

# INTERNI

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FuoriSalone 2016

## Design without Borders Press Office

Progetto di **MAC STOPA** con **NMC, MILLIKEN**

“Per me Open Borders significa aprire le frontiere tra differenti discipline del design: architettura, industrial design, graphic design, moda. L'esperienza guadagnata in una disciplina aiuta a creare oggetti nelle altre. Non è importante quanto un progetto sia a lungo termine, l'importante è quali siano le sue radici, questo ufficio stampa è un esempio di un progetto che è isolato dal contesto. Significa che c'è libertà di espressione, mancanza di stress, significa che puoi aprire la tua mente a pensieri creativi. Le idee sviluppate per Open Borders saranno idee a lungo termine per il futuro.”

**Mac Stopa**, architetto







L'ufficio stampa, progettato da Mac Stopa con le aziende **Nmc** (schiume sintetiche) e **Milliken** (rivestimenti tessili per pavimenti), si articolava in due zone: l'area reception, arredata con un bancone e dei pouf realizzati con i Comfy® Noodles di Nmc (in questa pagina), e l'area riunioni, con sedute e tavoli della nuova Drum Collection di Mac Stopa per **Cappellini** (nella pagina seguente). Le pareti sono state rivestite con le piastrelle tridimensionali Arstyl® Wings (Nmc), mentre a terra è stato posato il tappeto a tasselli di Milliken. Hanno partecipato anche **Marro** e **Luceplan**.

**Looking**  
**AROUND**  
 TRANSLATIONS

**PRESS OFFICE**  
**P128. DESIGN WITHOUT BORDERS**

Project by **MAC STOPA** with **NMC**, **MILLIKEN**

"For me Open Borders means opening the borders between different design disciplines: architecture, industrial design, graphic design, fashion. The experience gained in one discipline helps to create objects in others. It doesn't matter if a project is long-term, what counts are its roots; this press office is an example of a project that is isolated from the context. It means there is freedom of expression, lack of stress, it means you can open your mind to creative thoughts. The ideas developed for Open Borders will be long-term ideas for the future." **Mac Stopa**, architect



**CAPTION:** The press office designed by Mac Stopa with the companies **NMC** (synthetic foams) and **Milliken** (textile floor coverings) was organized in two zones: the reception area furnished with a counter and ottomans made with Comfy® Noodles by NMC (on this page), and the meeting area with seats and tables from the new Drum Collection by Mac Stopa for

**Cappellini** (on the following page). The walls were covered with Arstyl® Wings 3D tiles (NMC), with segmented carpeting by Milliken on the floor. Also with the participation of **Marro** and **Luceplan**

**P130. SCATTERED SEATING**

**CAPTION:** Below, the Luxembourg Rocking Chairs and the Sixties seats, designed by Frédéric Sofia, from **Fermob**. Left, the Cementine chairs by the artist **Carla Milesi** in colored cement with iron base. Below, left, the furnishings of the Cleo collection, in teak and aluminium, and the Milo collection, designed by Marco Acerbis, from **Talenti**. Above, the seats from the new **Thonet All Season** collection in steel tubing (Cantilever S 33 and S 34 by Mart Stam, B 9 tables by Marcel Breuer). Left, from **Moroso**, the Ripple Chairs by Ron Arad and the Supernatural tables by Ross Lovegrove.

**P131. INNOVATIVE PERSPECTIVE: ITINERARY**

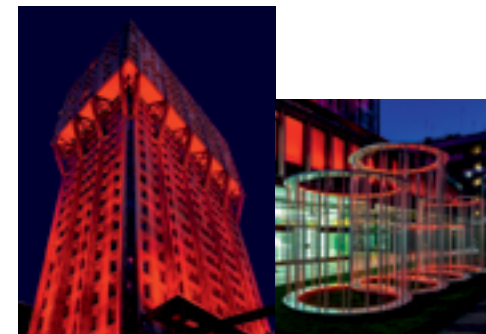
Project by **LISSONI ASSOCIATI** with **AUDI**

**CAPTION:** The installation created by Piero Lissoni for **Audi** and placed in the Cortile d'Onore of the State University was closely connected to three other installations from the same series positioned at the entrance to Torre Velasca and on Via Monte Napoleone, to interpret the four rings of the automaker's logo. Innovative Perspective: Itinerary was a place of gathering and relaxation, with the aim of providing indications on the position and meaning of the other three installations around the city.

