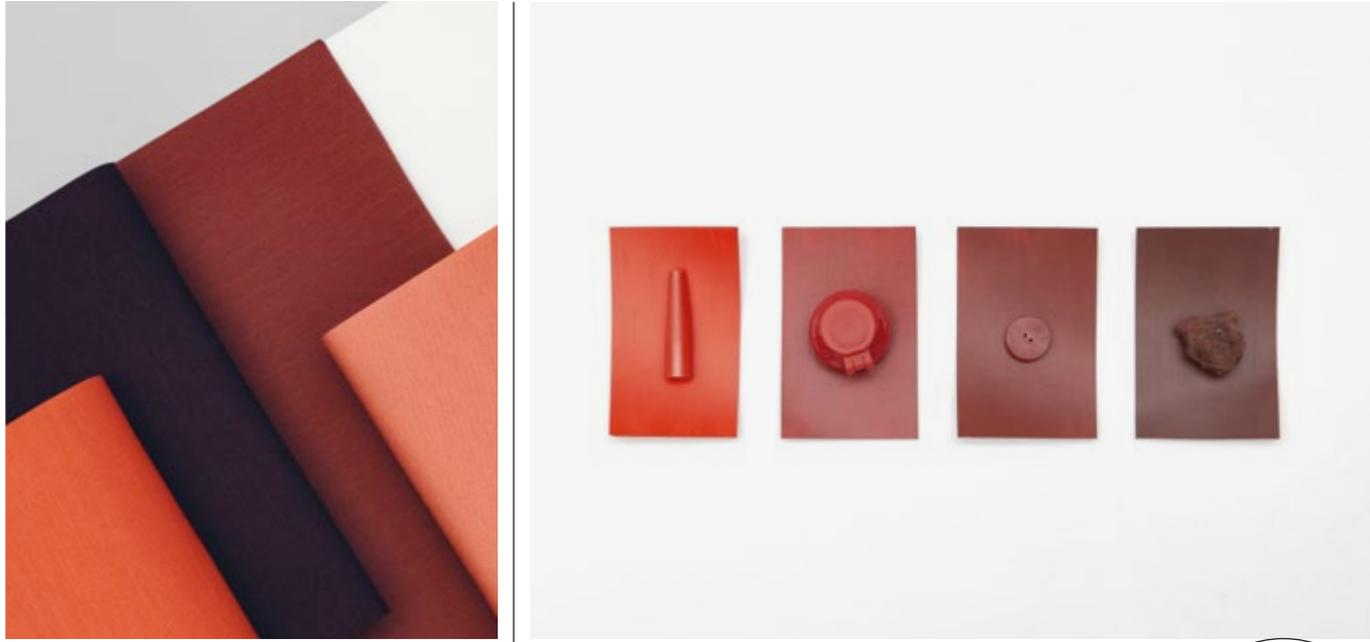
In these unstable times we prefer to surround ourselves with things that last over time. We are looking for sustainable, classic, easy to combine objects. Iconic colours, such as red, are timeless hues. Warm red is found in all cultures, the hue changes a little depending on the geographical area, but goes well with other colours, whether glossy like lacquer or opaque like terracotta. 🍷



Photo: © Herzog & de Meuron

Powerhouse Art

In Brooklyn NY, along the Gowanus canal, there is a power plant designed in 1904 by Thomas Edward Murray that has been abandoned since 1950. Under the guidance of the Swiss firm Herzog & de Meuron, the 16,000 square meters are being renovated together with the redevelopment of the area. Power House Art will be a non-profit multifunctional cultural space consisting of workshops, artists' ateliers and spaces exhibition. Stay Tuned!
www.herzogdemeuron.com/index.html



Drawing Colors

Raw Color is the Eindhoven-based studio of Christoph Brach and Daniera ter Haar. Their activity focuses on the different uses of colour in Graphic Design, photography and product design. In collaboration with Kvadrat, a Scandinavian leader in textile design innovation, they have created Planum, a fabric consisting of a double knit with a wool surface. Analysing and hand reproducing the colours of everyday objects, they selected twenty colours from the three hundred and fifty samples drawn. To allow an interactive encounter with *Planum* fabrics they then set up the installation *Chroma Columns* - kinetic columns - that can also be used as space dividers.

www.rawcolor.nl www.kvadrat.dk www.fabrik.com



Glass Nudes

Imaginative graphic designer, illustrator, caricaturist, designer, Fulvio Bianconi is one of the most prolific artists of the Venini glassworks in the 1950s. Last September an exhibition curated by Marino Barovier at the Cini Foundation on the island of San Giorgio Maggiore in Venice was dedicated to his art. The exhibition was part of the long-standing cultural project *Le Stanze del Vetro* for the study and enhancement of the glass art of the twentieth and twenty-first centuries.

www.lestanzedelvetro.org



So strong, so thin

Rectangular, round, oval but above all robust. It is the Ipalys washbasin, created thanks to the innovative Diamatec technique, an exclusive blend of alumina and chamotte, conceived by Ideal Standard to allow designers to create highly complex projects. In addition to white and silk white, the ultra-thin washbasin designed by Studio Levien comes in ten new ceramic shades for wider customization of the bathroom.

www.idealstandard.it



As it used to be

The chest is the ancestor of all chest furniture. Giuseppe Arezzi, born in 1993, starts from here to design *Hopper* (It's Great Design). Made in steel sheet, 1.5 mm thick, it is designed for outdoor and indoor, as single or double seat.

www.giuseppearezzo.com www.greatdesign.fr



Lacquer, what a passion!

Kazuhide Takahama created for Cassina's Simon Collection, the *Antella* console that, if necessary, can be transformed into an elliptical table. The structure painted with a mirror or matte glossy finish evokes the ancient tradition of Japanese Urushi lacquering.

www.cassina.com/it



Amphorae from the caucasus

In Lenzuolo Bianco, a town on the border between Italy and Slovenia, the indigenous grapes are used to turn the dream of an authentically territorial wine into reality. Everything, from the vineyard to the cellar, is governed by the rhythms and ways of nature, reducing processing to the logic of human "not-doing". This is the raison d'être of the wines produced by Joško Gravner. To taste. www.gravner.it



Geometric perfection

Modernist strictly follows the geometric structure of the rectangle. A refined project with a classic twist, this sofa designed by Levian for Moroso has been inspired by bespoke men's suits: impeccably sewn garments, with a refined taste for materials and details. The light padding has been softened by the use of buttons that recall the capitonné workmanship. www.moroso.it



Light at work

Conceived as a table lamp by the architect Vincent Van Duysen, *Oblique* is robust and compact, producing a beam of light that covers more than one meter of surface. Flos' latest innovation is equipped with wireless charging for smartphones and USB-C input for other desktop devices. www.flos.com



Rust and power

Susan Bijl's shopping bags are made from 100% recycled ripstop nylon. They replace the common plastic bags, are simple and resistant, and come in two sizes: medium to carry by hand or large on the shoulder. They hold over 20 kg. www.susanbijl.nl



Hand-woven Jacquard

In the setting of the Gulf of Tigullio, in Zoagli, since 1849 the Cordani silk factory has been producing hand-woven textiles on ancient wooden looms. The smooth and textured silk velvets are made with organzine yarns and embellished with pure gold and silver weft. The historical collection of about 80 Jacquard designs is periodically updated with new creations also on request. No shortage of royal customers. www.tessiturecordani.it



REM Phase

Society Limonta Home Collection is the Italian brand that is revolutionizing household linen. The historic textile company, founded in the late nineteenth century, offers 100% linen sets, among which, we should bear in mind *Rem*, a sheet soft to the touch and modernized in colours. The froissé cloth is one of the evergreen materials of the Lombardy-based company. www.societylimonta.com



The beauty of tradition

Made of perforated brushed leather on the top and sides, the Maison Margiela lace-up *Oxford* shoes are characterized by the iconic Tabi cut - inspired by the traditional Japanese socks of the same name of the 15th century - at the tip of the foot. The back is embellished with the unmistakable white stitching. Exclusively Made in Italy. www.maisonmargiela.com



The museum of Imperial Kiln

In the heart of Jingdezhen, China, the production and export of porcelain is an ancient business. To remember the old kilns, Studio Zhu-Pei has created a museum that takes up the shape of the chimneys, however laying them horizontally. Thus, a new landscape was born that recalls the old buildings hosting the kilns, which were periodically demolished to guarantee thermal performance. *The Imperial Kiln Museum*, a must visit!
www.studiopeizhu.com

DOUBLE FACE

ELABORATA
FOA



On the one hand, there is the history of design, while on the other a technical expertise in the processing of ceramics recognized throughout the world. A laboratory of ideas, Ideal Standard has been working in the search for beauty combined with the highest degree of functionality

A palette of delicate colours that recall the Sixties when Ideal Standard pioneered the introduction of an innovative range of shades for its sanitary wares.



