

Design Dance

COSMIT



MUSE FACTORY OF PROJECTS





**Teatro dell'Arte
Triennale di Milano**

17/22 aprile 2012

Design Dance

Un progetto di Michela Marelli e Francesca Molteni

Il design come la danza

Staccarsi dal suolo, lanciare le braccia verso il cielo, con sapienza ed eleganza, in un gesto pieno di significati e di valori.

La ricerca dell'assoluto, la bellezza infinita.

Se a tutto questo aggiungiamo la parola che, se usata con intelligenza, sconfigge la banalità, dà significato alla vita, diventando così straordinario atto di generosità verso gli altri, abbiamo già composto uno spettacolo teatrale importante e convincente.

Aggiungiamo luce e musica e lo spettacolo diventa definitivamente performante, divertente, ricco e originale.

La presenza in scena da protagonisti di più di 400 icone del design italiano ricorda e rimanda a quello che è il significato dello spettacolo e ne definisce il titolo Design Dance e l'allegoria in esso contenuta.

Il design come la danza. Ricerca, studio, applicazione, eleganza, ma anche misura e funzionalità, insomma la ricerca di valori assoluti.

Carlo Guglielmi
Presidente Cosmit

Design as dance

Leaving the ground, arms stretched toward the sky with elegance and skill, in a gesture charged with meaning and courage.

The quest for the absolute, for infinite beauty.

If we add words to all this, used with intelligence such that it defeats banality and gives meaning to life, thus becoming an extraordinary act of generosity towards others, we have already composed an important and convincing theatrical production.

Add lights and music, and the production becomes definitely engaging, rich and original.

The presence of more than 400 icons of Italian design embodies the meaning of the production and defines the title Design Dance and the allegory it contains.

Design as dance: enquiry, study, application, elegance, but also proportion and functionality.

In short, the quest for absolute values.

Carlo Guglielmi
President Cosmit

Connettere i saperi

Design Dance, nuova produzione della Residenza Carte Vive, connette le energie creative e il saper fare del territorio, la sapienza e la lungimiranza degli artigiani, con i linguaggi del teatro contemporaneo facendo vivere il design fuori dagli spazi consueti. È il racconto fresco e vivo di una tradizione italiana originale che continua a rinnovarsi e ad attrarre l'attenzione internazionale.

Il progetto triennale di residenza a Meda e a Bovisio Masciago della compagnia Teatro In-Folio dal titolo "Carte Vive, dalla cultura nasce la ricchezza della comunità" è stato selezionato nel 2009 nell'ambito di Être (esperienze teatrali di residenza) di Fondazione Cariplo. Lo spettacolo Design Dance è quindi cofinanziato in quanto elemento produttivo di un articolato progetto artistico e organizzativo finalizzato a diffondere l'interesse per il teatro e la danza, considerati occasioni di scambio e di crescita per i cittadini.

Con Être la Fondazione sostiene l'avvio di progetti di residenza teatrale sul territorio lombardo, permettendo a compagnie emergenti di sperimentare modalità produttive, modelli gestionali e di relazione col territorio in un'ottica di permanenza leggera e sostenibile.

Giuseppe Guzzetti
Presidente Fondazione Cariplo

Connecting knowledges

Design Dance, the new production of Residenza Carte Vive, combines the creative energy and connects know-how of the region with the skill and foresight of artisans and the language of contemporary theater to bring design beyond its customary spaces. It is the fresh and vibrant account of an original Italian tradition that continues to reinvent itself and attract international attention.

The three-year residency project in Meda and Bovisio Masciago of the Teatro In-Folio, titled "Carte Vive: Culture Is the Wealth of the Community", was selected in 2009 as part of the Être initiative ('Theater Residency Experiences') of the Cariplo Foundation. Design Dance is thus co-financed as a part of an artistic project aimed at generating interest in theater and dance, and understanding them as opportunities for exchange and growth.

Through Être, the Foundation supports theater residency projects in Lombardy, enabling emerging companies to experiment with new approaches, management models and relations with the territory with an eye towards sustainable permanence.

Giuseppe Guzzetti
President Cariplo Foundation





Una scena senza scena, vuota, per attrezzeria che recita.

Uno spazio pulito e accogliente per mettere in evidenza gli oggetti che sono i veri protagonisti di Design Dance. Un teoria di carrelli, una selva di tiri per movimentare 456 poltrone, lampadari, sedie, divani, spremiagrumi... Un numero di oggetti degno di un'opera lirica.

Lampade, caffettiere, tavoli, pouf, orologi a cucù che recitano, attorno a cui si recita. Divani, librerie, piumoni, lampadari che diventano scenografia. Immagini geometriche, realistiche o poetiche, composte da oggetti, attori, danzatori e acrobati. Immagini evocate dal testo che si compongono

sulla musica, si moltiplicano nei video. Raccontano - senza essere didascaliche - la storia del design, e si scompongono magicamente, lasciando nella memoria la forza di questi meravigliosi oggetti "attrezzeria" della nostra Storia.

Una scena, senza scena.

Una scenografia, senza scenografia.

Ma con due registe, tre drammaturghi, dodici tra attori, danzatori e acrobati, un light designer, un compositore, sedici tecnici, 456 oggetti e un'intera scuola: la NABA Nuova Accademia di Belle Arti.

Margherita Palli
scenografa



**A scene without scenery,
left empty for the props
to perform.**

A well-defined and welcoming space that puts the spotlight on the objects that are the true protagonists of Design Dance.

A succession of trolleys, a host of pulleys will swing into action to animate 456 armchairs, lamps, chairs, sofas, citrus squeezers...

A mass of objects worthy of a lyrical drama. Lamps, cafetières, tables, poufs, speaking cuckoo clocks being spoken around. Divans, bookcases, duvets, chandeliers that turn into stage sets.

Geometric, realistic and poetic images made up of objects, dancers and acrobats.

Images evoked by the script, composed through the music and multiplied through the videos. Far from being mere captions, they serve to tell the story of design, magically disassembling, leaving the power of these marvellous historical "props" engrained in our memories. A scene with no scenery.