**P132. THE 55 SPRINGTIMES OF THE SALONE**

Project by **LORENZO MARINI GROUP**

In the Cortile d'Onore, an installation that was a tribute to the **Salone del Mobile.Milano**, which reached its 55th edition in 2016. The three-dimensional composition presented the new image of the Salone, created by Lorenzo Marini, extending between past and future: a blend of the number 55 and the eye, the first symbol used by the Salone in 1961. To mark an important point of arrival for the Milanese fair.



**INTERNI OPEN BORDERS**  
**AUDY CITY LAB AT TORRE VELASCA**  
**P134. GLOW, VELASCA, GLOW!**

Project by **INGO MAURER** and **AXEL SCHMID** with **CASTAGNARAVELLI** with **AUDI**

"I remember when I came to Milan for the first time and I saw this incredible building! I have always liked it since then, it is so different from anything else, it has character and it also has a nice name: Velasca - fantastici! To see this building completely red makes it so strong, I think it is good for the city. In my whole life I have always loved ephemeral qualities: this is a work that can disappear after one week, and that too is very beautiful. Interni isn't afraid to take risks."

**Ingo Maurer**, light designer

**P135. INNOVATIVE PERSPECTIVE**

Project by **LISSONI ASSOCIATI** with **AUDI**

On Via Monte Napoleone we made a sort of dynamic sculpture, as if it were by Fausto Melotti: there is movement, a different way of seeing the four rings, that move in the air. At the State University we transformed the four rings into a horizontal surface, a place to exchange information. At Torre Velasca, in the square and in the outdoor zone around the tower, we placed a strange creature, a spider with a thousand legs that starts from the four Audi circles. Everything is connected to this high-tech world, but without forcing it, without forgetting the human quality of what lies behind it. Technology does not simply mean using electronics, but also keeping light perfectly under control, or emphasizing the static quality of the things designed."

**Piero Lissoni**, architect

**CAPTION:** **Audi** co-producer of Interni Open Borders, in the spaces of Torre Velasca designed in 1958 by the studio BBPR and reinvented by Piero Lissoni, presented the ideas initiative Audi City Lab, from 12 to 15 April, with four thematic encounters entitled **Untaggable Future**, featuring the participation of some of the most representative and untaggable personalities of our time. In the spaces of Torre Velasca, Audi also presented the new Audi Q2. For Audi, Piero Lissoni also created the installation Innovative Perspective, based on the rings of the logo of the automaker and organized in three places: the entrance of Torre Velasca, Via Monte Napoleone, and the Cortile d'Onore of the State University of Milan. Also for Audi, Ingo Maurer was the creator, with Axel Schmid and the studio CastagnaRavelli, of the installation Glow, Velasca, Glow!, lighting up the building in red for the week of the FuoriSalone.

**P136. UNTAGGABLE FUTURE**

Four encounters, one per evening, from 12 to 15 April, put some of the most 'untaggable' personalities of our time on stage, in the Audi City Lab at Torre Velasca.



FuoriSalone 2016

UNIVERSITÀ DEGLI STUDI DI MILANO  
TORRE VELASCA  
ORTO BOTANICO DI BRERA

# OPEN BORDERS

“Parliamo di creatività che non ha confini, di immaginazione e capacità di fare che non si pongono limiti. Lavoriamo sulla mescolanza di idee, sulla contaminazione tra design e architettura con altri campi: cinema, fotografia, tecnologia, ecologia...”

servizio a cura di Antonella Galli  
foto di Saverio Lombardi Vallauri,  
Ludovica Mangini, Mattia Campo, Paolo Consaga

Gilda Bojardi  
Direttore di Interni

Dall'11 al 23 aprile si è svolta a Milano, in occasione del FuoriSalone, la 19ª edizione della mostra-evento di Interni, dal titolo Open Borders. Il tema è stato interpretato da designer e architetti di livello internazionale affiancati da aziende e istituzioni, che hanno realizzato micro-architetture, macro-oggetti, installazioni luminose e mostre.

Audi e Panasonic sono stati co-produttori della mostra-evento. Nella foto, l'installazione luminosa Moving Lights sulla facciata esterna dell'Università Statale, progetto dello Studio CastagnaRavelli con Azul Italia.



FUORISALONE 2016

## P93. INTERNI OPEN BORDERS

edited by Antonella Galli - photos Saverio Lombardi Vallauri, Ludovica Mangini, Mattia Campo, Paolo Consaga

“LET'S TALK ABOUT CREATIVITY WITHOUT BORDERS. IMAGINATION AND ABILITY TO MAKE THAT HAVE NO LIMITS. LET'S WORK ON MIXING IDEAS, ON CONTAMINATION BETWEEN DESIGN AND ARCHITECTURE AND OTHER FIELDS: CINEMA, PHOTOGRAPHY, TECHNOLOGY, ECOLOGY...”