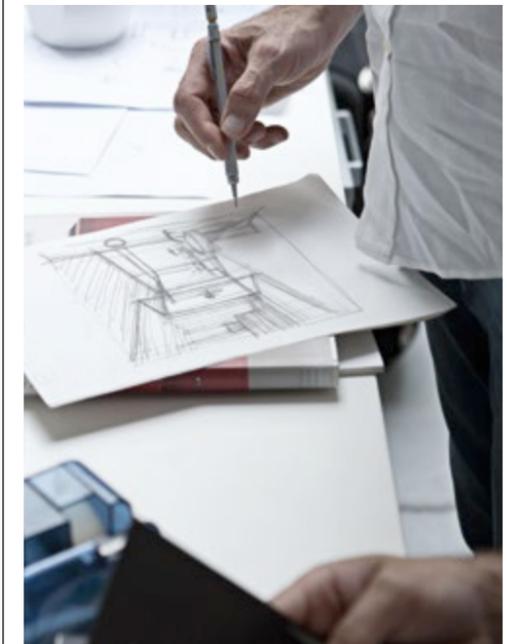
Cesare Casati, Enzo Hybsch

1965. Irony and a touch of irreverence in the installation created in Ideal Standard's Expressions Room. Designed by Cesare Casati and Enzo Hybsch, two young architects called by Gio Ponti, who was the company's Art Director at that time.

Getting in touch with different worlds, understanding their deep social and cultural roots, and relating them to each other is what we now call connection. Connecting not only requires dialogue, but also a continuous change of perspective, an update of the objectives and goals to be achieved. If organized well it certainly helps to evolve, it aims at progress. Ideal Standard knows this formula perfectly well: Together for better - a statement launched in 2019 - is actually a principle that has always been guiding this multinational corporation. Concentrating a set of different thoughts, traditions and cultures makes it a flexible modern company, capable of intercepting new needs by responding more quickly to them. In this multifaceted identity, what does it mean to work for Ideal Standard in Italy?

"Having a lot of responsibility with respect to an important past" is the unanimous response from the Milan-based headquarters. "Being aware of working for a brand where the drive to improve and raise the innovative and qualitative standard continues to be tangible".

One could say that Ideal Standard has two souls: on the one hand, the aesthetics, the design, the softer part of the product, while on the other, one has to consider the technical world consisting of building sites, functional installation systems, for the everyday work. "In Italy there is a strong and deeply rooted creative drive." explains Roberto Palomba of Serafini Palomba Associati, Chief Design



The partnership with Palomba Serafini Associati studio is the most recent collaboration with the protagonists of contemporary design. They see to the development of Atelier Collections and the care of the brand image. In the drawing, a sketch of the Conca washbasin.

Officer of the brand. "The design hub is here. If we think of Gio Ponti and his work to modernize Italian society in the post-war years, we can understand where our current work stems from.

"In Italy there is a strong creative drive that began under Gio Ponti's artistic direction. Historical projects "explains Roberto Palomba, Chief Design Officer of the company" are the basis of our work today. The style centre is based here "

The social analysis, the democratization of prices operated by Ponti have allowed the company to evolve both in technical skills and in economic growth. The historical projects are the basis of our work today. In some ways, Italy is the locomotive of certain values". It is an artisanal environment, a symbolic atelier made of vibrant hands

and minds in constant confrontation, what the Americans found when they arrived in the *Bel Paese* at the beginning of the twentieth century.

Let us look back on the company's story that began on April 20, 1909 when the Standard Sanitary Manufacturing Corporation set up the Società Nazionale dei Radiatori in Milan. It was in 1929 when the so-called "white factory" for the production of sanitary ware in Vitreous China was inaugurated, a revolutionary material for its aesthetic and functional qualities and, in 1948, when the two industrial hubs merged and gave life to Ideal Standard.

The idea of a bathroom exported by the Americans would make its 1953 meeting a memorable event, the same year when Gio Ponti was Art Director of the company. "A man" as in 1954 wrote Daria Guarnati, editor of *Aria d'Italia*, the famous magazine directed by Ponti, "who works hard; who writes, draws, builds, travels and loves life; who does not belong to any school but is only committed to the on-going development of his efforts; a man who lives and

works in the happy understanding of his time and is part of it, and is grateful for life". In short, that enlightened architect always on the move, who was contributing to the transformation of post-war Italian society, and who would soon design the Pirellone, conceived the Compasso d'oro award and had already set up *Domus* and *Stile*, avant-garde magazines on modern living and design, built dozens of villas and hotels around the world. For Ideal Standard he designed Zeta, a collection of coordinated bathroom fixtures with a simple but cutting-edge design that brought new momentum to the most hidden environment of the house. This is also confirmed by the advertising campaigns of the time defined by primary colours and signs taken from works of art signed by avant-garde creative masters such as Pino Tovaglia, Fritz Fricker, Ezio Bonini and Enrico Ciuti, to name a few. The new was not scary, as well as research, experimentation, avant-garde art movements. Milan, and the whole country,

was like a locomotive, open to confrontation and encounter. In these crucial years for the change in lifestyle and consumption, where everyone was eager to explore new creative paths, two cultural projects promoted by Ideal Standard were also launched: the quarterly dedicated to the "chronicles of the civilization of well-being" was released in 1959 - among the personalities who published their articles were Guido Ballo (initially for the art, then for the design section), Gillo Dorfles (design), Agnoldomenico Pica (architecture), journalists like Giorgio Bocca, Piero Ottone, sociologists like Francesco Alberoni. Enrico Ciuti, editorial consultant and designer of the company, is the author of the graphic covers -, and in November 1963 he inaugurated the *Sala Espressioni Ideal Standard*, a project curated by Gio Ponti, who organized commercial and art exhibitions showing foresight and a strong flair to intercept new trends. Among others, Enzo Mari, Bruno Munari, Achille Castiglioni, Piero Fornasetti,

111

years since the foundation of Ideal (1909).

73

years since the birth of Ideal Standard: fusion of Ideal and Standard (1948).

11

uninterrupted years of collaboration with Gio Ponti (1953-1964).

616

employees.

1800

points of sales in Italy.

2

Gold Compass awards: 1979 Linda by Achille Castiglioni 1998 Fiorile by Enzo Mari

19

Design Masters who worked with Ideal Standard.

4

years of collaboration with Roberto Palomba of Palomba Serafini Associati, Chief Design Office.



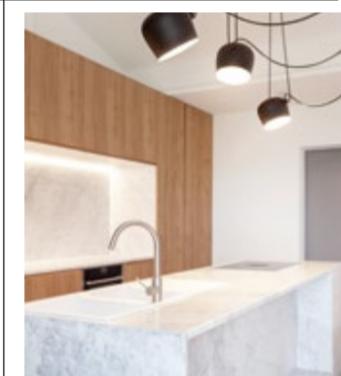
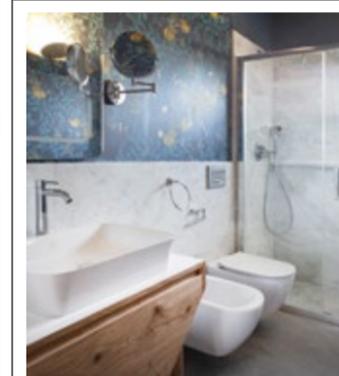
Roberto Palomba, Chief Design Officer of the company since 2018.



