



5VIE DESIGN WEEK 2022
PROTOTYPING UTOPIAS
DESIGN IN TRANSITION

6 - 12.06.2022

5VIE Design Week 2022

Prototyping Utopias /
Design in Transition
6 - 12 June

general opening hours
10.30 - 20.00

5VIE Day: 8 June
special opening hours
10.30 - 22.30

full programme
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cover image: Richard Yasmine, Woven Whispers



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5VIE: on our way to Utopia

by Sara Bologna

portrait image of Ernesta Del Cogliano and Emanuele Tessarolo,
co-founders of 5VIE, by Patrizia Calegari

For the ninth year in a row, 5VIE's widespread event returns during the Fuorisalone week.

A perhaps more restrained event compared to that era - which now seems so distant - of parties and parades, of masses invading the streets with their rowdy energy, and all those unmissable instagram-opportunities that we longed for so much.

In this bombastic kermis, 5VIE has always been the defiladed district: a little more hidden.

A little treasure chest where you happen to be, or where you come to (almost synonyms, as far as I'm concerned), because you are in search of something.

Search is a key word: it is that continuous drive that moves Ernesta and Emanuele,

co-founders of 5VIE, with whom I've had the pleasure of working in the last two years, thrown our hearts over the obstacle a remarkable number of times, always *searching* - like the traveller on a winding track, who has a hint of where the top is, but from time to time must adjust the route according to the landslides and collapses, the descents and bends, stopping where they can to drink and recognising the shortcuts.

And so we set out, with a tried and tested team that these two have managed to put together. A loyal core that is on the track even on slippery terrain, but above all a group for whom work has always been the means and not the end; who manage to make even the preparation of a design week an adventurous and - let's face it - fun journey.

A motley crew of fellow travellers, whom I like to imagine as in that film by Jodorowsky, in which the actors were all real people, who climbed a real mountain, but with a somewhat higher purpose.

The point to consider is the location of this mountain peak - **in our idea of the world, what destination guides us?** What pole star?

It sometimes seems easier to imagine the end of the world, than an alternative to the present one.

Yet everything here speaks of renewal.

The double title we have chosen, *Prototyping Utopias / Design in Transition* is intended to emphasise this duality, of building here and now by putting our hands to work, and to a movement, a going with the flow of things, riding the surface. A fluid transition from one state of affairs to another.

Utopia is that place that cannot be missing on our world map, otherwise we would be travelling aimlessly. It is the point of arrival that we can never reach, because every time we approach it, it slips one step further. It is the point of beginning, which roots us and propels us.

Design has this capacity, unique I think among disciplines, to be horizontal and inclusive. **Design picks up the vibrations coming at us from the future, like a seismograph.** Design does not disdain to look to the past, to look on the ground, to look at the sky, to look everywhere - because design has its head in the clouds, but then it has the superpower to bring the clouds down to earth and translate them into objects for everyday life.

Design has a social responsibility, because it creates the world in which we live, and in which we will live, drawing its guidelines, and for this reason **design must be radical - that is, it must go to the root of things!**

So even when choosing designers and curators for our collaborations, curating our group exhibitions, or proposing the best solutions for exhibitors or clients, we always try to follow this approach.

To dig beyond the surface of things, to make meaningful human connections, to tell stories.

We therefore invite you to discover this edition's selection of exhibitions and events, as you walk through this fascinating district that is also our home.

A web of hidden streets and courtyards, historical vestiges, artisan workshops, and then those frescoes that appear in front of you when you least expect it. It is not for nothing that Leonardo da Vinci, the genius *par excellence*, lived in these streets, and that - we like to believe - he left some of that energy that drove his quest, here.

It is up to each one to find out. Welcome to 5VIE.



Empowerment through Design

a chat with Nadja Zerunian

image: Nadja at work image by Pauline Thurn und Taxis

For this Milan Design Week, we had the great pleasure of collaborating with Nadja for the installation *little monsters / scary beasts* in our headquarter in via Cesare Correnti. We started working with the help of a colleague and mutual friend, Maria Cristina Didero. Right from the start, this collaboration was based on human contact. Nadja immediately showed herself to be not only a passionate and competent woman, but also a person who cares about the quality of her work and the relationships she builds.

Thus the *co/rizom* project is also based on the quality of work and the quality of relationships. Work that becomes a driving force for processes to enhance local economies and cultures, but also work as a tool for personal fulfilment and the constructive channelling of creativity.

How was co/rizom born? We are determined idealists, who realized that the big gap between **traditional artisans and the global supply chain** needs to be closed, if we want to preserve the knowledge of making.

Alina Serban, Andrei Georgescu and I met eight years ago while working together on an initiative supporting Roma artisans. We moved on and founded *co/rizom* in 2018 to find a sustainable way for artisans to generate income based on their outstanding skills.

We understood that it requires a few conditions to succeed:

to connect artisans with creatives for input of how to adjust products to be relevant for the market and someone locally who has



collaboration TWO: Talpe - ph. credit Mark Glassner



collaboration TWO: ZESTREA - ph. credit Pauline Thurn und Taxis

basic business understanding to support the structured process of product development. But most of all: to make artisans and their stories visible.

So, what is co/rizom's contribution to this process? We have created a platform and annual call for collections based on traditional crafts. We anticipate a creative, an artisan and a business developer to team up to create a small collection together. We offer funding and access to digital tools, a simple step by step development process, contact to renown curators and top marketing and sales experts, support with PR, global visibility and also the distribution of the collections.