GILDA BOJARDI, EDITOR OF INTERNI

From 11 to 23 April in Milan, for the FuoriSalone, the 19th edition of the exhibition-event of Interni, entitled Open Borders. The theme was interpreted by internationally acclaimed designers and architects, flanked by companies and institutions, to create micro-architecture, macro-objects, luminous installations and exhibitions. Audi and Panasonic were the co-producers of the event. In the photo, the luminous installation Moving Lights on the outer facade of the State University, a project by the Studio CastagnaRavelli with Azul Italia.

INTERNI OPEN BORDERS

UNIVERSITÀ DEGLI STUDI DI MILANO

## P94. THE PROTAGONISTS

13 DAYS, 3 LOCATIONS, 18 INSTALLATIONS, 5 EXHIBITIONS,  
12 CONFERENCES, 1 CONCERT, 2 CO-PRODUCERS,  
3 INSTITUTIONS, 20 COMPANIES, 30 DESIGNERS,  
150,000 VISITORS, 700 JOURNALISTS, 154 ARTICLES PUBLISHED  
IN THE ITALIAN PRESS, 32 RADIO-TV REPORTS

**CAPTION:** Ma Yansong - Mad Architects, Stefano Boeri, Massimo Iosa Ghini, Sergei Tchoban, Ron Arad, Massimo Formenton & Aldo Parisotto, Naoyuki Shirakawa & Noriko Tsuki, Carlo Ratti, Riccardo Candotti, Patricia Urquiola, Chen Xiangjing, Carlo Bach, Laura Ellen Bacon & Sebastian Cox, Paolo Belardi, Marco Ferretti, Stefano Giovannoni, Denis Santachiara, Michele De Lucchi, Ester Pirotta & Tom Vack, José Roberto Moreira do Valle, Pompeo Locatelli, Mac Stopa, Felice Limosani, Paolo Castagna, Piero Lissoni, Ingo Maurer, Vito Di Bari. The video interviews with the protagonists of Open Borders can be seen at the Interni website, in the News-Video section ([www.internimagazine.it/video-interni/open-borders/](http://www.internimagazine.it/video-interni/open-borders/))

## P96. PEOPLE & COLORS

**CAPTIONS: pag.96** In these photos, the 'Omni,' illustrative totems for the exhibition-event of Interni Open Borders, project by Mario Milana, produced by East End Studios **pag.97 Open Borders** idea and coordination: Gilda Bojardi with Antonella Galli, Michelangelo Giombini, Matteo Vercelloni. Logistics: Roberto Cominetti.

## P100. INVISIBLE BORDER

Project by MA YANSONG - MAD ARCHITECTS with FERRARELLE

“The installation Invisible Border is located in one of the most important courtyards in Milan, the idea of the courtyard, in the past, was connected to the concept of the border. In contemporary society we have to open borders. It is important to use certain new materials, because the historic building is very solid, concrete, while now we are talking about openness, we want large spans, light, transparent materials. For the installation we have chosen a material called Etf, whose color changes from a dense tone to near transparency. We need to create a new type of space, that is added to traditional architecture, where people can talk about the future.”

Ma Yansong, architect, founder of the Studio Mad Architects

**CAPTION:** The installation by Ma Yansong-Mad Architects, produced with Ferrarelle was like a large wave descending from the loggia to the Cortile d'Onore, the veil was made of strips of Etf polymer produced by P.A.T.I., the engineering of the structure was by Maco Technology, lighting by iGuzzini

## P102. RADURA

Project by STEFANO BOERI ARCHITETTI  
with FRIULI VENEZIA GIULIA REGION, CONSORZIO INNOVA FVG  
and FILIERA DEL LEGNO FVG

“Many borders are not necessarily physical barriers: they are the result of zones of disconnection, or are linked to the acoustics of urban spaces. Architecture is not just a way to improve urban space; at times it is also an acceleration of experimentation with unusual spatial qualities. Inside such a strong, solid work of architecture, like the Ca' Granda in Milan, I decided to work on the theme of experimentation. Radura is a project that acts almost as counterpoint to the typological principle of the courtyard of Filarete, in the sense that it is an internal space inside an internal space; so in the end three spatial situations are created: that of the portico, that of the outer perimeter of the courtyard, and that of the internal clearing. The sound sources measured these three spatial situations. Wood, in this sense, was a fundamental factor.”