Shapes taking shape. The transformation of the ceramic that from raw becomes sculptural is extremely fascinating.



The Cesena-based Shell project, by Studio Piraccini + Potente Architettura, has been made out of standard Passivhaus and is able to ensure heating thanks to passive energy sources.



Ideal Standard solutions have been chosen to furnish the building with clear and rational lines, interpreting an eco-sustainable lifestyle attentive to waste. In the bathroom: Ipalys washbasins, Tesi suspended sanitary ware, Ceraline mixers, Connect 2 shower cubicles.



The artisanal attention to detail makes the production unique. Above. The drying phase of the products before their glazing. Under. A fascinating detail of the glaze preparation.



Architecture that looks at nature. In Milan, near the Parco Lambro, The Park Towers designed by the Asti Architetti studio offers a sustainable way of living with its two skyscrapers respectively of 22 and 15 floors. Furniture and materials can be customized and chosen from a catalogue with the best design brands. Ideal Standard features Blend Curve and Tesi, Conca, Joy, UltraFlat S shower trays, Connect 2 shower cubicles, Connect Air tubs. ProSys Houses and Plates.





Ponti Z, an iconic shape in the colours of the fifties and sixties. The basin of the washbasin, smooth and without reliefs, is trapezoidal: a shape that follows the movement of the arms when washing.

Today as in the past, the geometric structures of the architecture and the cleanliness of the design help to simplify the shapes to create customized environments

Michelangelo Pistoletto would exhibit. Some of them would also be involved in designing new sanitaryware collections.

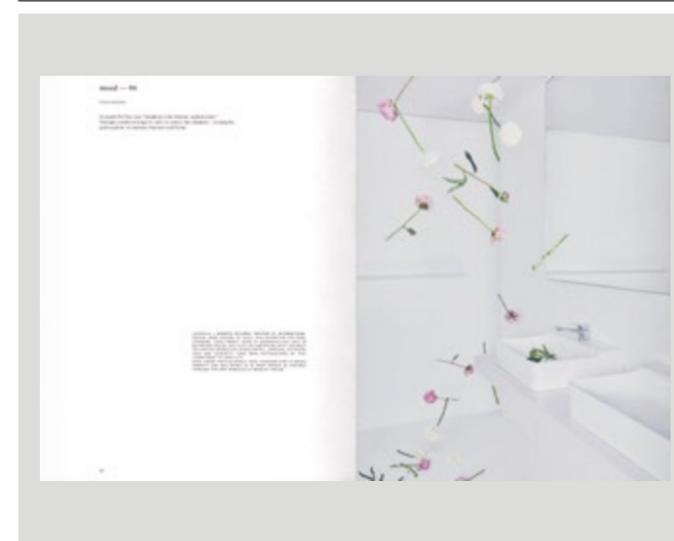
The ability to synthesize thoughts in quality projects is the great legacy collected from the past. "The simplicity and purity of the forms are the basis of the Ideal Standard project," says

Roberto Palomba. "The geometric structures of the architecture, the abstract art, the pureness of the design" he continues, "express the same functional and aesthetic values that underlie Villa Katsura in Kyoto, Scandinavian design

or Shaker furniture". Simplifying the shapes to create stages to customize; creating an innovative colour range where, alongside the inevitable porcelain white, matte black, pale pink and sage green stand out; studying cutting-edge technology capable of reducing water waste: these are the future goals of Ideal Standard. This is why *Atelier Collections* was created (see the article on page 66), a project that, by restarting the collaboration with a large design studio, has brought new life-blood to technology and design. In addition, if a good project knows how to dialogue with science, it is also capable of improving real life and offering moments of true well-being, then it means that it knows how to keep up with the times and is able to imagine the best of all possible worlds. For sure, surrounding us with pure beauty. 🍷



Some historical advertising campaigns. Prestigious Artists and graphic designers such as Fritz Fricker, Pino Tovaglia, Ezio Bonini and Enrico Ciuti used to work for Ideal Standard.



Above. Pictures of the Bea Group showroom in Milan. Below. A few cover pages from Ideal Standard quarterly house organ issued from 1958 to 1969. The magazine was directed by Enrico Ciuti, artist, graphic designer, designer and ceramic artist.

Above. The mixers of the Conca series have different finishes ranging from the more traditional chrome to satin. The showroom is vital to create a rewarding and emotional experience, which goes beyond traditional display methods. Below. Idrosanitaria Canavesi exhibition room in Tradate (VA).



Business and Culture



The 1965 setting created for Ideal Standard's Espressioni Room in Milan was designed by the brothers Pier Giacomo and Achille Castiglioni. Below. Another image of an exhibition in the Ideal Standard cultural space active in Milan in the sixties and seventies.

In the fifties and sixties, Europe experienced a moment of cultural expansion, of faith in the future and progress. Culture went hand in hand with industry, and the results of that agreement are still important reference points. Companies took care of the lives of their employees: they organized summer resorts, built kindergartens, libraries, sports centres. Ideal Standard invested in formal research and training. With the quarterly house organ (from 1958 to 1969) he first dedicated himself to well-being inside the homes and to their related issues, then from 1964 to 1969 his attention shifted to well-being and social evolution, publishing articles by sociologists, psychologists, inquiries of various types on emerging issues such as pollution, sustainability, diseases of prosperity. At *Sala Espressioni* (from 1963 to 1968), on the other hand, the exhibition area was dedicated to formal research and, as a real pioneer, Ideal Standard supported avant-garde art and design. Opening an exhibition space and naming it *Sala Espressioni* amounted to a clear statement, which expressed the desire to freely welcome different opinions and asserted the search for open exchanges and constructive debates.

Expression. «The act and the way of expressing, of communicating to others what one feels, thinks or wants». According to the definition taken from the Treccani vocabulary. "I can accept

the authorship of the name "expressions" which is dear to me: but the credit for the idea of the exhibition room goes to Ideal Standard, and its determination to make this exhibition in the heart of Milan, instead of a static presentation of maquettes, the centre of an effervescent cultural activity". Gio Ponti.

If "true culture means producing, then ask questions" as the architect and designer Enzo Mari who has recently passed away used to say, the American company had perfectly understood the value of this thought and, anticipating the times, was able to combine its name with the Masters of the project and culture.

The will to be an active part in the shaping of our society with generosity and vision. A lesson to remember

The furniture by Le Corbusier, the installations by Michelangelo Pistoletto, the effects of light and spaces by Achille and Pier Giacomo Castiglioni, the two hundred and fifty variations of a woman's face by Piero Fornasetti, the experimentations by Bruno Munari, the dynamic environment, by Ettore Sottsass, the programmed art by Enzo Mari would all pass through here. All of them and many others invited to express their thoughts on the relationship between work, space and decoration.