What is your role in facilitating the development of a creative relationship between local artisans and creatives? To prove that our concept works we have piloted and tested with 11 communities – from Georgia to Nigeria. **We linked artisans with creatives and business developers** to realize individual collections - as we are convinced that it takes each of these skills to succeed. As soon as we 'connect the teams' – we step back to **facilitate real empowerment:**

for each member to take equal responsibility of the process, to understand the value of their contribution, to get credit for the final result and finally to share profit once the collections are sold.

Was there a specific moment where you realized that your art could have become a vehicle to highlight the potential and relevance of local communities? When returning to Europe after 15 years in the US, I realized that most of my suppliers and local artisans I had worked with had disappeared. They had died, retired - or just had given up and looked for alternative jobs – being unable to make a decent living.

Something had dramatically changed. But to my shock this did not only affect artisans in Europe – but wherever I went: from Moldavia to Uzbekistan. **Traditional artisans had lost their local markets** but mostly did not have the capacity to connect to alternative ways of selling their products. Many of them had left their high skilled jobs to work as seasonal farmhands to subsidize their artisanal work or given up all together and migrated to work as manual laborers in construction. Having learned how to reposition brands

working for large international corporations, I realized that with a little support artisans would be able to re-adjust. Because in the end - the same rules apply.

Tell us more about the project you are presenting during this MDW 2022. What is its link with this year's theme, Prototyping Utopias? Prototyping Utopia – is the perfect theme and also description of what we try to achieve. **Making tangible an idea of a world where objects have an eternal value and where we regain respect for the people who make them.** A world where skilled work is not only appreciated but celebrated. A world where we recognize that local traditions are part of our global heritage. A world where it is understood that **the knowledge of making is what defined us as mankind.**

The four collections for the 2022 edition of 5VIE at Cesare Correnti 14 have been realized with five of our pilots.

ONE: a series of kilims that **Maddalena Casadei** developed with **NESA**, an all-women enterprise in Zogaj, Albania. The women do not only weave the carpets, but also process the local wool. Living in an isolated area – they are the sole breadwinners of their families.

TWO: Seven chairs inspired by traditional Romanian folk chairs – with **Vasilica Isaacescu**, a traditional wood carver in Talpe, who was collecting wild herbs to be able to continue his craft. We added patchwork pillows to the chairs – made from vintage local fabrics – designed by Wiener Times and realized with **ZESTREA** in Bihor, Romania. ZESTREA is a volunteer group of artisans, struggling to continue a tradition, that has defined their local identity for centuries.

THREE: A group of vases is the beginning of an ongoing cooperation between the Austrian design duo **mischer'traxler** and **MANGALA** – the family workshop in Sarajevo - that Nermina Alic, as the only

daughter took over to keep a family tradition alive. A highly unusual move: she is the only female coppersmith in Bosnia.

FOUR: Wonderous wall ornaments and lamps made of cattail in Talpe - Also there, **AMC** - a group of volunteer artisans is using their objects as tools to reassert a local heritage that has been strongly associated with Southern Hungary. **Marta Giardini** has collaborated on this collection and proven that with ingenuity and creativity one can find solutions to re-imagine an ancient craft and transport it into a contemporary environment.

What is the added value of local artisans to this project, besides their manual know-how? Artisans are the carriers of generational knowledge and have defined cultural heritage and identity. **They are a crucial fabric of society.**

Our initiative is based on connecting skills required for a collaborative and creative process – each role contributing their own set of skills to **generate sustainable income** for all.

What links you to 5VIE? We have a very similar vision, believing that **design can contribute to better functioning societies** and therefore is essential to our state of being and need for progress.

We develop processes, environments and products with the aim **to get a step closer to our Utopia.** Peace, Love Happiness. Hippies at heart.

visit

5VIE Headquarters
Via Cesare Correnti, 14
*a project for co/rizom
little monsters / scary beasts*

from 6 to 12 June
from 10.30 am to 8 pm



Whispers from the East

a chat with Richard Yasmine

portrait image by Lara Zankoul

Over the past two years, we have had the pleasure of collaborating with Richard several times, always at monitor distance, keeping in touch between Milan and Beirut and continuing to create digital appointments in his fantastical worlds, even at times when the situation seemed to be more critical than ever. Richard always responded with a smile and a new project to show us, living proof that creativity is a force more powerful than any calamity.

What is your artistic background and influences? Was there a defining moment that made you want to become an interior architect and product designer? I'm a Lebanese interior architect and product designer... Beirut, my city, is my biggest influence, besides life, emotions, and social matters. The philosophy behind my work is highlighting on problems in the society by **raising awareness through design concepts,**

urging communities to connect with each other, interact, and know the other.

Well, I remember since I was actually young, my family were in the industry of couture, therefore I was so attracted by shapes, colors, fabrics and materials... Besides the interior of the family house was filled with objects from the 20thies, art deco pieces and vintage ones. My single hobby was drawing on any paper around, I've been told I'm a talented little guy... These were my very first memories and a solid base in the structure of my personality.

What are, in your opinion, the main points of encounter between Eastern craftsmanship and contemporary design?

In my opinion respectively contemporary artist or designer must be influenced in a way or another by his culture, along with



Richard Yasmine, Woven Whispers (in the making)

the traditions and heritage of the place he came from. This is what makes contemporary design influential and purposeful, in fact it's a progression to local artisanship and craftsmanship: our duty is to preserve and elaborate it, yet pass the knowhow to the next generation - this is a normal cycle.

The focal point of the encounter is the "creating" side of the designer and the "making" side of the craftsman, that when combined together can create authentically timeless design objects.

