

# INTERNT

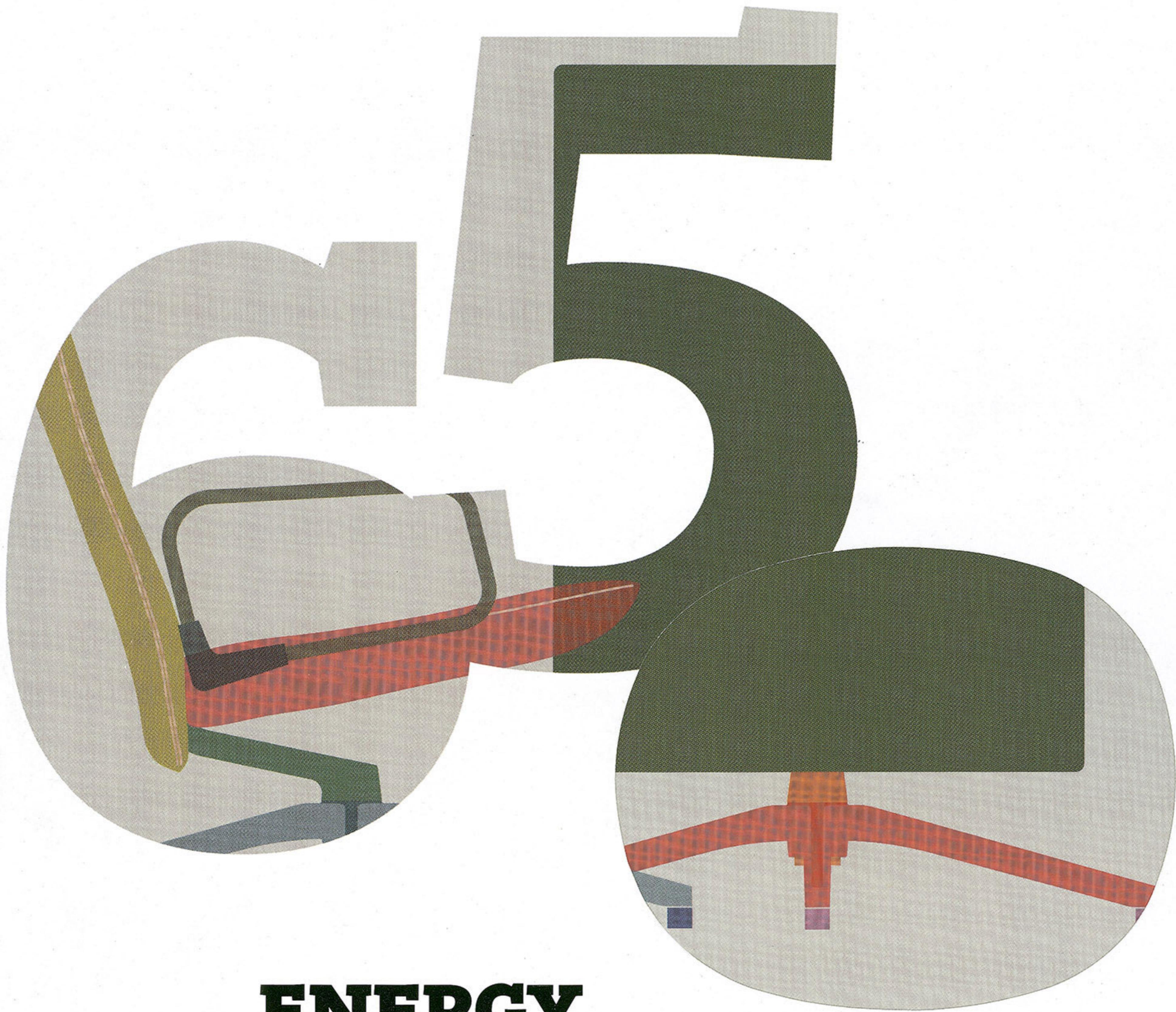
THE MAGAZINE OF INTERIORS  
AND CONTEMPORARY DESIGN

N°4 APRILE  
APRIL 2015

MENSILE ITALIA / MONTHLY ITALY € 8  
AT € 16,30 - BE € 15,10 - CA \$can 27 - CH Chf 20  
CT Chf 20 - DE € 20 - DK kr 145 - E € 15 - F € 15  
MC € 15 - UK £ 12,10 - PT € 15 - SE kr 160 - US \$ 28  
Poste Italiane SpA - Sped. in A.P.D.L. 353/03  
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 MONDADORI