A scenographer with no scenography. But with two directors, three playwrights, twelve actors, dancers and acrobats, a lighting designer, a composer, sixteen technicians, 456 objects and an entire college: the NABA Nuova Accademia di Belle Arti.

*Margherita Palli
scenographer*



Collaboratori responsabili all'allestimento

direzione tecnica/*head technician* **Mario Loprevite**
direzione di produzione/*production manager* **Fabio Ferretti**
assistente alla direzione tecnica/*assistant technician* **Marta Zanotti**

capo macchinista/*chief grip* **Giuliano Bottacin**
capo elettricista/*head electrician* **Paolo Casati**
capo attrezzista/*head of props* **Andrea Quagliozi**

macchinisti/*stage hands* **Luca Carbone, Andrea Kubansky**
elettricisti/*electricians* **Nicolò Leoni, Petra Trombini**
attrezzisti/*props* **Valentina Bianchi, Chiara Rodeghiero, Sabrina Rota**
fonici/*sound engineers* **Claudio Moretti, Francesca Mozzini**

video **Mario Flandoli**
riprese video/*video recording* **Alvise Tedesco, Antonio Giansanti**

costruzioni/*sets/installations* **Allestimenti Arianese,**
Archetipo di Antonio Mascheroni, Andrea Soffientino
service luci e audio/*lighting and audio service* **Volume**
service video/*video service* **Eletech**

una produzione/*a production by*
Muse Factory of Projects/Teatro in-folio Residenza Carte Vive
con il sostegno di/*with the support of* **Fondazione Cariplo-Progetto Être**
e/*and* **NABA, Nuova Accademia di Belle Arti Milano**

Design Dance

testi di/*script by* **Francesca Molteni, Michela Marelli, Filippo Soldi**
regia/*directed by* **Michela Marelli e Francesca Molteni**

scene/*scenery* **Margherita Palli** in collaborazione con la Scuola di Scenografia di **NABA/ in collaboration with the NABA School of Scenography**: le docenti/*from the teaching staff* **Francesca Pedrotti e Alice De Bortoli**, gli studenti/*the students* **Matteo Patrucco, Laura Galmarini, Federica Barbino, Lidia Musio e/and Francesca De Francesco**

costumi/*costumes* studenti del Triennio di Fashion Design di **NABA/students on the NABA Three-year Fashion Design Course**, progetto a cura di/*project curated by* **Colomba Leddi e/and Caterina Filice** con/*with* **Andrea Trinceri e/and Bruna Garabelli** (Dipartimento di Fashion Design di **NABA/NABA Department of Fashion Design**)

direzione coreografica/*choreographic director* **Francesco Sgrò**

coreografie/*choreography* **Collettivo 320 chili**

luci/*lighting* **Claudio De Pace**

musiche/*music* **Fabrizio Campanelli**

video **Muse Factory of Projects** con/*with* **Studio Due Effe e Marco Di Noia**

interpreti/*performers*

Giorgia Antonelli, Roberta Biagiarelli, Titino Carrara, Alice Melloni, David Remondini, Diego Runko, Giulia Versari

danzatori/*dancers*

Elena Burani, Piergiorgio Milano, Fabio Nicolini, Roberto Sblattero, Francesco Sgrò

assistente/*assistant* **Francesca Castelbuono**

redazione/*editing* **Roberta Busnelli**

amministratore/*administration* **Pietro Confalonieri**

Design Dance è una sfida, un'avventura, un sogno.

La sfida è confrontarsi con gli oggetti: di design e non. Oggetti belli, con una forte personalità, oggetti da capire e poi mettere in relazione, per farli vivere come personaggi sulla scena. Creare uno spettacolo in cui sono loro i protagonisti, recitano con attori, acrobati e danzatori. Hanno finalmente una voce, che illumina la loro anima, infusa nel corpo di legno, alluminio, plastica o acciaio, da chi li ha creati. Noi ci siamo messi al loro servizio, lasciandoci guidare dalle suggestioni che forme, colori, materiali e lavorazioni ci ispiravano. Un processo contrario a quello tipicamente teatrale, in cui gli oggetti vengono asserviti alle esigenze di testo e regia. Abbiamo scritto un testo e pensato una regia per gli oggetti, con gli oggetti, sugli oggetti. Tanti oggetti: librerie, sedute da giardino, componibili, docce, shaker, troni, caffettiere, lanterne, tripoline, appendiabiti... In totale 456.

L'avventura è prima di tutto umana. Come dice Gabriele Vacis, gli spettacoli teatrali sono fatti di relazioni. *Design Dance* è un gioco di squadra, è uno spettacolo corale: più di sessanta persone coinvolte nella realizzazione tra autori, interpreti, tecnici e studenti di NABA, che hanno lavorato fianco a fianco per sei mesi di produzione. Ma anche tanti incontri con chi ha dedicato una vita intera all'avventura del design: progettisti, imprenditori, artigiani, giornalisti, tecnici e falegnami.

A loro è dedicato *Design Dance* perché - sin da quando giocavamo in fabbrica

o in bottega, respirando segatura - ci hanno insegnato che "nel fare qualunque cosa, nulla è trascurabile".

Il sogno è portare quelle immagini di segatura, trucioli, capannoni, in palcoscenico, trasformare la straordinaria capacità di saper fare delle nostre comunità in un'epopea, in un racconto epico collettivo, che si nutre del passato e guarda al futuro. Insomma, fare uno spettacolo come si fa un oggetto di design.

Michela Marelli e Francesca Molteni

Muse Factory of projects

MUSE di Francesca Molteni realizza progetti video, editoriali e multimediali, per aziende, istituzioni, enti pubblici e privati.

Ha prodotto l'installazione *Postcards from Italy*.

Un viaggio nei territori del Design italiano a Mosca, *Un bagno di stelle*, una videoinstallazione al Planetario



di Milano per I Saloni 2010, i contenuti e la produzione della cerimonia inaugurale dell'86° Congresso nazionale SIGO. Dal 2011 MUSE cura l'ideazione e i contenuti del libro e dello spazio QallaM e il coordinamento delle sue attività culturali.

teatro in-folio Residenza Carte Vive

Fondata nel 2001 la compagnia teatro in-folio ha prodotto, tra gli altri, gli spettacoli *Telai* e *Bakhita* con Laura Curino, *Marilyn* con Lucilla Giagnoni.