Each fabric has a story to tell. It can speak of creativity or revolution, innovation or exclusivity, research or sustainability. The art of weft and warp begins with the history of humankind and accompanies his social evolution. After the undiscussed success of industrial materials, attention is now returning to handicraft production born in sophisticated ateliers around the world. A choice in support of a slower life, more respectful of the natural environment

TEXTILES

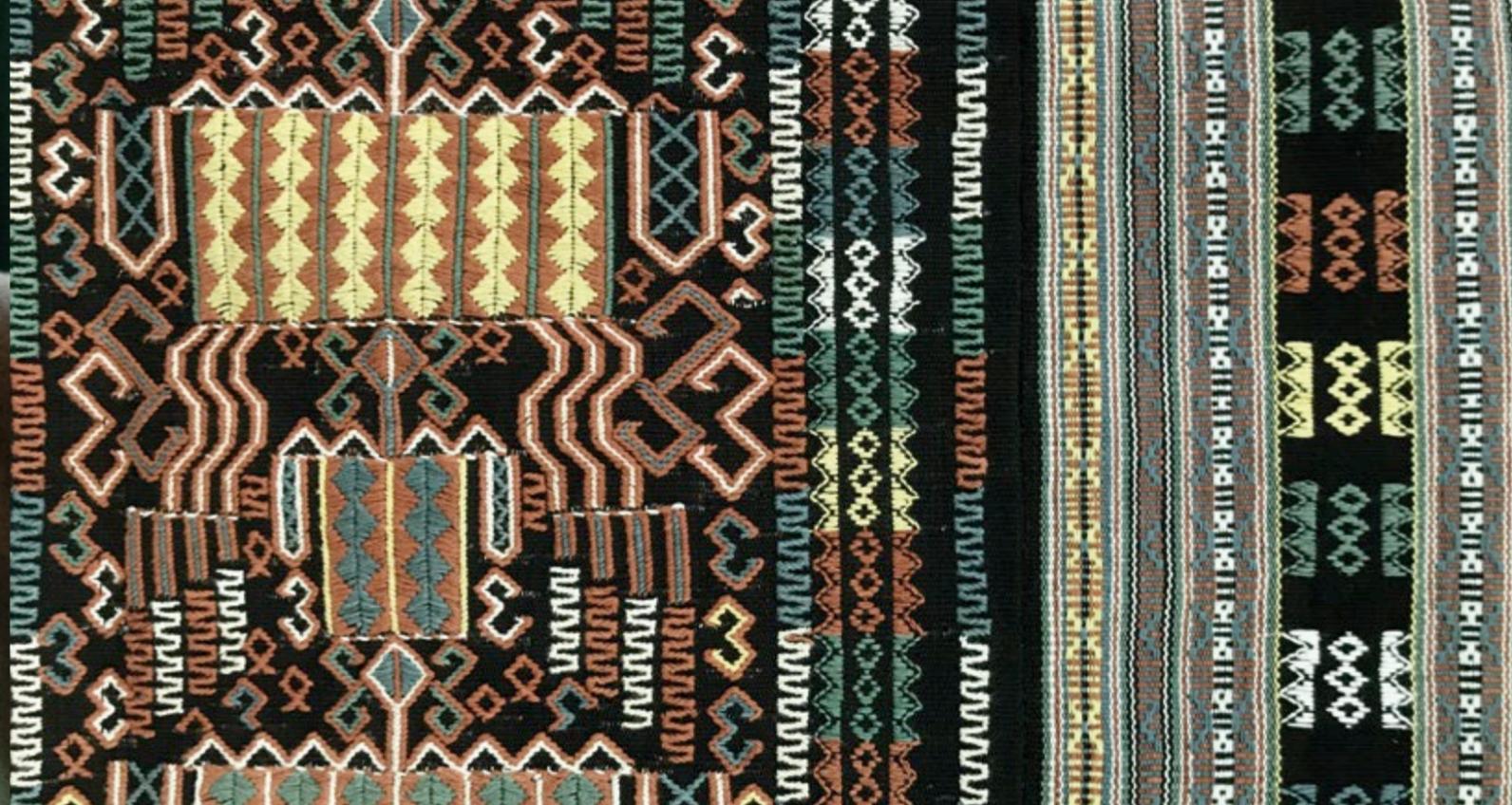


The elegance of cotton

Cotton is a shrub of the Malvaceae family, native to India, the tropical and subtropical regions of Africa and the Americas and was imported to Europe by the Arabs. For several years, many countries have been trying to convert crops to organic cotton according to strict procedures and rules with the aim to maintain high quality standards. Currently, the main producers of organic cotton are India, China, Kyrgyzstan and Turkey.

Palms and blankets

Tre Palma is the brand created by Christina Maria Link for the production of elegant and unique textiles made according to the tradition of high fashion. Thanks to a skilful use of high quality fabrics, such as velvet, cashmere, precious wools and alpacas, silks and leather fringes, it manufactures hand-made blankets for beds and sofas.



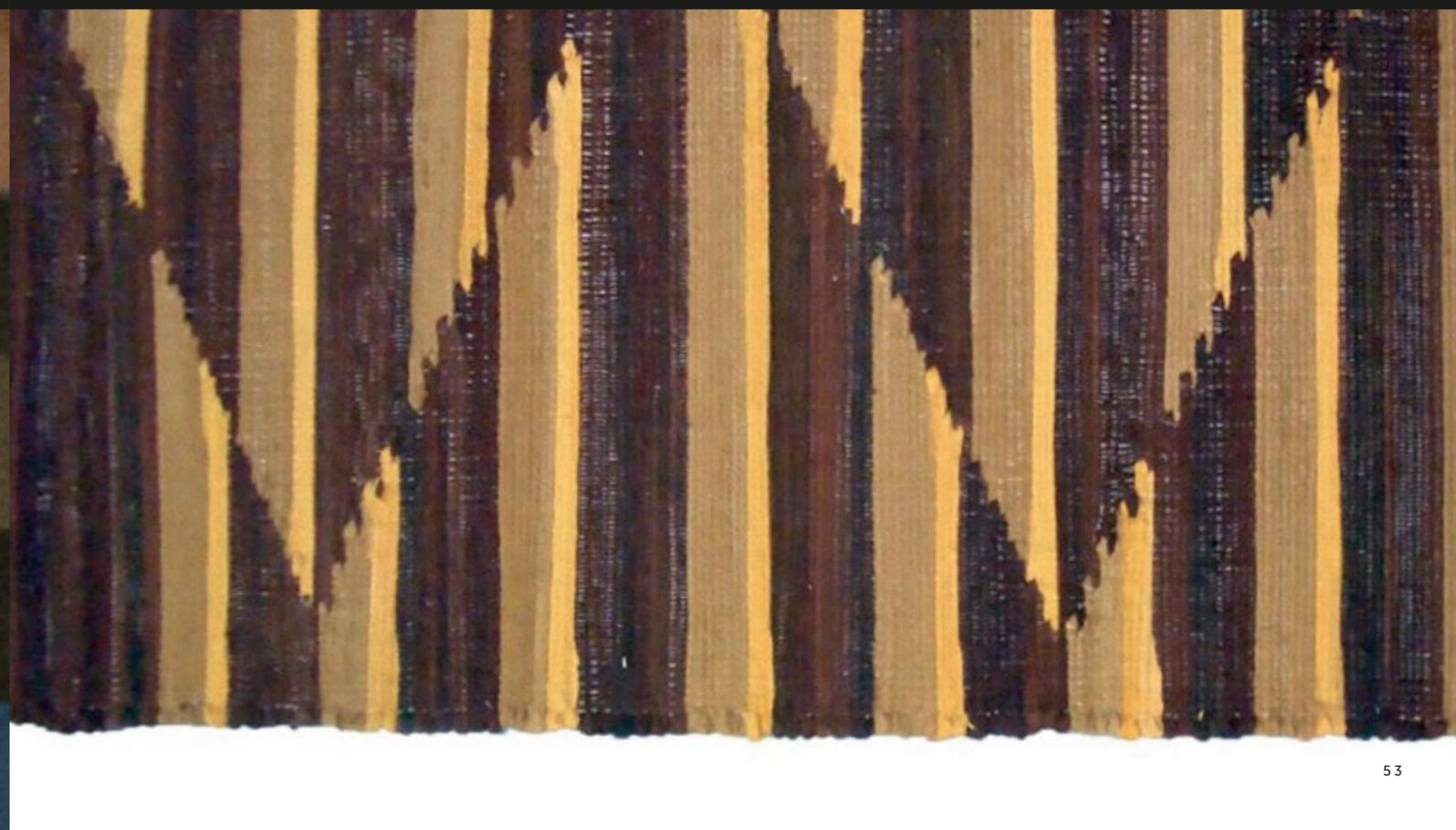
The search for harmony

A thousand weavers, twelve islands, a retail gallery in Bali and an online e-commerce. This is the work of the Indonesian-based Thread of Life which, since 1998 has been helping indigenous artisans to develop independent micro economy clusters. In the photo: Tais, sarong woven by Rebeka Mellsu on the island of Timor. The stylized drawing of a praying mantis symbolizes the path of the ancestors who are asked for guidance in order to live in harmony. Instagram, Facebook and Pinterest: @threadsoflifebali www.threadsoflife.com