Stefano Boeri, architect  
**CAPTION:** The installation Radura by Stefano Boeri Architetti, positioned in the Cortile della Farmacia and made entirely in wood, was composed of almost 400 cylindrical columns. DomusGàia, Legnolandia, Fratelli De Infantis, Serrameta, Vidoni, Stolfo, Diemme Legno are the companies of Filiera del Legno Fvg (Consorzio Innova Fvg) of Friuli Venezia Giulia Region that took part in the production. The sound design was by Ferdinando Arnò for Quiet, please! lighting by MyLED

## P104. IN/OUT

Project by MASSIMO IOSA GHINI with CERAMICHE CERDISA

“To stay open to many influences is part of a certain type of design culture: an idea of openness with the ability to absorb things from other cultures. I believe this is very important, connected with the role of the architect and the designer. The outside of my project is very traditional, it reflects aspects of an almost archaic architecture. The passage between outside and inside is very clear: inside, we find a perfect parallelepiped, almost a 'Kubrick-like' feature, both in material terms and in terms of luminous representation. There is the idea of two poles, different ways of thinking that have to coexist. The dialogue between



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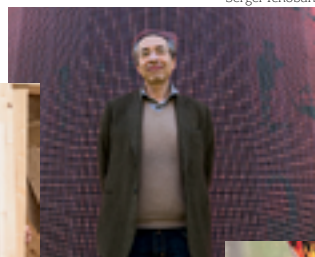
Ma Yansong  
Mad Architects



Stefano Boeri



Massimo Iosa Ghini



Sergei Tchoban



Marco Ferreri



Ester Pirotta e Tom Vack



José Roberto  
Moreira do Valle



Pompeo Locatelli



Massimo Formenton  
e Aldo Parisotto



Ron Arad



Stefano Giovannoni



Patricia Urquiola



Denis Santachiara



Michele De Lucchi



Mac Stopa



Felice Limosani



Paolo Castagna

# I protagonisti

**30** progettisti  
**150.000** visitatori  
**700** giornalisti



Naoyuki Shirakawa  
e Noriko Tsuki



Carlo Ratti



Chen Xiangjing



Carlo Bach



Laura Ellen Bacon e Sebastian Cox



Paolo Belardi

**18** installazioni  
**5** mostre  
**12** conferenze  
**1** concerto

**13** giorni  
**3** sedi

**2** co-produttori  
**3** istituzioni  
**20** aziende



Piero Lissoni



Ingo Maurer



Vito Di Bari

**154** articoli pubblicati  
sulla stampa italiana  
**32** passaggi radio-TV

Le **video-interviste** ai protagonisti di Open Borders sono visibili sul sito di Interni, nella sezione News-Video ([www.internimagazine.it/video-interni/open-borders/](http://www.internimagazine.it/video-interni/open-borders/))





**FuoriSalone 2016**  
**INTERNI OPEN BORDERS**  
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**LookIng**  
 AROUND  
 SHOWROOM MILANO



## NEW OPENINGS

Atmosfere da *loft* o da salotto privato, da *wunderkammer* o *galleria* d'arte. A Milano, durante il FuoriSalone, si sono aperte nuove vetrine sul design, tra allestimenti *superminimal* o di grande impatto decorativo

L'AREA SHOWROOM DEL NUOVO CAPPELLINI POINT, ANIMATA PER IL FUORISALONE DA UN'INSTALLAZIONE LUMINOSA DI STUDIO KARMACHINA. A DESTRA LA POLTRONA E IL TAVOLINO DRUM DI MAC STOPA.

## CAPPELLINI POINT

“Uno spazio flessibile di incontro e dibattito, dove organizzare presentazioni legate al mondo del design, ricevere i clienti e seguire i progetti contract”. Così Giulio Cappellini definisce Cappellini Point, che ha aperto le porte in fondo a via Solferino (Bastioni di Porta Nuova 9), aggiungendosi al negozio di via Santa Cecilia, per raccontare un inedito approccio culturale al progetto e riscrivere le dinamiche commerciali del marchio. Il nuovo ‘quartiere generale’

è dotato di una sala riunioni, una sala proiezioni e un'area tecnica/catering che fanno da corollario alla zona showroom di 250 metri quadrati. Questa comunica un'atmosfera da *loft* privato animato, in occasione dell'apertura durante il FuoriSalone, da una floreale scenografia luminosa dello studio di visual design Karmachina. ■ K.C.