Nel 2009 vince il bando Progetto Être di Fondazione Cariplo. Come Residenza Carte Vive cura le stagioni del Teatro La Campanella di Bovisio Masciago e del Piccolo Teatro Radio di Meda.



Design Dance is a challenge, an adventure, a dream.

The challenge consists of taking on the objects, design and non-design pieces. Beautiful objects with powerful personalities, objects to be understood and related to and brought alive like actors on a stage, thus enabling them to become the protagonists of the show, interacting with actors, acrobats and dancers. Giving them their own voices at last, allowing them to shed some light from the depths of their wooden, aluminium, plastic or steel bodies into the souls of their creators. We have got to work on their behalf, allowed ourselves to be guided by the inspiration their shapes, colours, materials and workmanship have awoken in us. A radical theatrical process totally unlike the traditional use of objects as mere adjuncts, dictated by the needs of scripts and directors.

We have written a script and crafted a show for the objects, with the objects and on the objects. Masses and masses of objects: bookcases, garden chairs, stackables, showers, shakers, thrones, cafetières, lanterns, Tripolina chairs, clothes stands.... 456 in all.

It is primarily a human adventure - as Gabriele Vacis observes, theatrical productions are made up of relationships. Design Dance is a team game, a group event: over seventy authors, interpreters, technicians and NABA students have worked side by side for six months to pull it off. Not to mention all the many meetings with people who have devoted their entire lives to following the design



dream: designers, entrepreneurs, artisans, journalist, technicians and carpenters.

It is to them that Design Dance is dedicated because – ever since we first set foot in factories and workshops, breathing in the sawdust – it is they who have taught us that “no matter what we are doing, nothing must be overlooked.”

Our dream is to bring those images of sawdust, shavings and warehouses onto the stage, transforming our communities’ extraordinary skills into an epic poem, a collective heroic tale informed by the past and sewing the seeds of the future.

Creating a show with exactly the same mindset as in creating a design object.

Michela Marelli and Francesca Molteni

Collettivo 320 chili

320 chili, Compagnia di Circo Contemporaneo: Elena, Piergiorgio, Fabio, Roberto, Francesco. Letteralmente trecentoventi chili di artisti che volteggiano tra danza, circo, teatro.

320 chili, Contemporary Circus Troupe: Elena, Piergiorgio, Fabio, Roberto, Francesco. Literally three hundred and twenty kilos of artists whirling through dance, circus, theatre.



Muse Factory of projects

MUSE produces video, publishing and multimedia projects for businesses, institutions and public and private bodies.

Its credits include the installation Postcards from Italy. A journey through the Italian Design Regions in Moscow.

A Celestial Bathroom, a video-installation at the Milan Planetarium for the 2010 Saloni, the material for and production of the opening ceremony at the 86th National SIGO Conference.

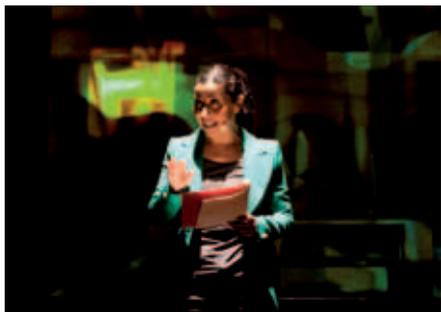
MUSE has been overseeing the concept and content of the QallaM book and space and coordinating its cultural activities.

teatro in-folio Residenza Carte Vive

Founded in 2011, the teatro in-folio company has produced the Telai and Bakhita show with Laura Curino and Marilyn with Lucilla Giagnoni, amongst others. It won the tender for the Cariplo Foundation Être Project in 2009.

As the Residenza Carte Vive, it manages the theatre seasons for the Teatro La Campanella in Bovisio Masciago and the Piccolo Teatro Radio in Meda.





Ulysses Macauley è un bambino che vive ad Ithaca, California.

Siamo durante la seconda guerra mondiale. William Saroyan, nel suo libro “La commedia umana”, racconta che Ulysses, tutte le mattine va a veder passare il treno. E tutte le mattine saluta i passeggeri, che però non lo degnano mai di uno sguardo. Una mattina, però, dal treno un uomo ricambia il suo saluto. Anzi, si mette ad agitare il braccio e gli urla: sto tornando a casa... Sto tornando a casa! Dopo quel saluto Ulysses si guarda intorno e, dice Saroyan: *tutto gli appariva strano, affascinante, quanto senza logica. Era il suo mondo. Strano, pieno di erbacce e spazzatura,*

ma bello. Credo che il design serva a questo: a trovare una logica in quelle cose del mondo che ci sembrano strane, affascinanti, quanto senza logica. Il problema è che non riusciamo a vederle. Passiamo nei luoghi, negli ambienti, nei territori, senza vedere. Magari guardiamo, ma non riusciamo a vedere. Il turismo è un po' così: passare attraverso il mondo guardando tutto quello che c'è da guardare... Ma è proprio questa ricerca di quantità dello sguardo che ci impedisce di vedere, che ci trasforma in turisti. E il mondo è sempre più popolato da turisti. Intendiamoci: niente contro il turismo. E' sempre la solita storia. Quando qualcuno ti indica la luna tu non devi necessariamente guardare il dito. Ecco: niente contro il turismo, ma bisognerebbe che prima o poi un'agenzia di viaggi

geniale trovasse il modo di dirlo ai propri clienti: noi puntiamo il dito verso la luna, ma voi, cercate di non guardare il dito. Così sarete viaggiatori, anziché turisti. Ci si potrebbe provare. Secondo me costa uguale. I designer questo fanno: sono viaggiatori che riescono a vedere, intorno a sé, quelle cose strane, affascinanti, e ci trovano una logica. Poi strappano un po' di erbacce intorno a un sedia, a un frullatore o a un computer, spazzano via la spazzatura ed ecco l'oggetto che è il nostro nuovo mondo. Strano, ma bello, come dice Saroyan, come un signore che ricambia il saluto di un bambino. Uno spettacolo in cui sfilano oggetti di design è un dito puntato: guarda! Ti levo tutto intorno, ti preparo un quadro pulito, illuminato bene, perché tu, spettatore, possa guardare meglio, mettere a fuoco e, finalmente vedere quello che guardi. Fare degli oggetti di design uno spettacolo può essere un gesto come ricambiare il saluto di un bambino. Uno di quei gesti che ti aprono gli occhi. E' un gesto importante, anche molto delicato, perché, non mi ricordo più chi diceva che *bisognerebbe aprire gli occhi ai vivi come si chiudono gli occhi ai morti: con dolcezza.*