# NEW



## ENERGY FOR CREATIVITY

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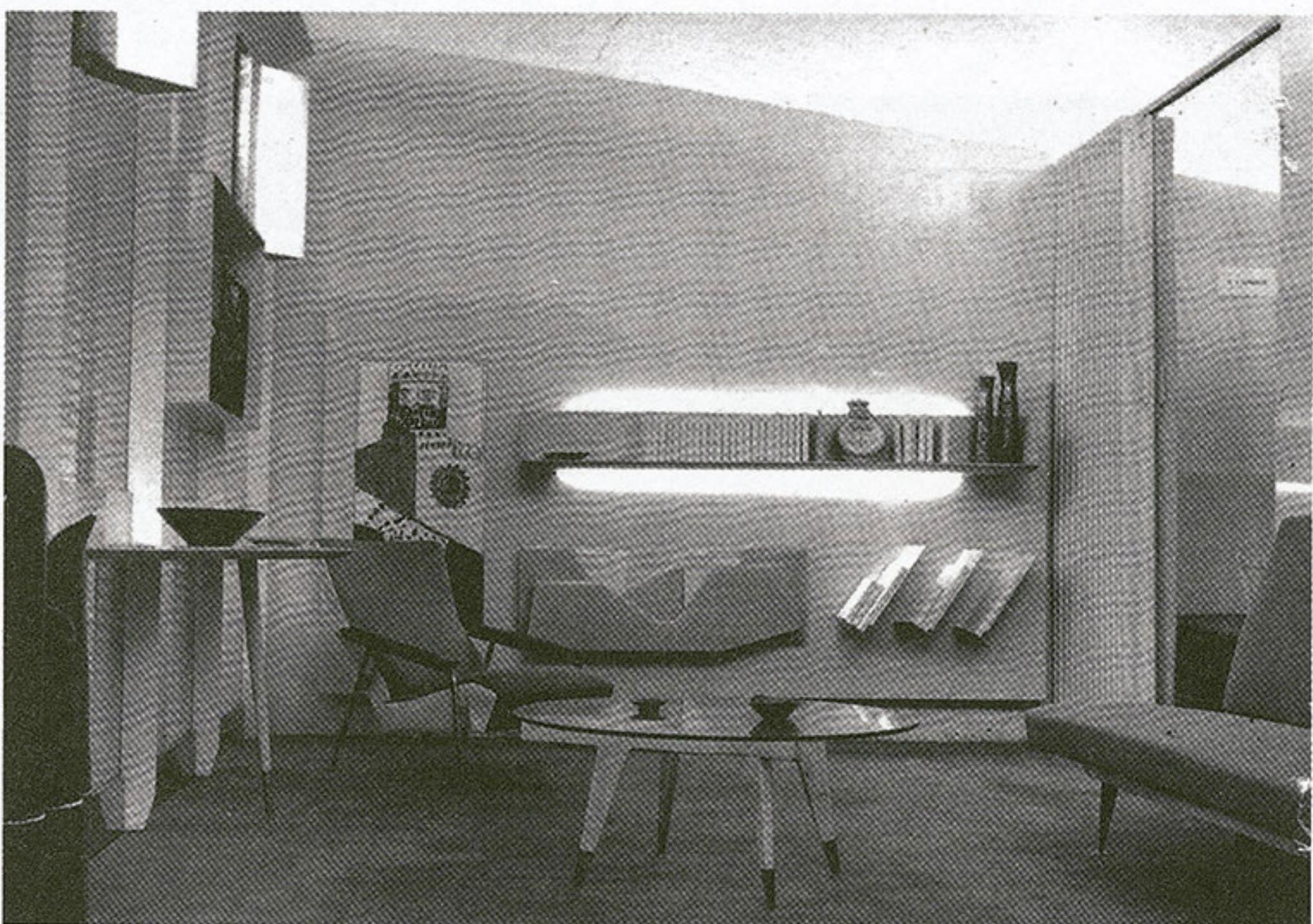
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## Inediti e riediti.

L'industria perpetua la lezione dei **maestri** del design e dell'architettura, tra letture filologiche, revisioni cromatiche e materiche, ottimizzazione produttiva.

Densità storica come **matrice culturale** e attualità tecnologica come medium temporale, sono i riferimenti per un **culto dell'icona** che non conosce flessioni