Woven Whispers is the installation you choose to present at this Milan Design Week. What is the idea behind it? This year I'm highlight on artisanship and sustainability: "Woven Whispers" is a praise to craftsmanship, furthermore a **proclamation to preserve our vanishing cultural heritage** while exploring the relationship between the east and the west.

It's a collection of **poetic yet nomadic furniture pieces** inspired by bold modernism architecture, basic geometric volumes and "Arts and Crafts". It is a result of a collaboration with craftsmen promoting their faithful techniques and skills however showing the dynamic potency yet subtle movements of the craftsmanship by weaving and braiding **contemporary mystical lines**, evoking harmonious poetry in each created craft while using natural fibers.

The concept emphasizes on various skills on the verge of extinction however reviving the journey of each artisan behind these crafts while travelling through time, cultures and civilizations aiming to commemorate the history and the memory in a graphical story.

Woven Whispers, as a modern Babel Tower, aims at symbolizing universal harmony and solidarity. Do you think that these two concepts will always be utopistic in this world? For the 5VIE exhibition during the Milan design week 2022 we decided

to give the collection another perspective mimicking a Tower and a city around. The installation impersonates a minimized scale of a social system, it highlights on the physical yet psychological theories of a society and its infrastructure, **reflecting the social and geopolitical alterations** represented symbolically by the design objects colors shapes and patterns.

Altogether as a metaphorical construction composed of multiple levels of stackable tables in diverse sizes creating monolithic pillar, imitating edifices from ancient history precisely the tower of Babel. In our case translating to a symbol of communication, solidarity, union and harmony between human beings and nations, the ropes represents help and hope, showing the importance of the social structure yet the interactive force of the individual as a main solidification to embrace an edifice, conversely how fragile and delicate can be if not associated together.

Unfortunately for the time being the message seems utopian in this world, as you mentioned, however we must keep on optimistic, highlight yet raise awareness and act whenever there is a chance at least through our own work.

Imaginary worlds are often at the center of your pieces. Where do you take inspiration from? It depends on the moment the object is created within, yet as I mentioned, the contradictions and contrasts of my City are my biggest influence not to mention exploring deeply my internal chaos, also studying the basic ideas of knowledge.

You are able to identify, through the simple outlines yet the incorporation of basics and mainly geometrical shapes in most of my design pieces, an architectural influence. Well, it comes from different art and architectural movements, to name few: Memphis, art deco, brutalism... I cherish extravagant/eclectic simplicity. Lately I seek exploring peace of mind, discovering the splendor of nature to pick

up new substances inspired of its beauty.

My aim as a story teller, besides being a designer, is to highlight on different matters in my own way through my design journey.

You also have a very strong connection to the digital world. In which ways does digital technology help you bring to life your visions? Definitely the integration of digital/virtual technologies have a big impact nowadays on art, yet are primordial and are taking over the reality sometimes, doesn't mean that we should stop working in the classical norms which I appreciate a lot and I even prefer. But in the field of visual effects, 3d, 4d cinema, even for augmented reality, implementing new technologies and tools is very important and helpful for the artists, which can **enhance the creative process towards innovative and unexplored paths**.

Digital tools provide an amazing opportunity for arts organizations to extend the impact of the arts on the social media and web, also as a tool to create and try out ideas during the process of creating an object. It helps us a lot pre-production to visualize the ultimate outcome that we seek for, but we should always be aware from negative risks or influences while working with these technologies, not by over using them, but keep on focusing on the emotional or dramatic aspect of the work and the personal expression and perception...

This is not the first year you are collaborating with 5VIE. What do you think are the common objectives between these two projects? First time I showcased at 5VIE its was in 2017 presenting "Wonderwood" and in 2018 presenting "Wake up Call" as part of Euroinnovators exhibitions at Palazzo SIAM; the third time it was on the digital platform showing AFTER AGO, and this collection got an exceptional success in 2020 until today, followed by "Flowing Fragments", "Size Matters" and "Il Viso del Mondo" in 2021.

All these years have proved how effective and successful our collaborations together are, they believed in my vision, knowing our objectives are **trust, harmony, communication, imagination**... yet the intention of creating **sensorial however emotional impact** through my design concepts and storytelling.

The East is a recurring theme in your works. Are there, in your opinion, some specific features of Lebanese design? From what's remaining of our architectural heritage, arches, mousharabieh and mandalun are most important elements, therefore as a Lebanese, I am concerned to reflect a dynamic representation of my city. Consequently, I include methodology related to my culture and rituals, starting by the lines, shapes, materials also by collaborating with craftsmen.

My concern is to keep integrating this Middle Eastern soul in the procedure of each of my products, these features which I define **sober, geometric, slightly ornamented, rhythmic, poetic and nostalgic**. I believe that one of my duties is to provide to our local craftsmen opportunities to preserve their existence...

As a narrator or a storyteller that's my approach to reflect and emphasize on my culture and civilization, **knowing preserving a heritage is definitely essential to the future of design**.

visit

5VIE Headquarters
Via Cesare Correnti, 14
Richard Yasmine - Woven Whispers

from 6 to 12 June
from 10.30 am to 8 pm

Domesticating the Cosmos

a chat with Patrizia Catalano

The absolute surface is the surface of the Cosmos itself. A cosmos that you can almost touch from the roof of the Hotel Ariston: can you tell us about the assonances of the HoperAperta exhibition with this particular location? The absolute surface, in the meaning specifically assigned to the term for the exhibitions in question, is understood as the relationship between time and memory, where time is the historically given dimension of a work, and memory is a value into which this work accrues.