Popular geometries

The Pezzotto is an exclusively hand-made carpet of peasant origin manufactured in Valtellina for centuries. The Ruffoni Company has been producing them since 1935 and the Dentoo series features traditional designs, such as lozenges and flames, using wool for the weft and cotton for the warp. Suitable for any room in the house. www.ruffonipezzotti.it

Her creations feature games of colours, thoughts and reminiscences that vitalize the space and furnish it at the same time. An emotional encounter between art and design. www.artemest.com/artisans/tre-palma





New generation fibers
 A fabric made from the fiber of banana leaves. It was made by the Dutch Paulien Nabben who, after studying at the Design Academy Eindhoven, worked in Rwanda to develop independent textile businesses in the country. Ambara is the project name. A concrete answer for sustainable development and the fight against synthetic materials.
 Instagram: @pauliennabben



Ethiopian softness
 The Waffle towels are produced with four harness traditional looms that give the fabric a particular three-dimensional visual impact. They are manufactured by Sabahar, an Ethiopian company committed to preserving ancient craft techniques and hand spinning. All their silk or local linen products are strictly organic.
www.sabahar.com



Gandhi's lesson in mexico
 It is also thanks to the Khadi movement, a symbol of national pride and resistance to the exploitation of the British clothing industry, that the Indians achieved their independence in 1947. From India to Mexico, Khadi production continues to be popular thanks to Mark "Marcus" Browne who, following Mahatma Gandhi's economic model and strategy, set up Khadi Oaxaca in San Sebastian Rio Hondo. The craftsmen still weave organic cotton dyed in natural pigments. In 2015 the Ananda Learning Centre was also founded, a Montessori Method school for children.
www.khadioaxaca.com



Designer pom-poms

Protect yourself from the freezing cold of the Atlas Mountains with Batania, a typical Berber wool blanket finished with large pom poms. Today, they have been recreated by L'Aviva Home, a New York-based Product Design studio that has them produced in Marrakesh.

This American brand boasts an international catalogue with exclusive home collections developed thanks to the collaborations with masters and craftsmen from all over the world. They also organize workshops in the artisanal ateliers of their suppliers.

www.lavivahome.com





Ancient fabrics

Nanaka Aimara is a Bolivian fabric dating back to the first half of the 19th century. It was restored by the Moshe Tabibnia gallery, an exhibition space in Brera, in the heart of Milan that is also an analysis and restoration laboratory, study centre, library and specialized publishing house. A precious address for lovers of antique fabrics. www.moshetabibnia.com



Zero waste

In her London-based atelier, Maria Sigma gets her inspirations from her Greek roots to create fabrics and furnishing accessories for commercial and residential projects. Her creations are zero impact thanks to the reduction of yarn waste and unnecessary cuts, combined with the use of water and electricity saving machinery. In the photo: Hestia Andros Wall Hanging is the combination of traditional weaving techniques in a contemporary way. www.mariasigma.com video: www.mariasigma.com/about



Furoshiki style

Furoshiki is a multi-purpose square fabric used to carry clothes, gifts, bentō and other goods. In the Nara period it was utilized to store objects in the imperial warehouses. From the Edo period instead, it was used while travelling. Musubi collaborates with many Japanese artisans and every year proposes new models made with cutting-edge materials and dyeing techniques. There is no shortage of workshops to spread the Furoshiki culture around the world. www.musubi-furoshiki.com Facebook: [musubi.yamada](https://www.facebook.com/musubi.yamada) Instagram: [@musubiglobal](https://www.instagram.com/musubiglobal)

The architecture of well-being

Transforming and regenerating to give life to new projects. With Atelier Collections, a new culture of interior architecture has been created that intends the bathroom to be a personalized refuge of self-care. A complex project that is styled without imposing a style, instead offering tools to create infinite ones.

In 2021 *Atelier Collections* has added the new Linda sanitaryware collection. Thanks to Diamatec® technology, lines and thicknesses are reduced to the essential: a technical innovation that enhances the cleanliness of the lines. In the photo, the Linda washbasin is combined with the Joy mixer. In the foreground, the free-standing Linda-X bathtub.



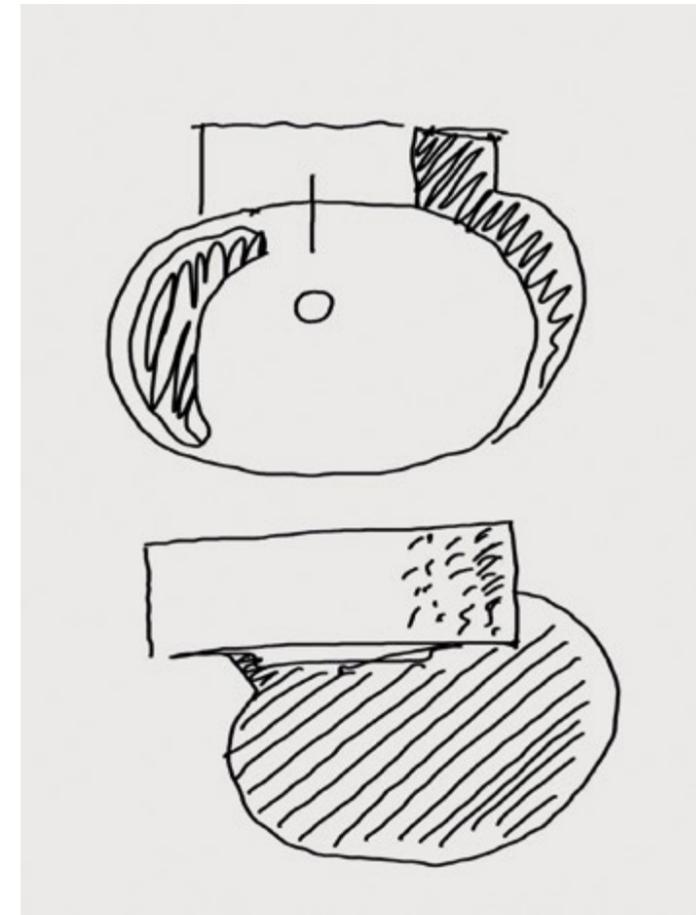
“Sometimes breaking the rules just means expanding them.” Starting from this poet by Mary Olivier, an American poet, we can try to understand the path that a creative thought must face in order to innovate art. The ability to observe the world around us, to sense its needs, to update oneself on innovative techniques and materials are just some creating art, albeit fundamental, of doing art. It is crucial to find both the courage and strength to go beyond what is expected and explore uncharted and little-explored paths.

This collection stems from the desire to pay homage to Ideal Standard's DNA with an eye to the future

The atelier by definition is the place for experimentation and creation. A melting pot of ideas, it finds its fulfillment when it focuses on a thought and knows exactly how to give shape to what was tangible only in the mind. That is why Ideal Standard has chosen the name Atelier to define an entrepreneurial line, Atelier Collections is the synthesis and expression of a process of innovation, it is the will and determination to renew the concept the bathroom to acknowledge a new culture

of the interior. All the collections that come under this definition have a strong aesthetic impact but stand out by their extreme flexibility and adaptability. The starting idea is simple: to compose an assortment of proposals capable of launching a dialogue with different styles and needs to offer the future guest of the new bathroom all the tools, including emotional colours, necessary to make a tailor-made project. In the living room of intimacy we find the pleasure of taking care of the body and the mind. The time granted to our beauty and rejuvenation in the bathroom is precious, more than ever.

The appointment is with ourselves, is with relaxation, creams, perfumes, a revitalizing shower and a liberating bath. It means entering the most personal room in the house and finding a hideaway to listen to music, read a book, or stay in silence. Here is the interior that surrounds us – sensual shapes, colors, quality of materials, lights, accessories – our senses desire to dive deep into it. We want it perfect, elegant and innovative like a tailored suit. Absolutely personalized.