di Katrin Cossetta



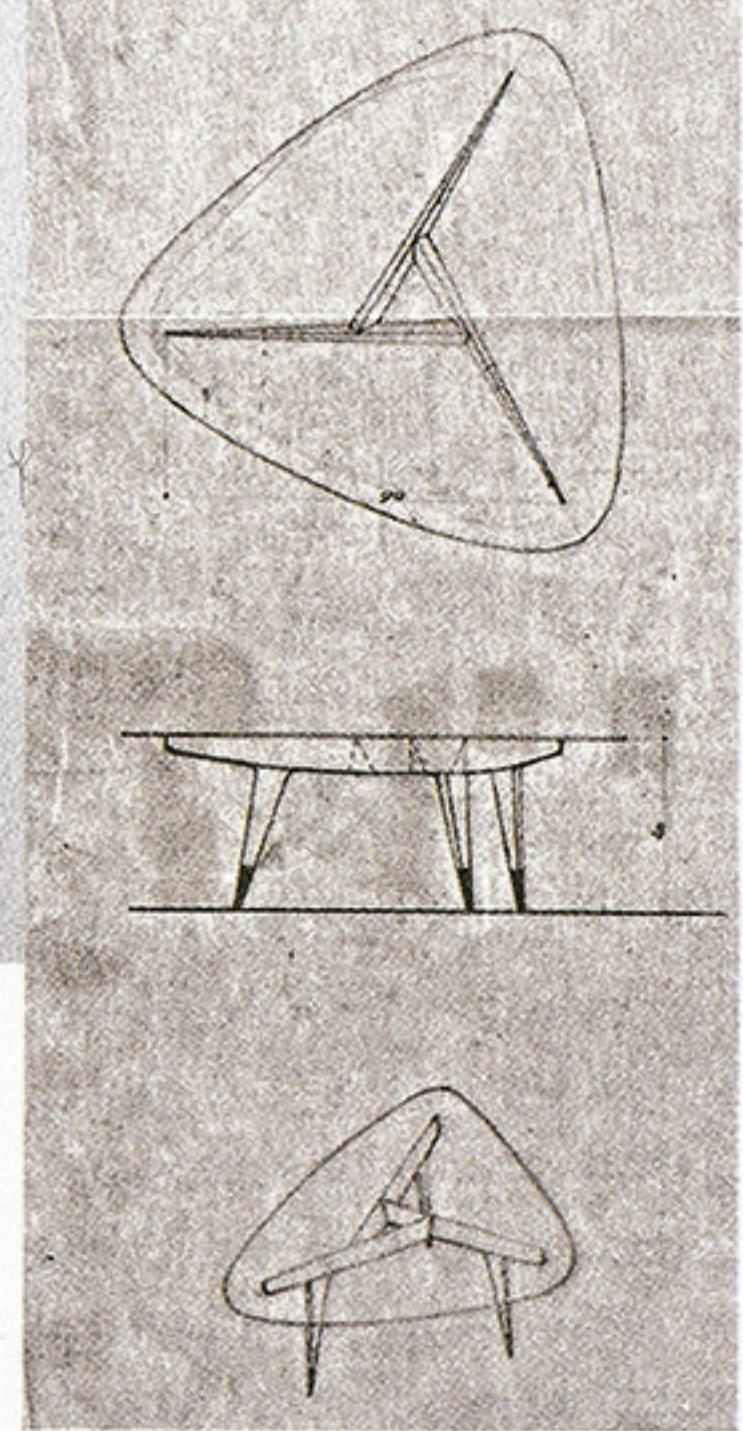
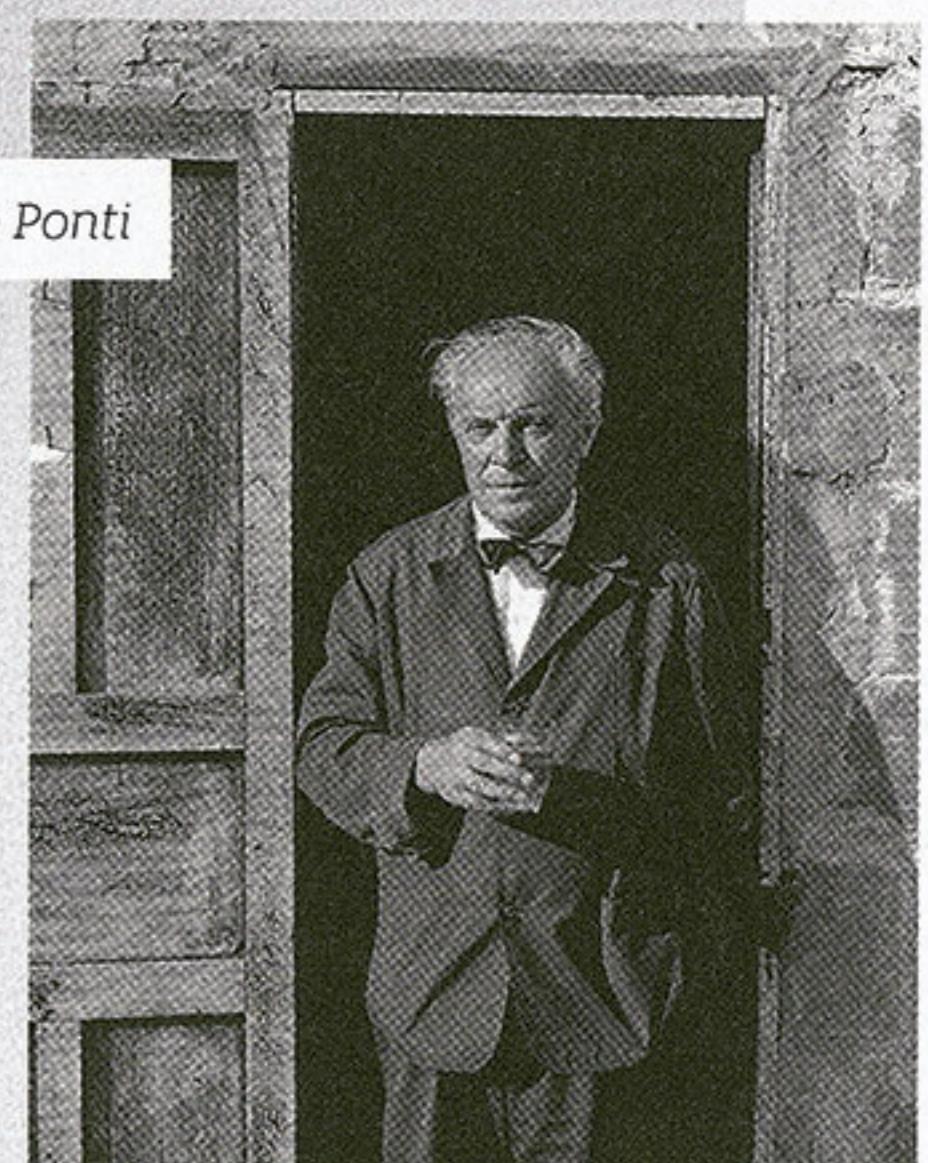
# PASSATO PROSSIMO