In our project, **time and memory thus constitute the extreme fringes of that absolute surface** that can in some way be identified with the cosmos, where by cosmos we mean the infinite set of its simultaneously possible universes. These are the issues the invited participants set out to address; some have done so with great pertinence, others less closely but still with great respect for the proposed theme.

Yours is a collective work that starts from an architectural point of view to travel along liminal paths in the various spheres of creativity, generating hybrid and unprecedented solutions - how has this path evolved from the beginning of the HoperAperta project to today? We have examined the great tradition of European architecture, which has always relied on its own disciplinary practices alongside those that intersect in the definitions of artistic endeavor.

Only in recent times has this dialectic been placed in jeopardy, due to a professionalism that concentrates too fully on the technical, commercial and speculative aspects of architecture itself.

Therefore we wanted to **create a container**,

to give architects an opportunity to resume reflection on **the value of architecture as an artistic and authorial practice**, also involving figures from outside the world of design and architecture, in comparative juxtaposition.

The response has been very encouraging, and the roster has widened to include well-known professionals such as Rudy Ricciotti, Alessandro Melis and Alfonso Femia, to name just a few. But the story continues. At least we hope.

visit

Ariston Hotel / Terrace
Largo Carrobbio, 2
HoperAperta - La superficie assoluta.
Cosmologie domestiche

curated by Patrizia Catalano,
Martina Barberis Casagrande and
Benedetta Scarella

from 6 to 12 June
from 11 am to 9 pm

HoperAperta - La Superficie Assoluta; image: Anne-Sophie Oberkrome, LDTO - pl credits Oliver-Selim Boualam





Rooms Studio: Design for the Sacred

*Katerina Papanikolopoulos in conversation with
Nicolas Bellavance Lecompte*

Katerina's portrait by Petros Toufexis / Nicolas' portrait by Giorgos Sfakianakis

Nicolas Bellavance-Lecompte, the founder of Carwan Gallery, speaks with invited curator Katerina Papanikolopoulos on the occasion of Rooms Studio's *ROUTE-IN* commissioned by Athens Design Forum for 5VIE

Katerina Tbilisi-based Rooms Studio, helmed by Nata Janberidze and Keti Toloraia, are in the locus of the geography where they are making. Their evolution and power through origin is key. When I went to Paris to see Galerie Frank Elbaz's exhibition *The Wet Material*, I viewed the first iteration of "Sunday Bench". The idea for the SIAM courtyard installation, [entitled *ROUTE-IN*], was a means to explore Georgian architectural heritage across the vernacular while unveiling the visual culture adopted by the occupying powers.

What I proposed for 5VIE is a tactile reiteration of this historic melding of cultures from the proxy of ecclesiastical structures – at a time when **congregation, unity, and the public collective space are a necessity.**

Rooms had isolated this one element which was the pointed-arch window– or portal – [as many times it is also a door] and transformed it through the chosen materiality: the transition from brick to raw metal.

As an art historian specialized in Islamic and Medieval Art with a specific interest in the architecture of religious spaces, I had been in search of a design studio revitalizing these inherited forms into new dimensions.

Nicolas I totally agree with you... I also think they matured in a very intere-

sting way throughout the years. I first saw their work in 2017– the beginning of their international exposure in Milan. I must say they have a good eye and they know how to develop objects and to contextualize them within their projects.

As they are architects, they understand very well the sense of proportions, the impact in the space, the relation of the materials. Also, as you mentioned before, their inspiration reference is quite clear.

What strikes me the most and what I thought was fantastic for the Greek market, to bring them into the context of the future show in Athens, was their 'Orthodox' influence: there is something very...

KP Ecclesiastical!

NB Exactly..! Their inspiration which relates a lot to the Orthodox, let's say, 'aesthetic influence'. And that is why I thought it would be perfect for an upcoming show in Athens because they have this contemporary twist and vision, this hint of Orthodox influence in a way which I feel can look a bit heavy and old sometimes but yet fresh and simple. It is not easy to have this right balance I must say in the design world and they have this really unique identity for sure.

KP Rooms transforms heritage rather than adopting or reducing its impact – they are not bound by it. Athens, as you say, is perfect for a future exhibition of Rooms Studio with Carwan Gallery.

Perhaps it can begin a prototype for how one can work with these historical references in an uncharted way.

NB Not only the benches [shown through *ROUTE-IN*], but even the references to their different seating, per se, explorations – they have this 'throne' feel that you see when you visit some small churches...

KP Such as the priest's chair.

NB And the way they are articulated to get there... the narrowing of the shapes. This aesthetic is definitely very unique. And I am glad you had this idea to bring them for SIAM – I think it is fantastic.

KP Nicolas, one thing we can discuss is that in my original idea for the installation I envisioned it to be interactive – although now the audience is not able to sit on the pieces.

Perhaps the site's influence is even stronger if it is something you only view and do not interact with. There is **almost a restriction that makes it even more sensory** – it makes you speculate... what happens when you restrict someone from sitting on a chair?

NB It becomes a **bit more sacral** – we go back to the ecclesiastical theme one more time. You are not allowed to go in certain areas of the church normally so it becomes this observation that you are in front of the core – or of the abyss – or of the chapel.

KP It is the boundary –

NB ...you are not allowed to go in but you admire the beauty, different architectural elements, and ornamentation that are part of this room.