Dopo che l'uomo del treno ha ricambiato il saluto di Ulysses aprendogli lo sguardo sul suo mondo, il bambino torna a casa. In cortile c'è la sua mamma, che getta becchime ai polli. Ha visto Ulysses che torna, lui le si avvicina, lei lo guarda, probabilmente capisce che lui ha qualcosa da dirle, ma è un bambino, come farà a dirle quello che gli è capitato? Anche perché: difficile dire cosa gli è capitato... Lo sguardo di Ulysses cade su un cesto, lì accanto,

con le uova che la madre ha appena raccolto. Si ferma un istante poi lo fa: prende un uovo e lo porge alla madre, con cura estrema, dice Saroyan. E conclude: *voleva esprimerle qualcosa che un adulto non saprebbe immaginare né un bambino saprebbe descrivere.*

Gabriele Vacis
regista, drammaturgo

Ulysses Macauley is a child who lives in Ithaca, California.

The Second World War is still underway. William Saroyan, in his novel The Human Comedy, tells how Ulysses goes out ever morning to watch the train pass by. Every morning, he waves to the passengers, but they never deign to give him so much as a glance. One morning, however, a man on the train returns his greeting – indeed, he flails his arms and shouts, I'm going home! I'm going home! After this experience, Ulysses looks around and, Saroyan writes, everything seemed as strange and fascinating to him as it did illogical. It was his world. Strange, full of weeds and garbage, yet beautiful. I think that design serves the same purpose: to find a logic in the things of the world that seem as strange and fascinating as they are illogical. The problem is that we don't see them. We pass through rooms, spaces, territories without seeing. Perhaps we look, but we don't see. Tourism is a bit like this: moving through the world looking at everything there is to look at... But it is precisely

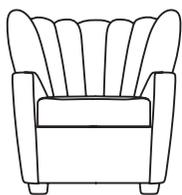
this quest for quantity that impedes us from seeing; that transforms us into tourists. And the world is increasingly populated by tourists. It's the same old story. When someone points to the moon, you shouldn't necessarily look at their finger. Nothing against tourism, let's be clear, but it would be great if a brilliant tour operator found a way to say this to its clients: we point to the moon, but try not to look at our finger. That way, you'll be travelers rather than tourists. It's worth a try. Wouldn't cost anything. This is what designers do. They are travelers who see the strange and fascinating things around them and find a logic there. Then they pull up a few weeds from around a chair, a blender or a computer, they sweep away the trash and behold: an object that is also our new world. Strange, but beautiful, as Saroyan says, like a man who returns the wave of a child. A theatrical production that features design objects is just such a pointed finger: look! I'll remove the surrounding mess, I'll prepare a clean and well-lit setting so that you, spectator, can look more carefully, focus, and finally see

what you're looking at. Making a stage show from objects of design is a gesture like exchanging waves with a child. One of those gestures that opens your eyes. It's an important gesture, and delicate as well, because someone whose name I can't recall once said that we must open the eyes of the living with the same gentleness that we close the eyes of the dead. After the man on the train returned Ulysses's wave, opening his eyes to the world, the boy went back home. His mother was in the yard, spreading feed for the chickens. She saw Ulysses approach, watching him, probably understanding that he had something to tell her. But he's just a child, how could he tell her what had happened? Plus, what had happened was difficult to tell anyway... Ulysses' gaze falls on a basket filled with the eggs that his mother had just collected. He hesitates an instant, then picks up an egg and offers it to his mother with extreme care, writes Saroyan. Because he wanted to express something that neither an adult could imagine nor a child describe.

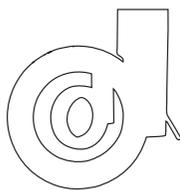
*Gabriele Vacis
director, playwright*



Oggetti in scena
Objects on stage



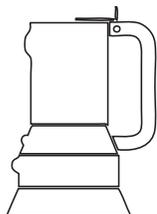
Adele C.
Zarina
Cesare Cassina, 1944



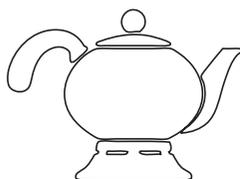
Adriano Design
Rotola
Adriano Design, 2006



Alessi
870/50
Luigi Massoni
e Carlo Mazzeri, 1957



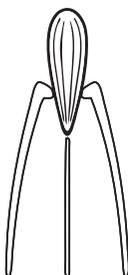
Alessi
9090/1
Richard Sapper, 1979



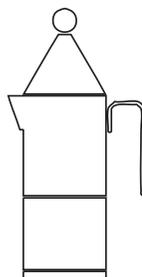
Alessi
Agata
Sandro Mendini, 2003



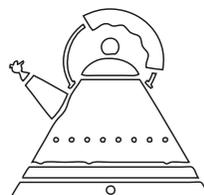
Alessi
Anna G
Sandro Mendini, 1994



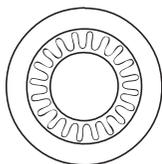
Alessi
Juicy Salif
Philippe Stark, 1990



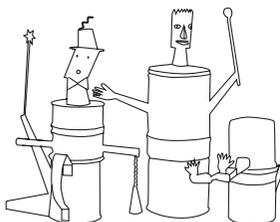
Alessi
La Conica
Aldo Rossi, 1980/1983



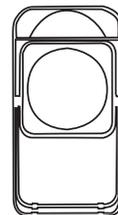
Alessi
MG32
Michael Graves, 1985



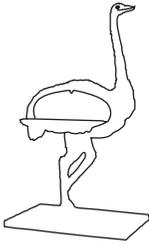
Alessi
Spirale
Achille Castiglioni, 1971