Il tavolino D.552.2 di Gio Ponti, originariamente disegnato con piano circolare (nell'ambientazione d'epoca, in alto), parte di una serie realizzata per l'azienda americana M. Singer&Sons, viene oggi proposto da **Molteni & C.** nella versione con piano triangolare. Prodotto in base a un disegno d'archivio, ha struttura in Palissandro Santos con puntale in ottone, top in cristallo extralight.



1956

Gio Ponti

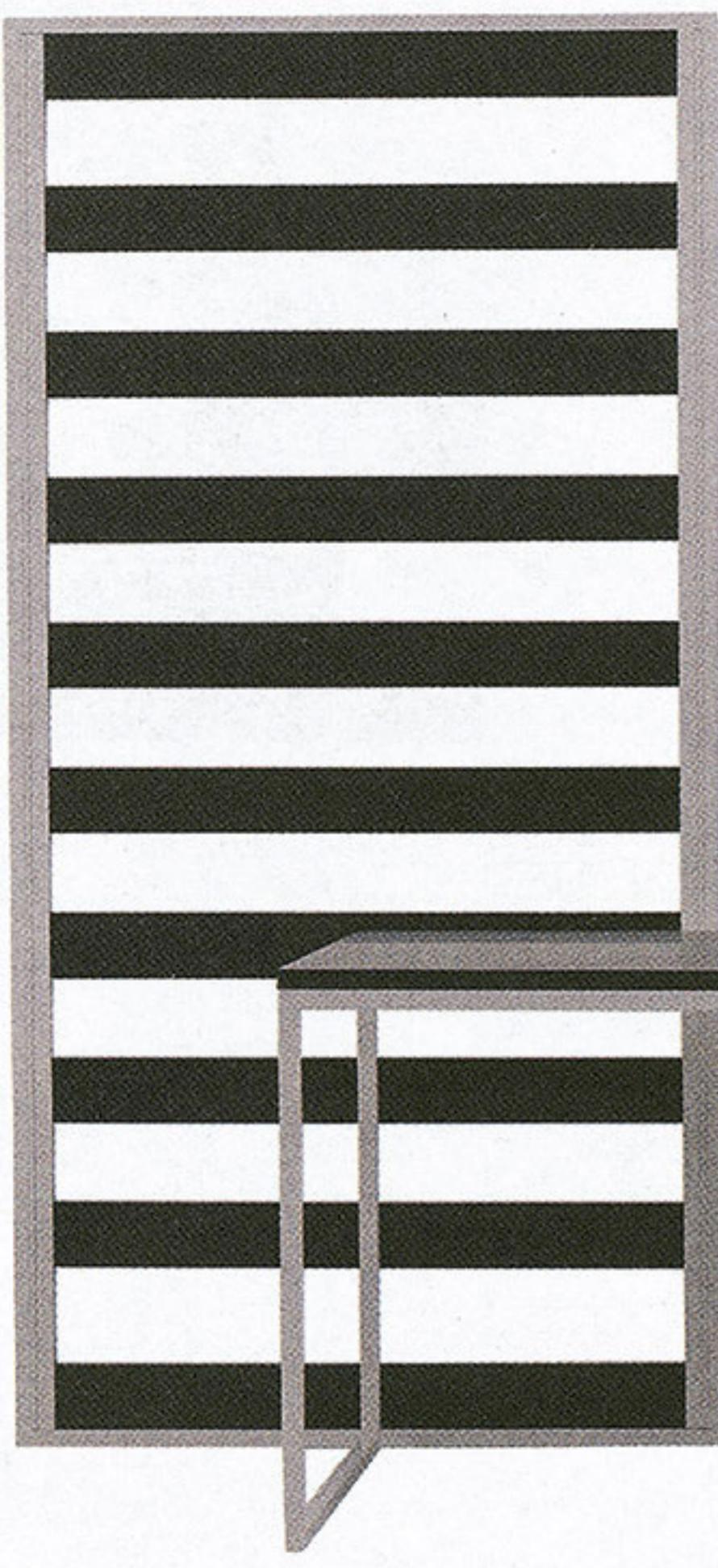


Daybed, noto anche come Modèle 118, disegnato da Pierre Paulin per Meubles TV (Thevenin et Vecchione) e oggi rimesso in produzione da **Ligne Roset**.