I think the same process can happen in the SIAM courtyard in a way with these objects. The people of Georgia are resilient and **ground that resilience in their cultural identity**–from their language to their architecture. Have you seen their calligraphy? Wow... It is a country that is part of the extended Silk Road... one of these countries from Eurasia that has so many influences and antique roots culturally. You can see this definitely in the work of Rooms.

KP Calligraphy plays a role in the visual identity of the church through existing manuscripts – even now, the cultu-



ROUTE-IN by Rooms Studio

re is deeply oriented towards religion so it is something that has not yet lost its origin or womb. The references many times are still 'alive'. That is something Rooms consistently goes back to – the other thing I wanted to speak about, from your perspective, is the use of the body in their work. The use of the human body, the figure within the inert objects... more evident in their previous DNA Archives collection.

NB Are you referring to the 'Mother Vessel'?

KP Yes, and the wooden 'King Size Sofa' with inlaid busts.

NB I agree, I like this strong identity – I don't like calling it a 'feminine' statement...

KP No, no, no – exactly...

NB But almost not even motherhood...! Femininity expressed in a way that is bold and proud – not revindicating in any way. It is just about **expression of femininity and its strength**.

KP Or... even **femininity as an origin point**. Often, Rooms Studio's work is spoken from this 'feminine' perspective and that is not always the root of what they are doing. I really hope that with these next shows we can give a more rounded dialogue about the studio.

NB I totally agree. Since you mention this... I am really pushing to have their show happen this year in Polidefkous as we would close our yearly cycle through having four female-led exhibitions... I like this statement for the gallery.

There is also a "fil rouge" between all of them – they all have this very bold and unique identity in the way they express themselves. One more time, this idea of femininity and self-awareness.

KP Without fear...

One thing I always admire is how the Greek painter Yannis Tzarouchis was not afraid to share his references. It astounded me... when I first saw the installation I could see where it was stemming from... although they were not afraid to share the exact churches where they were pulling their archives from.

This diluted fear of contribution - a lot of designers do not want to share while Rooms is very charismatically open.

NB Yes, their awareness... it is a key word definitely...

visit

5VIE Headquarters
SIAM - Via Santa Marta, 18
Athens Design Forum presents
ROUTE-IN by Rooms Studio

from 6 to 12 June
from 10.30 am to 8 pm



Someone always has to throw Panic

Archizoom Associati & Poltronova

by Francesca Balena Arista

Archizoom Associati (Andrea Branzi, Gilberto Corretti, Massimo Morozzi, Paolo Deganello, Dario e Lucia Bartolini) are, together with the Superstudio group, the most important representatives of Italian radical design, an avant-garde movement that, between the mid-1960s and mid-1970s, became the spokesman for **profound instances of design renewal**, transformed into a tool for critical analysis of consumer society.

In December 1966, Archizoom and Superstudio, recently graduated, organised the *Superarchitecture* exhibition in Pistoia. This exhibition was a true germinal moment: it was inspired by **the atmosphere of the first discotheques, the music of the Beatles and the Rolling Stones, and English pop art**. From the prototypes displayed in the exhibition, the Sofò sofa and Passiflora lamp by Superstudio, and the Superonda sofa by Archizoom, objects that contribute to **the definition of a new domestic landscape**, were born, thanks to the encounter with the company Poltronova.

Poltronova thus becomes **'the Radical Factory'**, as Branzi called it: a company that, under the artistic direction of Ettore Sottsass, produces the objects of Archizoom and Superstudio, which were designed **to subvert bourgeois living**, as well as the powerful experiments of Sottsass himself.

In his book *Una Generazione Esagerata. Dai radical italiani alla crisi della globalizzazione*, Branzi explains how "Superarchitecture had the effect of a spark" - and in a short time in Florence there went into action UFO, Zziggurat, 9999, Remo Buti, Gianni Pettena...

In the Monographs published by Centro Studi Poltronova, archive documents intertwine with interviews with the protagonists, called upon to reflect on the value of their work today. Paolo Deganello explains how in radical design there is "that other domestic landscape that had the same aggressiveness that was found in those years in the squares, during demonstrations, in student protests".

To present the Superonda today with the Farfalla decoration, designed by Archizoom for Poltronova in 1967 as a reinterpretation in a pop key (in the manner of Roy Lichtenstein) of the traditional floral decoration, underlines the beginnings of this group's work.

When the **'Generazione Esagerata'** of radicals was not yet mature, but was taking its first steps, supported by Sottsass who wrote in *Domus*: 'I am very happy to be the one to talk about our friends Archizoom and their products, since **their products seem to me to be very effective in throwing panic** amongst the people concerned [...] **Someone always has to throw panic if you want the sense of things to be continually revealed**'.

visit

5VIE Headquarters
Via Cesare Correnti, 14
Centro Studi Poltronova

from 6 to 12 June
from 10.30 am to 8 pm



Botanical Banquet

by Astrid Luglio for Erbert

portrait image by Sirio Vanelli

“Botanical Banquet” is a collection of both baked and glazed ceramics, assembled together in scenographic compositions, made in collaboration with the craftsmen of the Vecchia Lodi artistic ceramics. In this collection, the culinary and botanical elements create a landscape of soft, albino colours that interact with the raw material of the Erbert store in Piazza Quasimodo, visually telling its preciousness.

A totem pole stands in the Erbert atrium, on which fruit and vegetables dominate as in a **contemporary still life painting**: fennels, radicchios, tomatoes, asparagus, leeks, courgettes, all indispensable in the ages as spontaneous gifts of the earth. Peaches, lemons, citrons, that were considered divine because, growing on trees, they came closer to the gods.