Above. Two preparatory drawings for the Linda washbasin. The series was designed by Roberto Palomba and Ludovica Serafini. To the right. The zenith view of the Linda-X washbasin reveals both its design DNA and the ultra-thin lines of the basin.



Above. The rounded shape of the *Linda-X* washbasin perfectly combines with the Joy countertop basin mixer with brushed steel finish.

Atelier Collections is the answer to this new way of conceiving the bathroom, it inherits the great Masters' strength, but updates contemporary needs by treating each element of the collections as real pieces of interior architecture. Above all, however, it suggests a new participation of the future user, which recalls the typical involvement that one can breathe in an atelier, where the ideal project passes through a careful process of selection: shapes, colours, size and emotions. There, every angle is studied in detail to reach original solutions of aesthetic beauty and convenient functionality with extreme care and timeless elegance. For all these reasons, Atelier Collections is a revolutionary project, powerful in its vision, elegant in its forms, innovative in its infinite design possibilities. It is the ideal laboratory where to find all the tools you need to tailor your cocoon room.

Architects & Designers, Ludovica and Roberto Palomba have been able to envision these

changes and, thanks to their careful design work and love for the heritage master pieces, developed Atelier Collections to create a new culture of interior architecture in the bathroom.

The contemporary bathroom is increasingly designed to measure. How can we respond to this need?

Having a tailored approach when designing sanitary ware is not easy, you have to think about the needs of industrial production while trying to respect the original idea. Ceramic is a difficult material to shape and requires technical competence and skilled hands. What you draw on paper must find a correspondence in the sensitive process of Ceramics production. The colour palette, for instance, requires a careful knowledge of the materials, pigments and reactions they have in the kiln.



Above. *Linda-X* washbasin.

Technical and humanistic skills are the basis of Atelier Collections. How did you face this challenge?

This collection stems from the desire to pay homage to Ideal Standard's DNA with an eye to the future. For us it meant studying the historical series signed by the Masters - Conca, Linda, Zeta - and to rethink them with an updated vision. But when you choose a model to inspire you, you also choose the values it contains, not just the shape that characterizes it. The connection between a historical past and a contemporary moment corresponds to the acquisition of the essence of good design. To reveal the inspiration for a model is to show which side you are on.

Can you give a concrete example?

The *Linda-X* series, the latest item of the collection. The architects liked Achille

Castiglioni's project because it boiled down to the essence and was the synthesis of the Master's idea, which was poorly understood. Today, thanks to the desire to work with a thinner material we have developed Diamatec® creating a mixture of alumina and oxidized clay. This technical innovation has allowed us to eliminate excessive thicknesses and material, enhance the cleanliness of the lines guaranteeing unprecedented strength and durability at the same time. This operation takes into account the designer's lesson and responds to the needs of contemporary living: sustainability and lightness.

What does it mean to deal with the great Masters of design? How does it feel to be part of this big family?

The designers design the products, the Masters the masterpieces because they deal with values and not with trends.

Ideal Standard has always invested in masterpieces and this makes me even more proud to be part of this business strategy. 🇮🇹

The connection between a historical past and a contemporary moment corresponds to the acquisition of the essence of good design



Above. "A series of small dimensions, but with an essential shape intended for the general public". With these words, the architect and designer Achille Castiglioni presented Linda in 1977.
To the right. The new Linda-X washbasin in the wall hung version.



Above. The new Linda-X countertop washbasin in the Silk Black version.



Top left. Conca mixer, Magnetic Gray finish.
Below. Conca washbasin, Conca mixer, Conca furniture in Matt Sunset finish
Lower left. Conca basin with pedestal, Joy mixer.
Bottom right. Conca dark walnut wall hung cabinet, combined with Extra washbasin and Joy mixer.



Below. Extra washbasin, Conca mixer and round mirror.
To the right. Ipalys in Pomegranate finish, combined with Joy mixer in Magnetic Gray.
Lower left. An elegant combination: Ipalys washbasin combined with Smoked Oak cabinet.
Bottom right. Ipalys is available in twelve colour variants. In the photo, the Nude Pink version.

Styles range from Contemporary (Conca, Ipalys) and Modern (Linda-X) to Ultra-Modern (Extra) and Vintage (Tipo-Z). Core to Atelier Collections are colours and innovative materials like Diamatec enabling new sensual shapes of ultrathin ceramics. The Blend WC & Bidet collection with its puristic curve or cube design perfectly complements any style direction. The Conca, Joy, Joy Neo and Connect Air faucets and showers collections are adding a very personal touch of colour and style to any of the ceramic collections. All collections are embedded in a universe of accessories and ambiances simplifying the creation of a distinguished project.

Atelier Collections embarks on a new era of design, deeply rooted in our design heritage and providing a bold contribution to the creation of Eternal Value of Design.

'Master designers have a unique ability to capture the essence of the time and translate it into design that is shaping the evolution of society and influence the culture of design beyond the bathroom.'

Torsten Türling
CEO



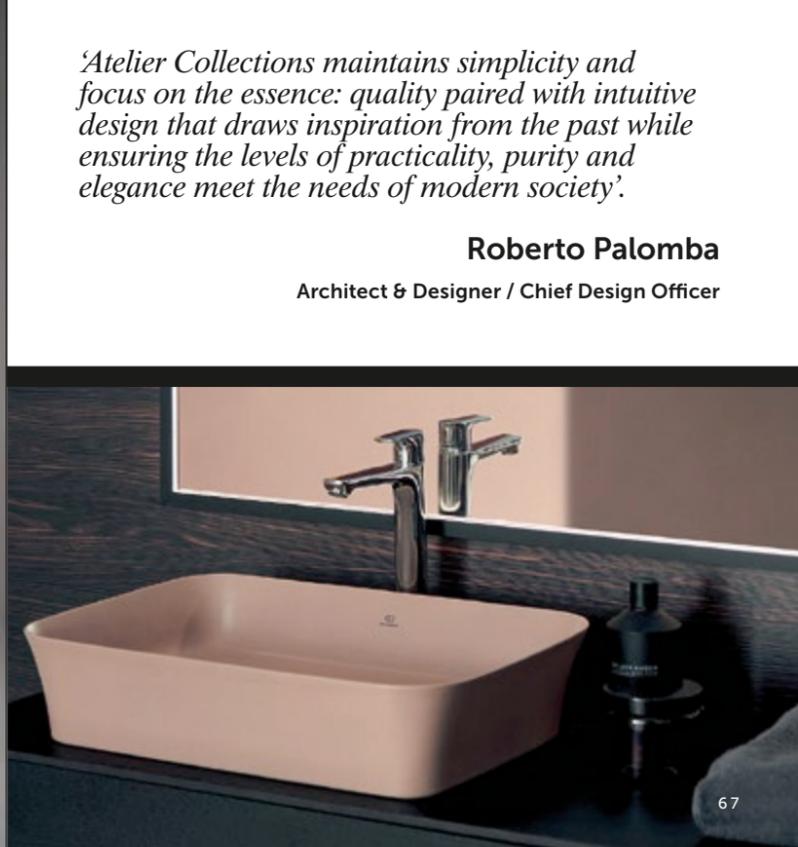
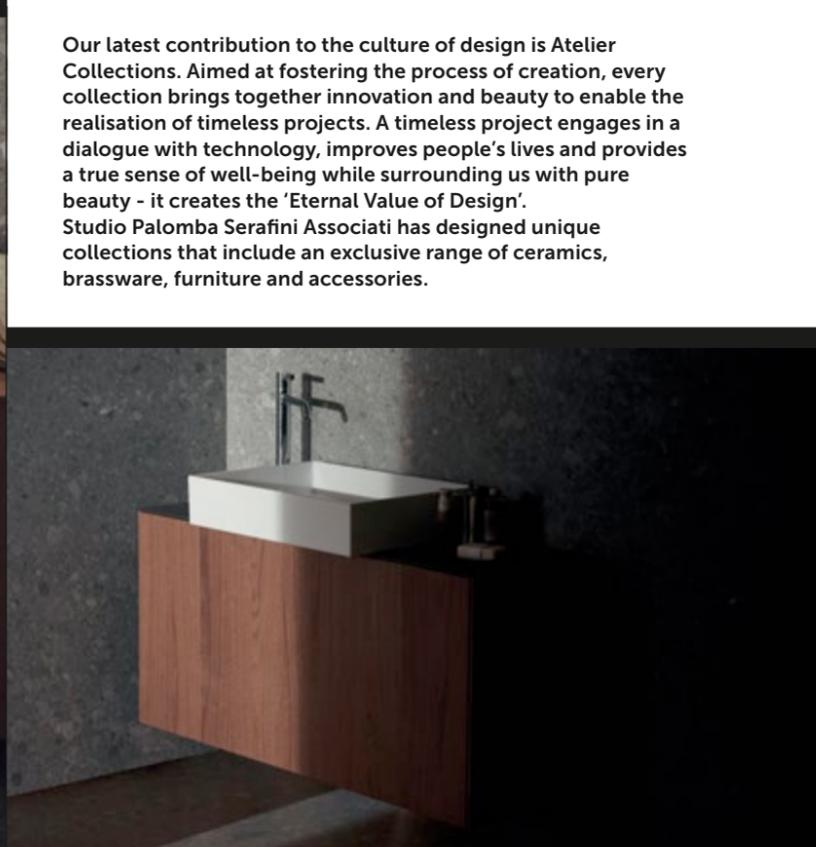
Atelier Collections