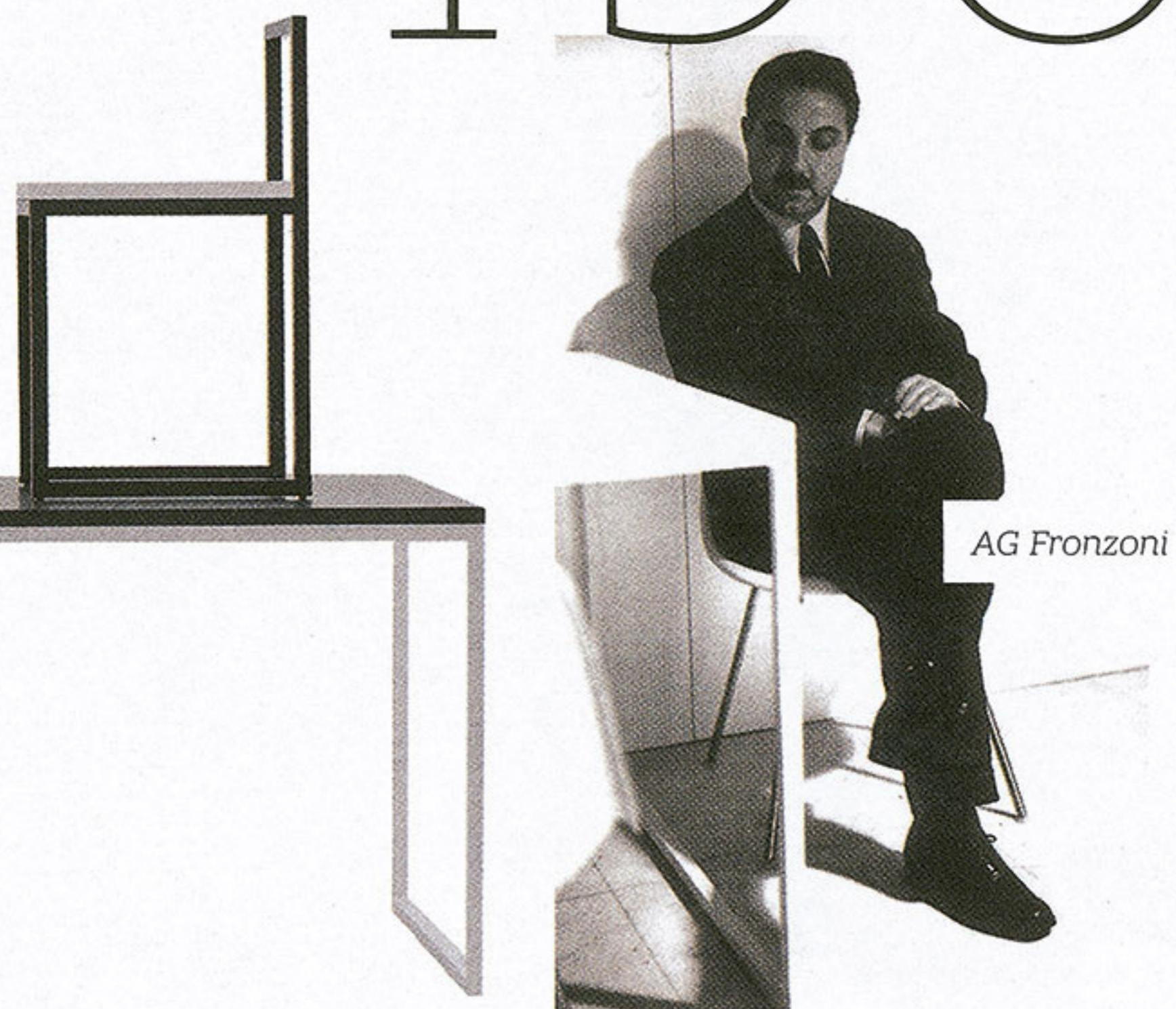
Spostando le cuscinature, avviene la trasformazione da divanetto a panca con tavolino integrato, a daybed. Struttura in faggio o noce americano massello.



**Cappellini**, per i 50 anni della Collezione '64 (composta da sedia, poltrona, tavoli alti e bassi, letto singolo e doppio) disegnata da AG Fronzoni e prodotta a partire dal 1997, ha proposto una anniversary edition. Si compone di 33 multipli per ogni elemento, giocati sulle diverse combinazioni nero/bianco tra strutture, sedute e piani. Nuova anche la versione del tavolo con struttura in acciaio inox e piano in marmo o frassino naturale.