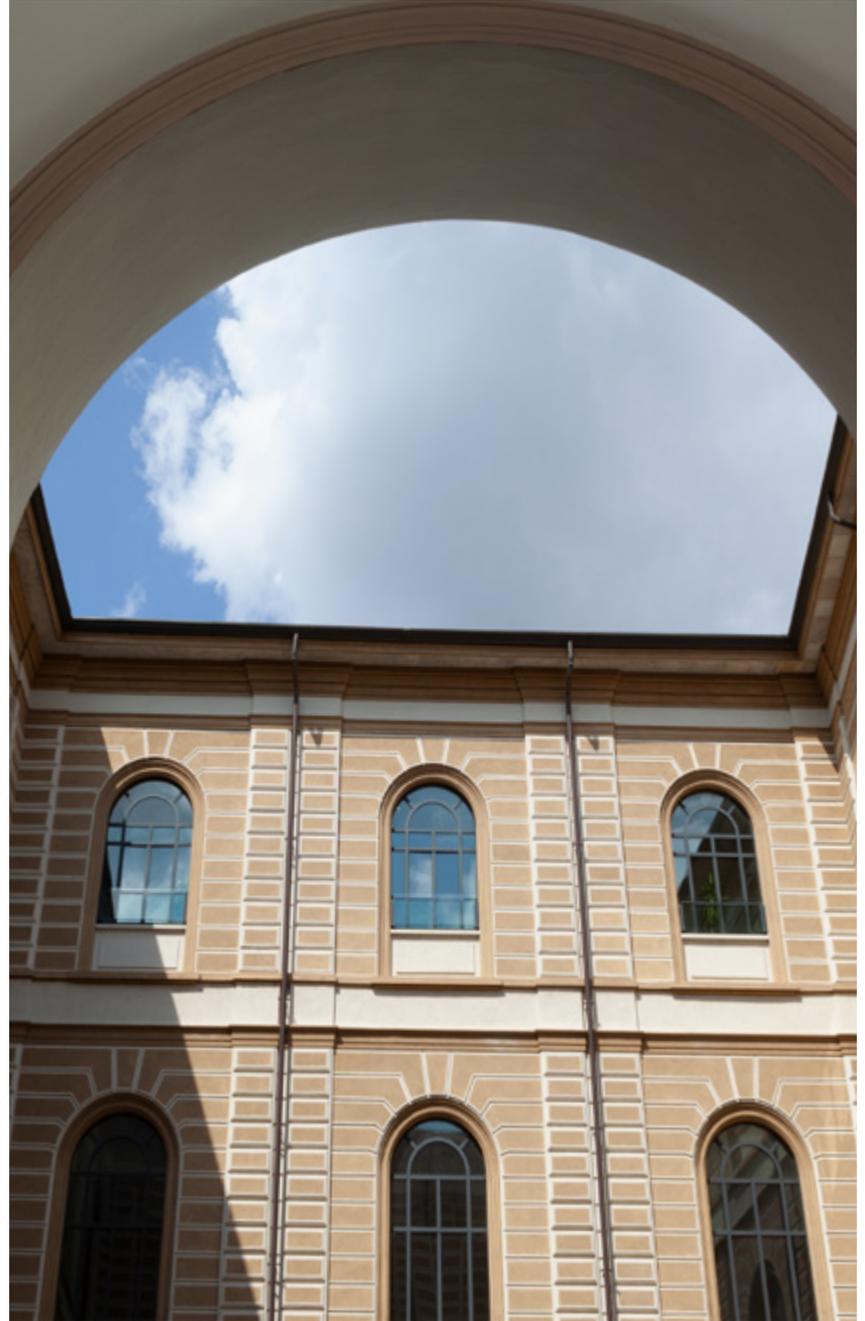
For the Pythagoreans in the ancient Greece, as well as in Orphism, **the link with natural food seemed to presage today's urgent need for awareness about the provenance and quality of what we eat.**

“Botanical Banquet” is a tribute to that ancient yet contemporary attitude, in which ephemeral sculptures adorn the table and dialogue with Erbert's space and vision.

📍 visit

Erbert - P.zza Salvatore Quasimodo, 2
Astrid Luglio for Erbert
Botanical Banquet

from 6 to 12 June





The Art of Crystallizing Emotions

a chat with Giopato & Coombes

portrait image by Jon Bronxl

How was Giopato & Coombes born? After years of designing for other design studios, in 2006 we decided to open our studio together. In 2014 **it was time to go off the beaten track** and we launched our first independent collection with the Giopato & Coombes brand, in the lighting industry.

At that point, we found ourselves not only designing but also developing, prototyping, and producing our own ideas and creations. We wanted a stronger connection with the final user, more freedom and control over the products, and first of all, ensuring the respect of the idea aligned with the product quality.

It was an unbelievable time which saw us open a huge can of worms!

What does design mean to you?

For us design means a connection between heart and mind, that's why we chose the lighting. A lamp doesn't just light up space: for us, it is a creation that can evoke an emotion thanks to its intangible component, the light.

What we love to do with our projects is **to light up the world with wonder**, helping to create a living space that arouses an emotional impact, full of wonder and magic.

We believe that light can awaken dreams, crystallizing time if only for a moment and we want to bring this phenomenon into living spaces.

This is the Supernatural Daydream, our motto.