A new era of design

Our latest contribution to the culture of design is Atelier Collections. Aimed at fostering the process of creation, every collection brings together innovation and beauty to enable the realisation of timeless projects. A timeless project engages in a dialogue with technology, improves people's lives and provides a true sense of well-being while surrounding us with pure beauty - it creates the 'Eternal Value of Design'. Studio Palomba Serafini Associati has designed unique collections that include an exclusive range of ceramics, brassware, furniture and accessories.

'Atelier Collections maintains simplicity and focus on the essence: quality paired with intuitive design that draws inspiration from the past while ensuring the levels of practicality, purity and elegance meet the needs of modern society.'

Roberto Palomba
Architect & Designer / Chief Design Officer



Picking up the thread

Embroidery as a treatment, an expression both of the soul and of a contemporary language. Carolina Mazzolari has turned the study of fabrics into the raw material of her contemporary art. Today on display in London

“A fabric can be painted, sewn, dyed, cut and rebuilt. Although it is flexible and lends itself to endless manipulations, a few rules have to be respected even at the cost of limiting creativity. My goal is not only to use different techniques, but to be able to transform an artisanal product into a work of contemporary art even if produced according to ancient methods”. The speaker is Carolina Mazzolari, Italian by birth, but English by adoption. She studied in Milan at the Academy of Fine Arts first, then in London at the Chelsea College of Art and at the University of The Arts, where she specialized in fabric design, screen-printing and dyeing. Her training was combined and enriched with psychoanalysis, since she took up cognitive studies that view the mind as an intermediary element between behaviour and purely neurophysiological brain activity. The operating model has been metaphorically compared to that of a software processing information from the outside, returning it in the form of a representation of knowledge, organized in semantic and cognitive networks. “The more you study psychoanalysis, the more it helps you to use an inner language and extend to broader thoughts”. We reached her by phone in her home-studio in London where she lives with her sculptor husband in two connected housing units that are basically a large creative laboratory.



Dark Blooms is a performance with an individual female aesthetic by Carolina Mazzolari. She aims to metaphorically depict cultural values and social circumstances that impose self-awareness and insecurity. Photographer Matteo Bertolio, sound designer Lorenzo Brusci. Royal Academy, London 2018.



A portrait of the artist in front of the video installation Emosphere on the occasion of the Emotional Fields exhibition at the Tristan Hoare Gallery in London.

How did your passion for fabrics start?

Actually, fabrics have grown with me. I grew up in a family that taught me the pursuit of quality and at school I further expanded my knowledge of textiles. It is imperative to have a thorough understanding of the different types of fabrics and the constraints that some of them require when manipulated. I also developed a passion for the history of costumes, which tells a lot in terms of raw materials, thanks to Lliuba Popova, one of my teachers at NABA. Later, as co-manager and textile designer of Verger Milano, I worked in knitwear factories. There I learnt, with difficulty, how industrial machines operate and managed to understand how knitted jacquards work. I had the chance to acquire a certain experience dealing with different kinds of yarns and ended up making a precise scale of preferences on the top of which I put hand-made fabrics, mainly linen and hemp, with the aim to create works of art. Although they are much less linear materials and involve a series of problems, their aesthetics is unbeatable and thoroughly absorb the colour.

Tell us about these jobs.

They are called Emotional Fields and I presented them at the Tristan Hoare Gallery in London. They are an uninterrupted series of works embroidered with silver grey herringbone stitch. They are hand drawn and dyed linen whose motif is activated with the orientation of the light. They are like mandalas, abstract maps, hence the name: emotional maps. They represent moods or mental states. I was inspired by the spatial diagrams of psychologist Kurt Lewin and Carl Jung's theories on the collective unconscious that includes archetypes, that is, the forms and symbols that manifest themselves in all peoples and cultures.

What is your relationship with textile manipulation and your artistic work in general?

I try to accompany the viewers in my journey so that they understand both how I got there and the works of art I produced. I like the idea that the viewers reflect themselves and enter another world. For this reason, at each exhibition I present a video projected on extra-large screen to prepare the viewers for this transition. I experienced and

The repetitive and rhythmic movements of embroidering not only offer gratification but also require a certain degree of concentration

learned this process first-hand. In April 2000 when I visited the exhibition Stanze & Segreti curated by Denis Santachiara at the Rotonda della Besana, one of the most beautiful historic buildings in Milan. The exhibition-

performance showcased the works of 18 world-renowned contemporary artists and directors. Each participant was assigned a defined space, a room to be filled freely in order to represent their own world. Even the smells had been accurately recreated. That visit changed my life: before then I had never felt such strong emotions visiting an exhibition. It opened up a brand new world to me.