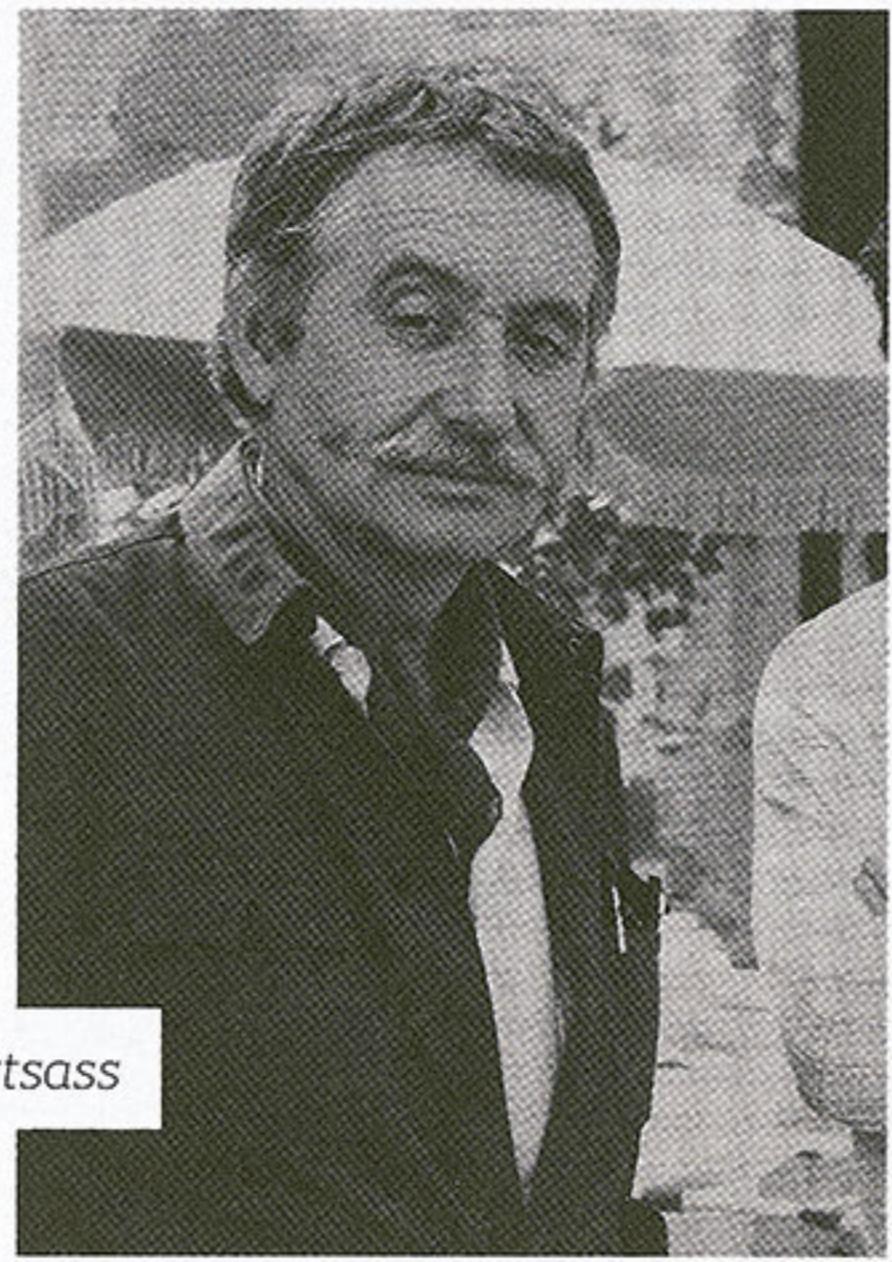


1964



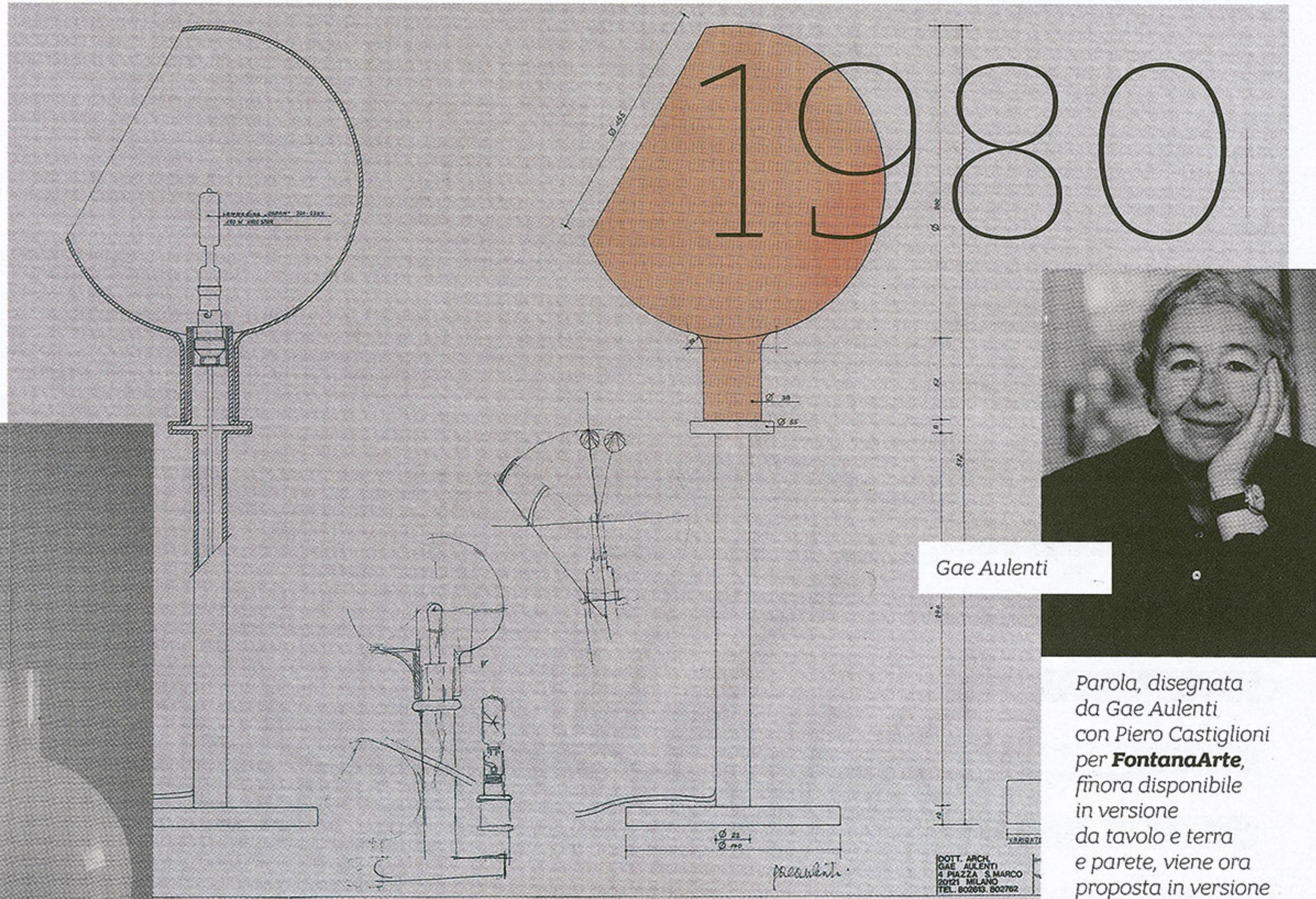