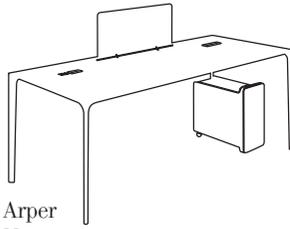
Alessi
Totò le roi
Riccardo Dalisi, 1987



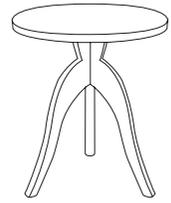
Anonima Castelli
Plia
Giancarlo Piretti, 1969



Antologia by Boffi Passepartout
Art. 6207 Lizzy



Arper
Nuur
Simon Pengelly, 2009



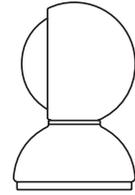
Arte Veneziana
Tavolino 2630
Linea Montmartre, 2010



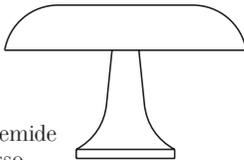
Artemide
Boalum
Gianfranco Frattini Livio
Castiglioni, 1969



Artemide
Cosmic Leaf
Ross Lovegrove, 2009



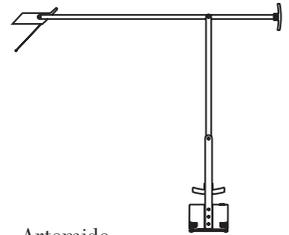
Artemide
Eclisse
Vico Magistretti, 1967



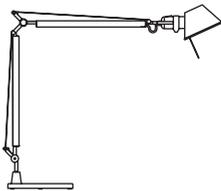
Artemide
Nesso
Giancarlo Mattioli.
Gruppo architetti
Urbanisti Città Nuova, 1967



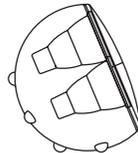
Artemide
Pipe
Herzog & de Meuron, 2002



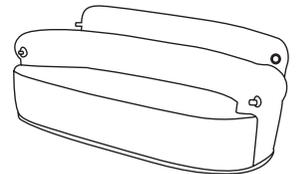
Artemide
Tizio
Richard Sapper, 1972



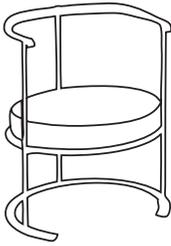
Artemide
Tolomeo
Michele De Lucchi
e Giancarlo Fassina, 1987



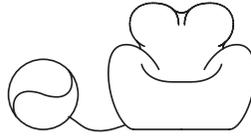
Artemide
Yang touch
Carlotta de Bevilacqua, 2003



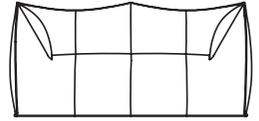
Azucena
Toro
Luigi Caccia Dominioni, 1979



Azucena
Catilina
Luigi Caccia Dominioni, 1958



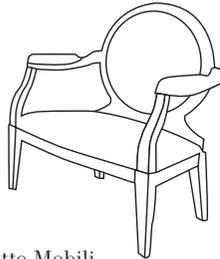
B&B
Up 5 & 6
Gaetano Pesce, 1969



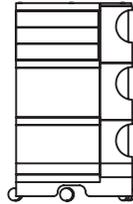
B&B
Le bambole
Mario Bellini
1972 - nuova versione 2007



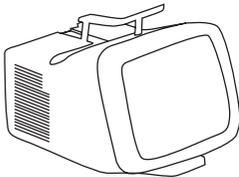
Bialetti
Moka
Alfonso Bialetti, 1933



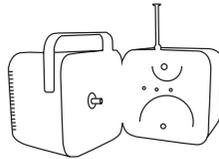
Bizzotto Mobili
Articolo 650



B-LINE
Boby
Joe Colombo, 1969



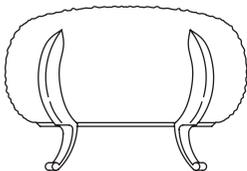
Brionvega
Algol
M. Zanuso e r. Sapper, 1964



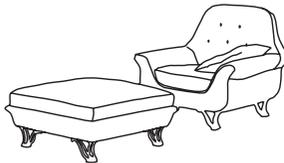
Brionvega
Cubo TS 502
M. Zanuso e r. Sapper, 1964



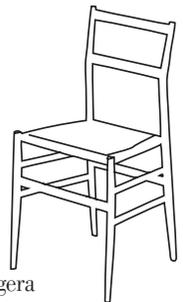
Carlo Cappellotto
Gongolo
Carlo Cappellotto, 2005



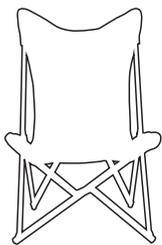
Carlo Rampazzi & Sergio Villa
Pouf Bague
Carlo Rampazzi, 2004



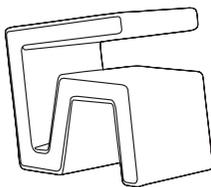
Carpanelli
P028 Poltrona Cherubino



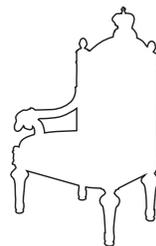
Cassina
Superleggera
Gio Ponti, 1952



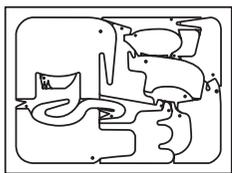
Citterio
Tripolina
Joseph Fendy, 1877



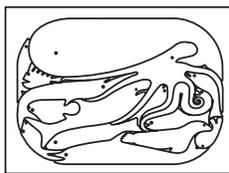
Claudia Santiago Areal
Hugo
Claudia Santiago Areal, 2006



Colombostile
Collezione Zar.
Maurizio Chiari, 2003



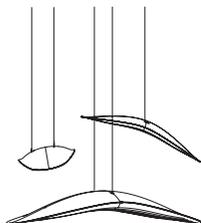
Danese
16 animali
Enzo Mari, 1957



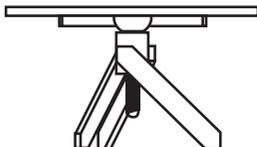
Danese
16 pesci
Enzo Mari, 1972



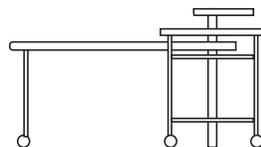
Danese
Falkland
Bruno Munari, 1964



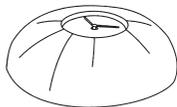
Danese
R-Ray
Ross Lovegrove, 2009



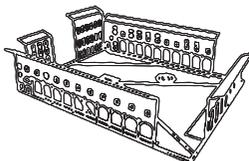
De Padova
Vidun (rotondo)
Vico Magistretti, 1987