Giopato & Coombes, Machwa ring chandelier

What does inspire you as designers? As we wander around the streets of London or Venice, or even in our past, there are special moments that make a strong emotional impact upon us. We connect them to certain lighting conditions, like when we were walking along the South Bank surrounded by hundreds of soap bubbles, and we tried to catch them like in the dreams of B.F.G by Roald Dahl. What inspires us when designing is the emotional connection, creating something that activates an emotion, a memory, to trigger a hidden sense of wonder. **Emotions and inspirations are dragged towards the physical state by crystallizing them with noble materials**, like a counterbalance between material and light waves. It is joining sculpture to experimentation into the light phenomenon.

What do you present during the MDW 2022? Tell us about your project: how and why did it start? Our project for MDW 2022 is *Maehwa*, named after the Korean word for “plum blossom”. It draws inspiration from a moment we experienced when we were in a park in Seoul. It was April 2020, a deeply uncertain time early in the pandemic and we found ourselves in the midst of an emotional turmoil. **And then, for a moment we remained suspended.** In a park, people of all ages, together with us, were turning their heads up to gaze at the plum blossoms waiting for them to vibrate in the breeze.

At that time we realized how each of us has experienced, in our lifetime, a sensation that words cannot grasp. It's when we hold our breath lost in a whirlwind of events, and suddenly, we perceive an inner calm, born from a pure connection with nature. In the natural inspiration, the leafy branches laden with blossoms were filling the space creating their own composition, and this guided us in designing the compositional structure of the *Maehwa* collection.

The project develops on the relationship

between nature and abstraction, searching for a compositional balance between the elements, as floral clusters, playing with extension and presence across space. *Maehwa* will be at the center of the site-specific installation *Into the Bloom* in our Gallery, evoking that moment of wonder.

Which values connect you with 5VIE? Why did you choose this district? We love the 5VIE because it puts forward the freedom to experiment, as well as designers' independence, something we identify with. This is why we have chosen this district to open our permanent exhibition space, the Giopato & Coombes Gallery in via san Maurilio 19. Here we display our projects through site-specific installations or exhibitions where creativity is at the center of the scene. And let's not forget that here you can find the heart of the Milan Design Week atmosphere!

Do your products share some features with art design? Our creations can overcome time passing because they evoke a daydream. This is what drives us when we research technological solutions, **to bring forth the sculptural intelligence approach**, especially in custom-made projects. In our creations, the use of glass and innovative materials, for example, fiberglass infused with marble dust, are combined with the study of light behavior to arouse a sense of wonder in the eyes of people. Thus, the lamp becomes a unique piece of art and at the same time maintains its function in the environment in which we live.

Where do you create and produce your projects? In Giopato & Coombes, everything is deeply connected to our territory in the Venice region and to our made-in-Italy philosophy. The heritage - with Murano glass, brass, and marble - can be enhanced through a design vision that puts forward research and technological innovation. **We love to keep the memory of the Venetian artisan expertise** that



Giopato & Coombes, Maehwa branch chandelier

remains over time and over generations and rediscover its value by merging with the most advanced lighting technology.

We thrive on this balance between past and future, human connection and heritage.

Our studio in Treviso also reflects this dimension. We work in an ancient Venetian Villa and walking around our studio, you can find experimental mock-ups, sketches, fragmented prototypes, tools testing the temperature of light, together with an eclectic mix of random objects collected on our journeys, which may become the inspiration for a new project.

In your opinion, what is the relation between handicraft and industrial production? Handicraft begins with deep knowledge and respect for the material, as the contact between man and matter is very direct and physical. There is always a practical exploration of the material, and this brings to face new challenges across the tradition. Industrial production begins with

a knowledge of technological processes and a desire for innovation, looking to the future.

As designers, we like to work on a bridge between these two areas, making the objects to dialogue through these two approaches.

visit

Giopato & Coombes Gallery
Via San Maurilio, 19
Into The Bloom

from 7 to 10 June: *from 10am to 9pm*
Saturday 11 June and Sunday 12 June:
from 10am to 7pm

Heirlooms, talismans and symbols

*a chat with Eda Akaltun and Mevce Ciraci,
co-founders of Ahu*

How was Ahu born? What is the vision behind it? During our many years in London together whilst studying at Central Saint Martins, we talked about creating objects together and sketched ideas, but nothing solidified back then.

After working on our respective careers and pathways for over 10 years, we decided to give making a furniture collection together a try. We wanted to combine our expertise in high end graphic art and furniture design, taking inspiration from the art, craft, history and mysticism of Asia Minor.

Our pieces are produced utilising the best local craftsmanship and durable materials, as **we envisioned our furniture to be modern heirlooms**, passed down from generation to generation.

For this Milano Design Week, you choose to present Ka'Ve, a series of coffee tables and the Keyf 02 Minibar. How did you manage to combine modern technology and traditional craftsmanship to create these unique pieces? The combination of technology and craftsmanship starts with Eda's artworks. She uses the **15th Century technique of Ebru** - known in the West as marbling- as a key part of her process and makes it a part of a broader digital composition and colouring process.

The fluid forms of these eye paintings determine the outlines of certain elements, such as the handles of the cabinets and the table forms. Blocks of wood get precisely machined after the 3D models and hand finished by our master carpenters.

The solid mahogany structure of the cabinets and minibars get treated with henna, which is a traditional method for bringing out the veins and giving the material its

smooth and silky final touch. For our printed surfaces we developed a hybrid method of advanced UV printing and high gloss finishing. The resulting surface has a glass like quality which brings out the depth of the artworks.

Amulets and superstitions are central elements in these works. What is the role of spirituality in your creative process? The vernacular tradition in Turkey, Greece and throughout Asia Minor of the evil eye bead as a protective talisman, stretches back centuries and pervades everyday life. It is central to people's lives, and **a symbol that holds immense power and meaning**. They are ubiquitous, but have also become disposable and perhaps lost some of their deeper meaning.