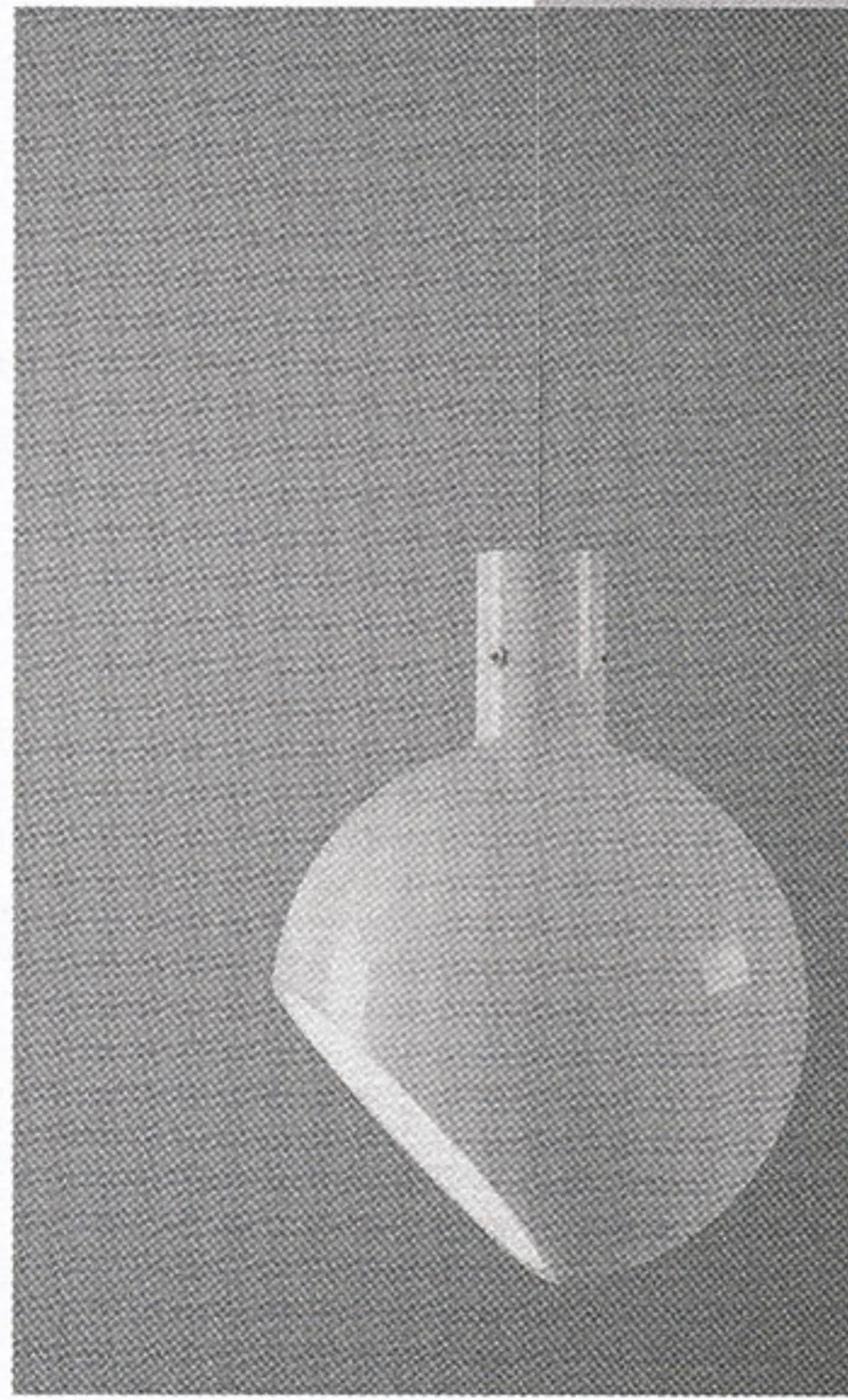
AG Fronzoni