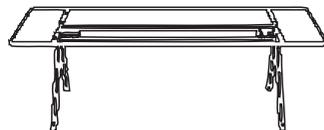
Di Liddo & Perego
Cocos
Matteo Perego



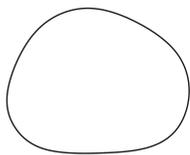
Diamantini&Domeniconi
Ricco
B. e C. Tamborini, 2010



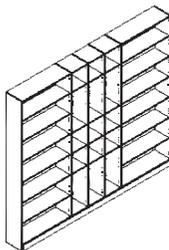
Driade
100 piazze
Fabio Novembre, 2008



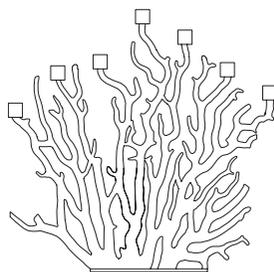
Driade
Frate
Enzo Mari, 1974



Driade
Koishi
Naoto Fukasawa, 2007



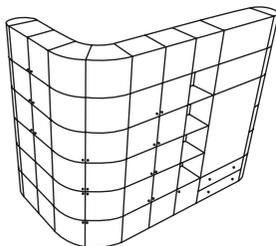
Driade
Oikos
Antonia Astori, 1973



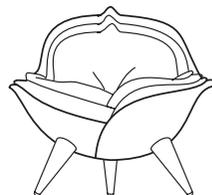
Driade
Tenochtitlan
Vittorio Locatelli, 2005



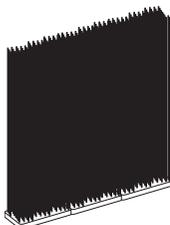
Edra
Corallo
Fernando e
Humberto Campana, 2004



Edra
Paesaggi Italiani
Massimo Morozzi, 1995



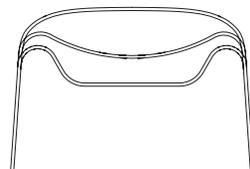
Edra
Rose Chair
Masanori Umeda, 1990



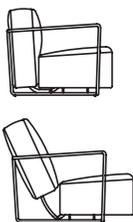
Extremis
12.1 sticks
Hsu-Li Teo
and Stefan Kaiser, 2003



Fantini
0263A/1663SB+1649 8002-9230
Davide Mercatali, 2005



Fiam
Ghost
Cini Boeri, 1987



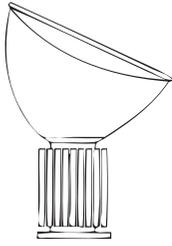
Flexform
ABC
Antonio Citterio, 1998/2001



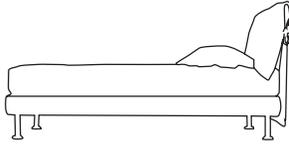
Flos
May Day
Konstantin Grcic, 2000



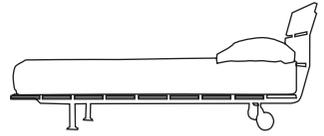
Flos
Parentesi
Achille Castiglioni, 1970



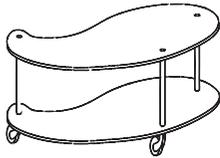
Flos
Taccia
A. e P.G. Castiglioni, 1962



Flou
Nathalie
Vico Magistretti, 1978



Flou
Tadao
Vico Magistretti, 1993



Flou
Yin e Yang
Mario Bellini, 2005



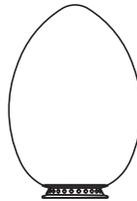
FontanaArte
0024
Gio Ponti, 1931



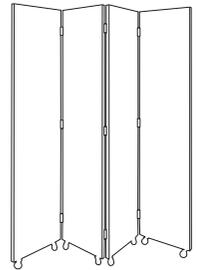
FontanaArte
Globo di lucE
Roberto Menghi, 1968



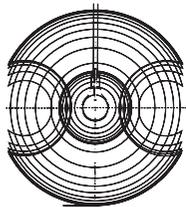
FontanaArte
Prima Signora
Daniela Puppa, 1992



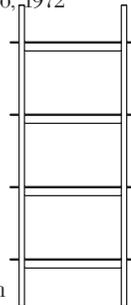
FontanaArte
Uovo
Archivio Storico, 1972



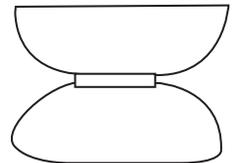
Fornasetti
Scaletta
Piero Fornasetti



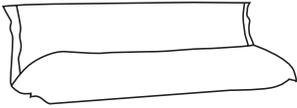
Foscarini
Supernova
Ferruccio Laviani, 2000



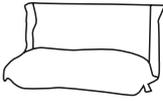
Frank Thorsten
Build and File
Frank Thorsten, 2002



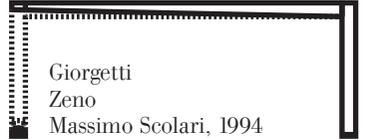
Fuchs and Funke
Waist
Fuchs and Funke, 2003



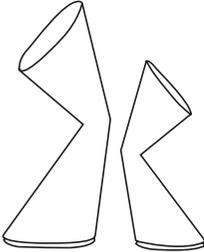
Futura
Guanciaie
G. Colautti e M. Recalcati



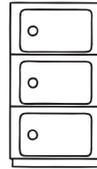
Giorgetti
Spring
Massimo Scolari, 1992



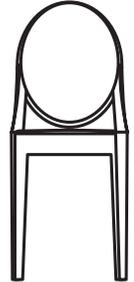
Giorgetti
Zeno
Massimo Scolari, 1994



Helen Kontouris/Kundalini
La La Lamp
Helen Kontouris, 2004



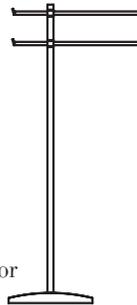
Kartell
Componibili
Anna Castelli Ferreri, 1969