We wanted to **take something which has been commoditised and elevate it** into something unique and personal, reimagined in a contemporary way. We asked ourselves: 'How can we retain the symbolic meaning of these talismans - that of wellbeing, security and luck - while moving beyond its most common uses?', and the ideas behind our pieces emerged from there.

visit

5VIE Headquarters
SIAM - Via Santa Marta, 18
Ahu - Modern Heirlooms

from 6 to 10 June
from 10am to 8pm



Le FRENCH DESIGN

Voyage en Intérieur, Le French Art de Vivre

On the occasion of the 60th edition of the Salone del Mobile, Le FRENCH DESIGN – a platform promoting innovation in furniture and interior – presents the exhibition *Voyage en Intérieur, Le French Art de Vivre*, from 7 to 12 June, 2022, at the Institut français Milano. Whereas, from June 22 to July 20, 2022 there will be a second leg of the exhibition in Paris at le FRENCH DESIGN Gallery.

Voyage en Intérieur, Le French Art de Vivre presents in Milan a **selection of the most interesting creations self-produced by the designers** winners of the second edition of Le FRENCH DESIGN 100 award: furniture and objects that demonstrate the **renewed dynamism of the French context**, its exceptional creativity and the influence it has around the world thanks to the diversity of its users and admirers. The pieces on display emphasize the richness of French design in its realization, in the novelty of uses, sustainability, the many artisanal and industrial skills involved, alongside personalized or unique creations for hospitality, retail and residential sectors.

The exhibition in the spaces of the **Institut français Milano** brings in dialogue the design objects with some contemporary artworks chosen by **three important Milanese galleries** proposed by Isabelle Valembras-Dahirel, Art & Design Consultant - Monica De Cardenas, Antonia Jannone and Viasaterna.

The artworks presented highlight the historical ties between the French interior designers and the art of their time, stressing the uniqueness of these creations and placing them in the wake of a long tradition that began in the eighteenth century.

Every two years, since 2019, Le FRENCH DESIGN organizes **Le FRENCH DESIGN 100**, the only design award in France that enhances the international importance of French designers and interior designers. The award aims at selecting for each edition the 100 objects (furniture, decorations...) and spaces (hotels, shops, restaurants...) that best represent French design in the world.

Le FRENCH DESIGN 100 focuses on French creativity, including both the key figures in the national scene and the most interesting profiles of those who will be the stars of tomorrow, all sharing the ability to **express the essential values of French design** through their projects.

visit

Institut français Milano
c.so Magenta, 63
Voyage en Intérieur
Le French Art de Vivre

from 7 to 12 June
Wednesday 8 June: *vernissage*



Tiepolo: between reverence and rêverie

a chat with Palmalisa Zantedeschi

As a creative, you chose to work with marble. How does this material make you feel? The first answer that comes to my mind is: it makes me feel at home. It is an intense feeling that has accompanied me since I started doing this work, practically forever, I have known no other work. **My life is bound to stone** in a relationship of continuous exchange and amazement.

Yes, amazement, perhaps this is the exact term to describe what you feel when you discover this matter that has been created, transformed and regenerated over millions of years, through infinite macro-and micro-processes that perpetuate across geological eras. Difficult to estimate when the process began, because there is no certain date, the result of what we see today is a geological snapshot of 'now'. I wonder what drives man to search with enormous efforts and risks for the stone that is hidden in the most inaccessible areas of the earth? It is an attraction from which it is difficult to escape, **it is a physical and mental journey to discover the unknown**, where challenge and reverence alternate, generating the amazement that arises in the discovery of such beauty.

In Tiepolo, two antithetic elements as stone and silk are the main characters. What does this encounter represent in your poetic research? Stone is commonly considered a solid, inert material. At a closer look, it loses its apparent inanimate form and reveals that its inert nature is merely a convention. Working the stone is a continuous revelation where nothing is determined, each small gesture produces an unexpected result.

Tiepolo is born from the act of subtracting with delicacy through micro-workings

reminiscent of painting, where the Artist is Nature. The choice to combine silk came spontaneously, I chose Rubelli's silks for their soft and kindred colours, an empathic dialogue where the limit between the two materials seems to dissolve.

Decorative screen panels are traditional elements of Chinese and Japanese culture and are, as such, deeply entrenched in their spiritual imageries. How much symbolism can hide behind such an object? The screen panel as a domestic object has its origins in ancient China, and neighbouring Japan was influenced by the great Chinese Empire, absorbing its customs and techniques. Only in the late Middle Ages it arrived in Europe, which interpreted the screen as an element of division and intimacy in the vast rooms of the palaces. I love Japanese culture with its purity of form and rigour. From this I've created an object for everyday use, an artistic screen, with four very special panels, using Venetian silks, onyxes shaded in the surface processing **to make it indefinite where to find the physical limit**. From an aesthetic point of view, the stone screen cannot be replicated, there cannot be another Tiepolo as it is **a unique geological moment** in form and colour. From a metaphorical point of view, stone has always been a symbol of beauty and eternity, **a sort of universal glue** that binds apparently distant cultures.

visit

galleria Gilda Contemporary Art
Via San Maurilio, 14
Palmalisa Zantedeschi - Tiepolo screen panel

from 6 to 12 June



Tiepolo by Palmalisa Zantedeschi - ph. credit Carolina Zorzi

con il contributo di



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Pétiole Collection

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Design & Taste Experience

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Giulia Archimede
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Luciana Teixeira
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