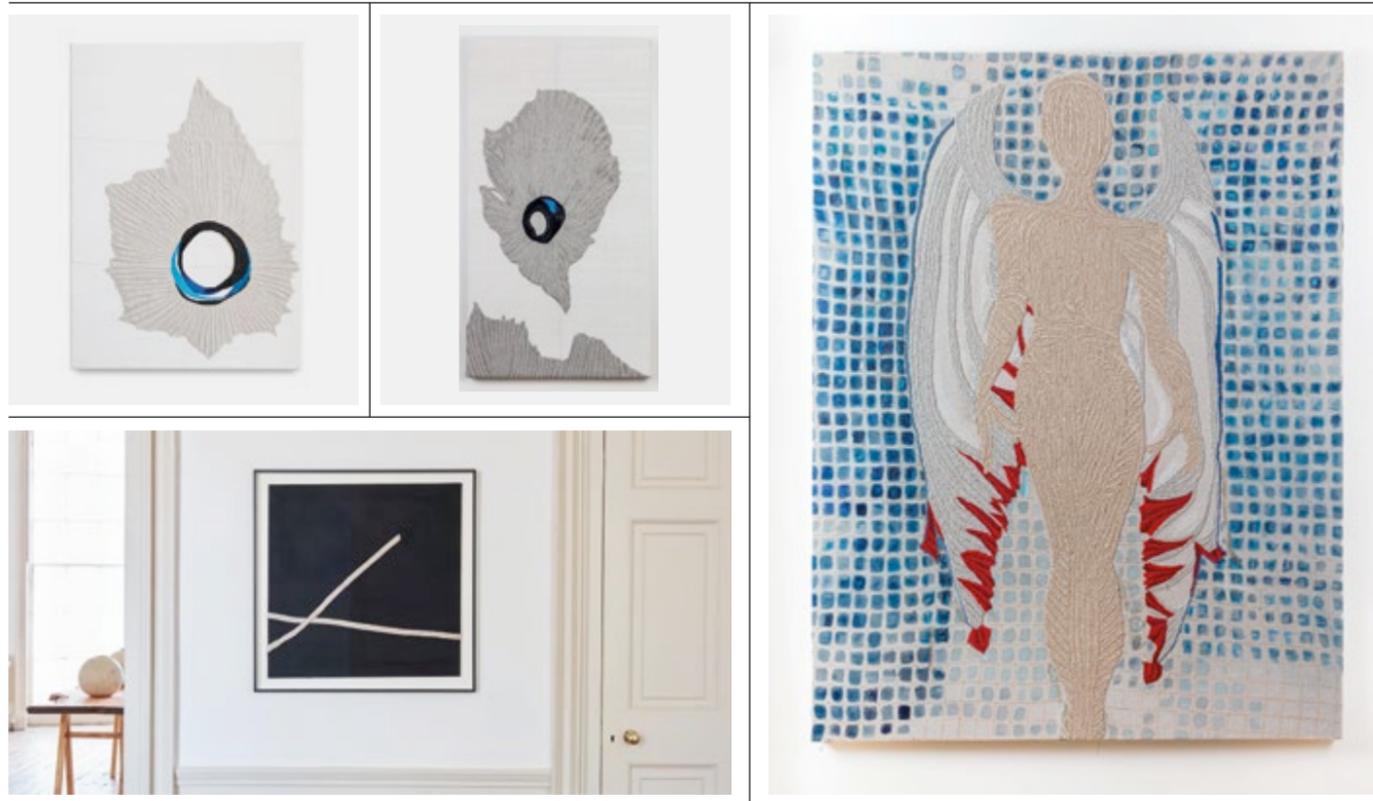
How did philosophy, cognitive processes and psychoanalysis come to be part of your work?

I followed an analytical therapy based on cognitive studies, which also helped me a lot to better understand how the mind works and to understand philosophy, more than I could do based on academic teaching or simply reading about this topic. I like the idea that

my work uses a deeper kind of language not visible to everyone. I certainly use symbols, but in an abstract form, it is more an idea than a psychoanalytic approach. I started to create great archetypal figures, but now they have turned into emotional maps, I extracted the essence of those images.

What are your next projects?

My next solo show, opening late 2021 or early 2022, will be called Prayer Wheels. I will show a new set of works, wall sculptures, a video and a new series of tapestries. They feature the silent conversations, the ones that we have with the universe or with ourselves. These days I am absorbed in the creation of a video to be projected during the new exhibition. I will work with an important composer, Mira Calix. The choreography will be curated by Kristen McNally of The Royal Ballet. It will be set, in an abstract way, in the old laundries that in some countries were along the riverbanks. I hope that the characters that populate the movie can come to life in a live performance.



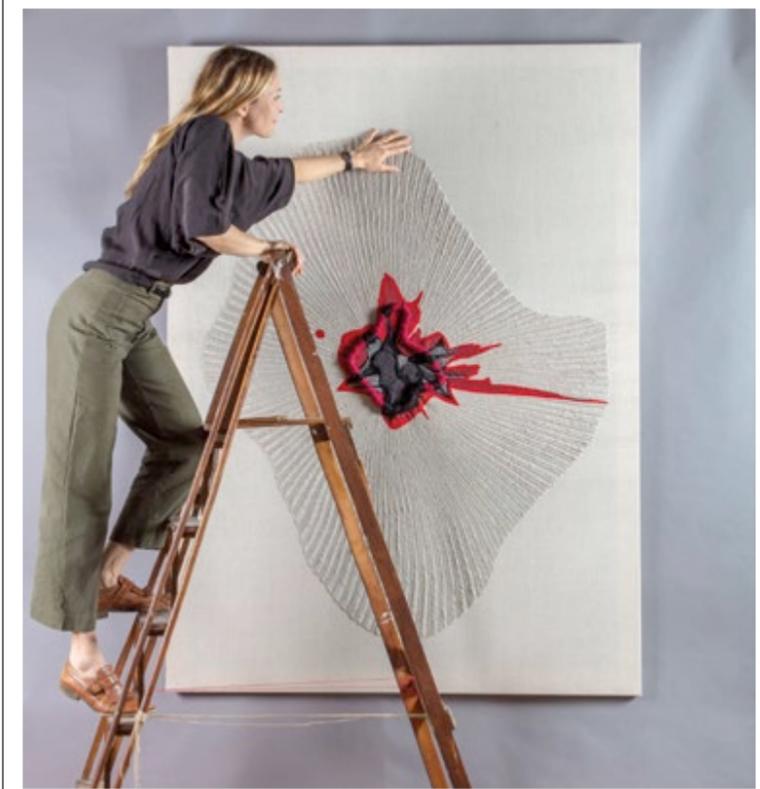
Above, left. Island II, 2020 from the Emotional Fields series. Printed linen hand embroidered with cotton, wool and silk. Hand embroidery, cotton, wool and silk, onto unprinted linen.
Above, right. Emotional Fields, is a series of tapestries inspired by Kurt Lewin's spatial diagrams and Carl Gustav Jung's theories on the collective unconscious. As emotional maps they tell states of mind through herringbone stitch embroidery made with cotton, silk and wool threads.
Above. In the picture Island A, 2020.



Above. Figure I (ISIS), 2018 from the Emotional Fields series. Printed linen hand embroidered with cotton, silk and pigments. Hand embroidered cotton, silk and pigments onto unprimed linen.



Carolina Mazzolari in her studio in London.



The artist portrayed with a work of hers in the making.

You have long collaborated with a charity that works with inmates to make large embroidered works. What is the connection between the act of embroidering and the physical and mental well-being it provides?

The institution is called Fine Cell Work and is managed by a truly invaluable group of women. It brings together highly skilled craftswomen, famous above all for embroidered cushions and decorative works, but actually, they also carry out special projects with contemporary artists.

In February 2020, Sotheby's London set up an important exhibition whose proceeds went to this foundation. Ai Weiwei, Cornelia Parker, Idris Khan, Wolfgang Tillmans, Annie Morris, Bob & Roberta Smith, Francis Upritchart joined the project. The link between mental health and sewing is not a new thing. Touching, modelling, embroidering, painting are all manual activities good for the brain because they stimulate the production of endorphins and reduce cortisol, the stress and anxiety hormone. Historically, the act of sewing has helped to change demographics in a variety of circumstances and to overcome, or alleviate, psychological

trauma. World War I veterans from the UK, Australia and New Zealand, for example, used to practice embroidery as a form of therapy to overcome combat shock. It is like drawing, but with a thread. There are several uniforms with embroideries or embroidered lettering. The repetitive and rhythmic movements of embroidering not only offer fulfilment, but also demands a certain degree of concentration. Concentration is in fact a very important action because it keeps the mind busy and distracts it from negative thoughts, typical of anxious or depressed personalities. So, by remaining engaged, the mind cannot get out of control.

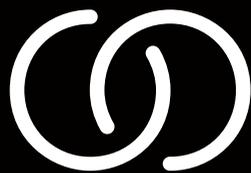
In addition, embroidery, as well as other needlework, restores a sense of community, even for those who live alone, in remote or isolated areas within the four walls of a prison. For those suffering from depression, the creative side of embroidery offers a sense of accomplishment. Even a few stitches a day is progress. Progress is also synonymous with growth: when you create something - no matter how slowly - and no matter at what level, there is always a sense of development and movement. Embroidery channels negative energy, converting it into something positive. It is soothing and gives serenity.

Carolina and The Bubble Maker, 2016, tapestry in silk, cotton and wool thread shown in Venice in 2019 at the exhibition From Kandinsky to Botero.



Design: Robin Levien — Photo: Carlo William Rossi + Fabio Mureddu — AD: ps+a





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