Kartell
Victoria Ghost
Philippe Starck, 2005



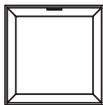
Kartell
Louis Ghost
Philippe Starck, 2004



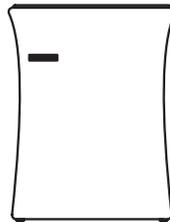
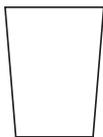
Koh-I-Noor
AKKA



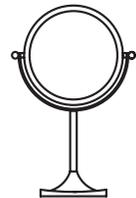
Koh-I-Noor
Carlino



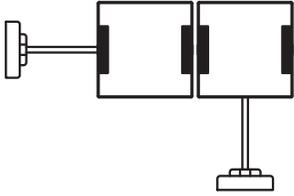
Koh-I-Noor
Getta carta



Koh-I-Noor
Loft

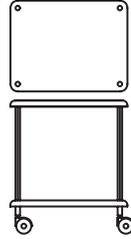


Koh-I-Noor
Doppiolino new

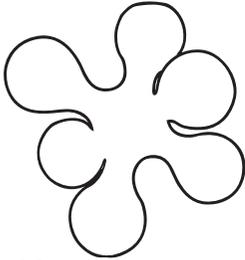
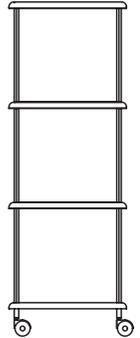


Koh-I-Noor
Quadro led

Koh-I-Noor
Matthia



Koh-I-Noor
Matthia



Kundalini
Atomium
Hopf & Wortmann, 2006

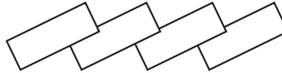
Kundalini
E.T.A.
Guglielmo Berchicchi, 1996



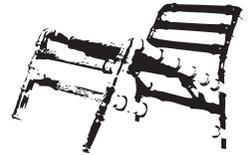
Kundalini
Kyudo
Hansandfranz, 2010



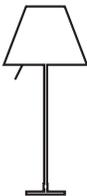
Lema
Chelsea
Roberto Lazzeroni, 2009



Lema
ZIGZAG
Nendo, 2011



Lorenzo Damiani
Tuttitubi
Lorenzo Damiani, 2003

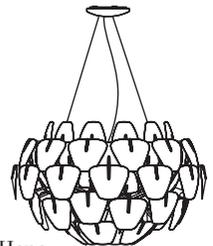


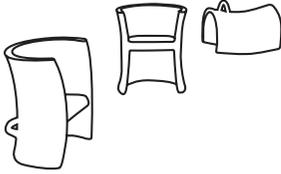
Luceplan
Costanza
Paolo Rizzato, 1986

Luceplan
Costanza
Paolo Rizzato, 1986

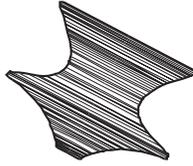


Luceplan
Lampada Hope
Francisco Gomez Paz,
Paolo Rizzato, 2009

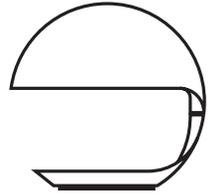




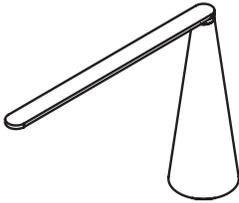
Magis
Trioli
Eero Aarnio, 2005



Magis
Spun
Thomas Heatherwick, 2010-2011



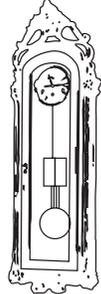
Martinelli Luce
Cobra
Martinelli, 1968



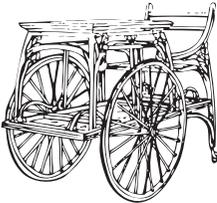
Martinelli Luce
Elica
Sironi Brian, 2009



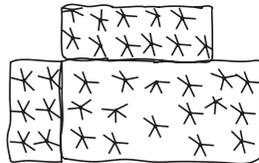
Medea
Collezione Liberty



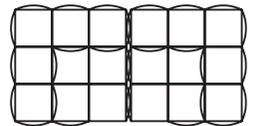
Medea
Collezione Liberty



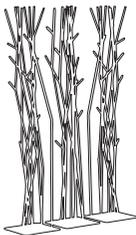
Medea
Collezione Liberty Art. 900



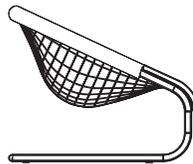
Meritalia
La Michetta
Gaetano Pesce, 2005



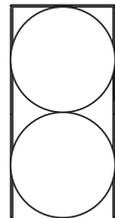
Meritalia
Via Lattea
Mario Bellini, 2008



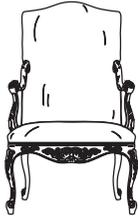
Mikko Laakkonen
Latva
Mikko Laakkonen, 2007



Minotti
Cortina Armchair
Gordon Guillaumier, 2005



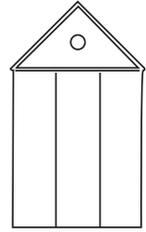
Minotti
Stil
Rodolfo Dordoni, 2002



Modenese Gastone
Baloon d'or



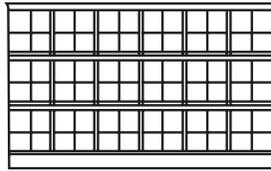
Moduluce
Atollino
Paolo Grasselli, 2010



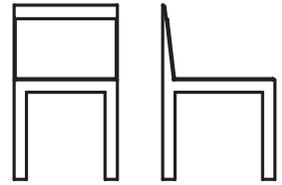
Molteni & C.
Cabina dell'Elba
Aldo Rossi, 1980



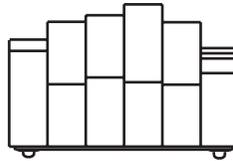
Molteni & C.
Carteggio
Aldo Rossi, 1987



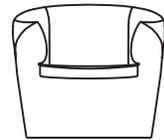
Molteni & C.
Piroascafo
Aldo Rossi e Luca Meda, 1991



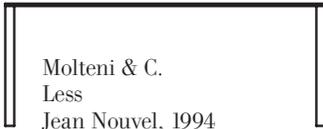
Molteni & C.
Teatro
Aldo Rossi e Luca Meda, 1983



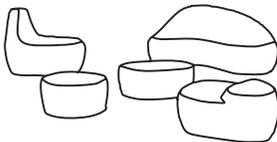
Moroso
Do-Lo-Rez
Ron Arad, 2009



Moroso
Panna Chair
Tokujin Yoshioka, 2008



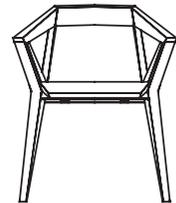
Molteni & C.
Less
Jean Nouvel, 1994



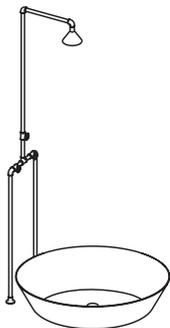
Moroso
Saruyama Islands
Toshiyuki Kita, 1989



Moroso
Take a line for a walk
Alfredo Haberli, 2003



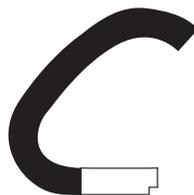
Moroso
YY-Chair
For Use, 2010



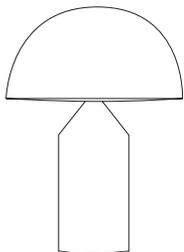
Nito
Chef
Marco Merendi, 2010



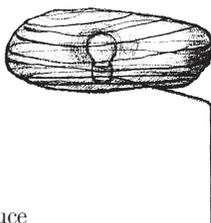
Nito
Chef
Marco Merendi, 2010



O-Luce
Acrilica
Joe Colombo, 1963



O-Luce
Atollo
Vico Magistretti, 1977



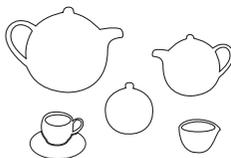
O-Luce
Stones of Glass
M. Laudani e M. Romanelli, 2001



Opinion Ciatti
PTolomeo
Bruno Rainaldi, 2002



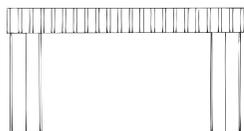
Pallucco
Lampada Fortuny
Mariano Fortuny, 1907



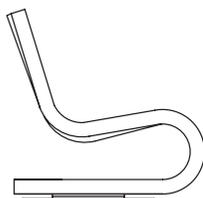
Paola C.
Fat
Aldo Cibic, 2002



Pierantonio Bonacina
Egg (space age)
Nanna Ditzel, 1963



Pierluigi Ghianda
Kyoto
Gianfranco Frattini, 1974



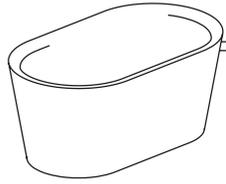
Poliform
Snake
Roberto Lazzeroni, 2007



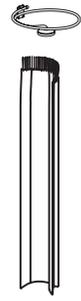
Poliform
Woodstock
Jean-Marie Massaud, 2010



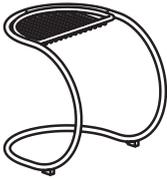
Rapsel
Arne
N.Nasrallah e C. Horner, 2009



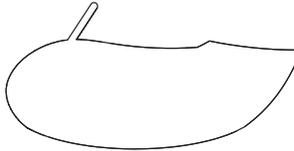
Rapsel
Ofurð
Matteo Thun e
Antonio Rodriguez, 2009



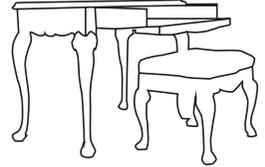
Rapsel
Pluviae
Matteo Thun, 2000



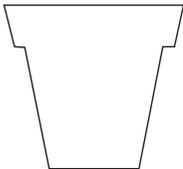
Rapsel
Stool
Thorup & Bonderup, 1972



Riva 1920
Giulia
Pininfarina, 2008



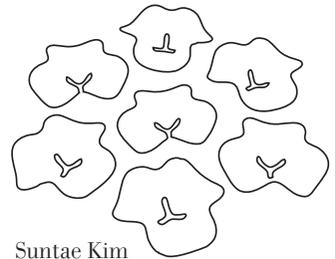
Savio Firmino
Notte fatata



Serralunga
Vasone
Luisa Bocchietto, 2000



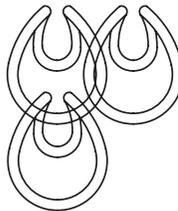
Silik
Carrello



Suntae Kim
Clover
Suntae Kim, 2007



Villari
Elefante collezione opera
Villari



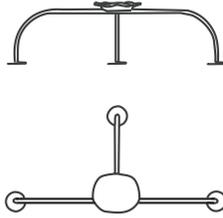
Vistosi
Giogali
Angelo Mangiarotti, 1967



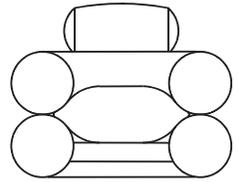
Vitra
Alluminium Chair
Charles e Ray Eames, 1958



Vitra
Panton Chair
Verner Panton, 1957



Zanotta
Allunaggio
A. e P.G. Castiglioni, 1966



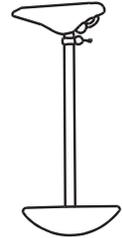
Zanotta
Blow
De Pas, D'Urbino, Lomazzi
1967



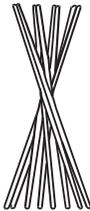
Zanotta
Mezzadro
Achille e Piergiacomo Castiglioni
1957



Zanotta
Sacco
Gatti, Paolini e Teodoro, 1968



Zanotta
Sella
Achille e Piergiacomo Castiglioni
1957



Zanotta
Sciangai
De Pas, D'Urbino, Lomazzi
1973

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Le fotografie sono di Annalisa Cimmino

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Photos by Annalisa Cimmino

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