# 1983



Ettore Sottsass

**Artemide** riedita Pausania, la celebre lampada ministeriale disegnata da Ettore Sottsass nel 1983, aggiornata in versione Led a luce bianca variabile. Corpo in resina nera, diffusore in metacrilato verde.



Gae Aulenti



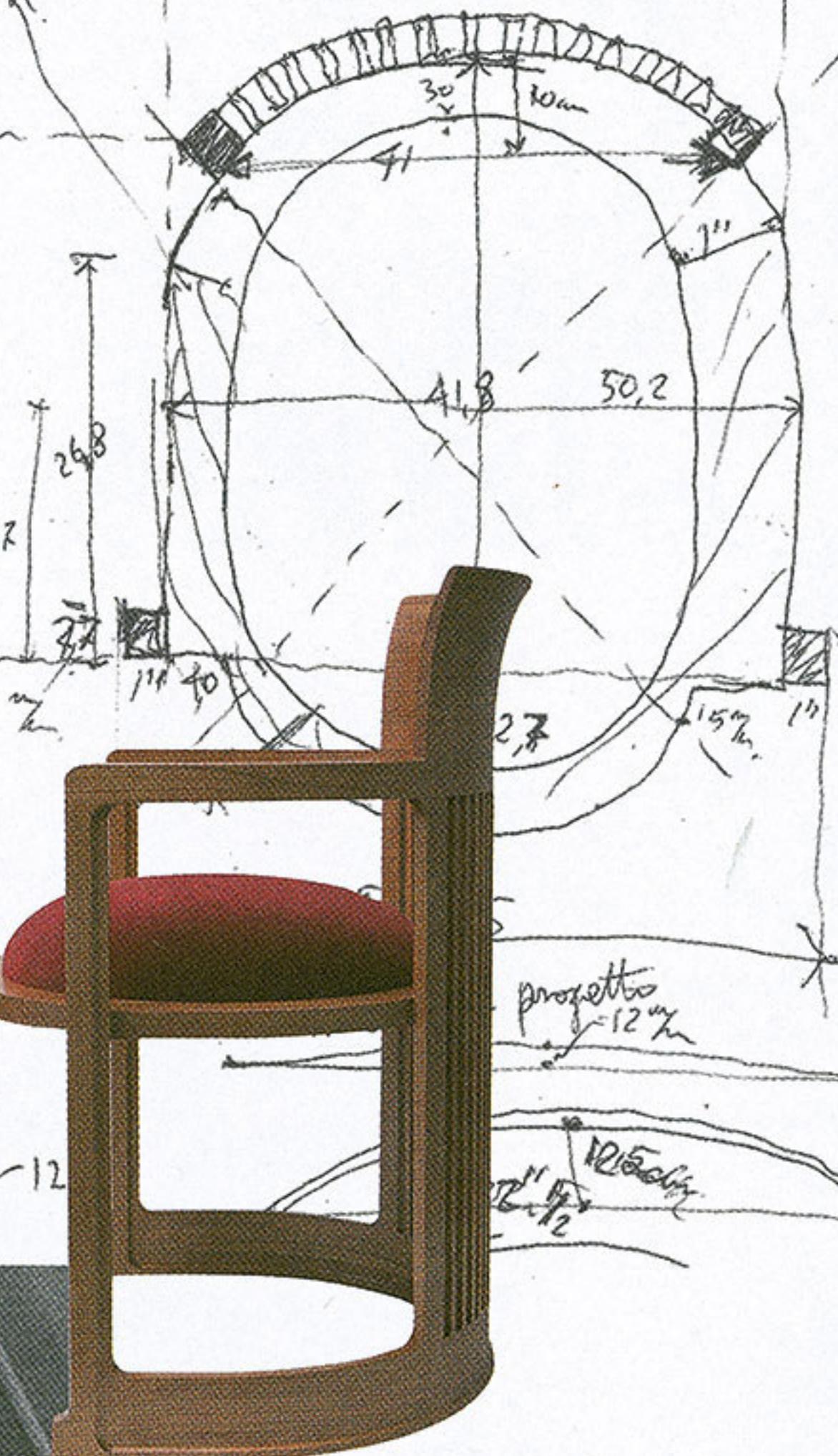
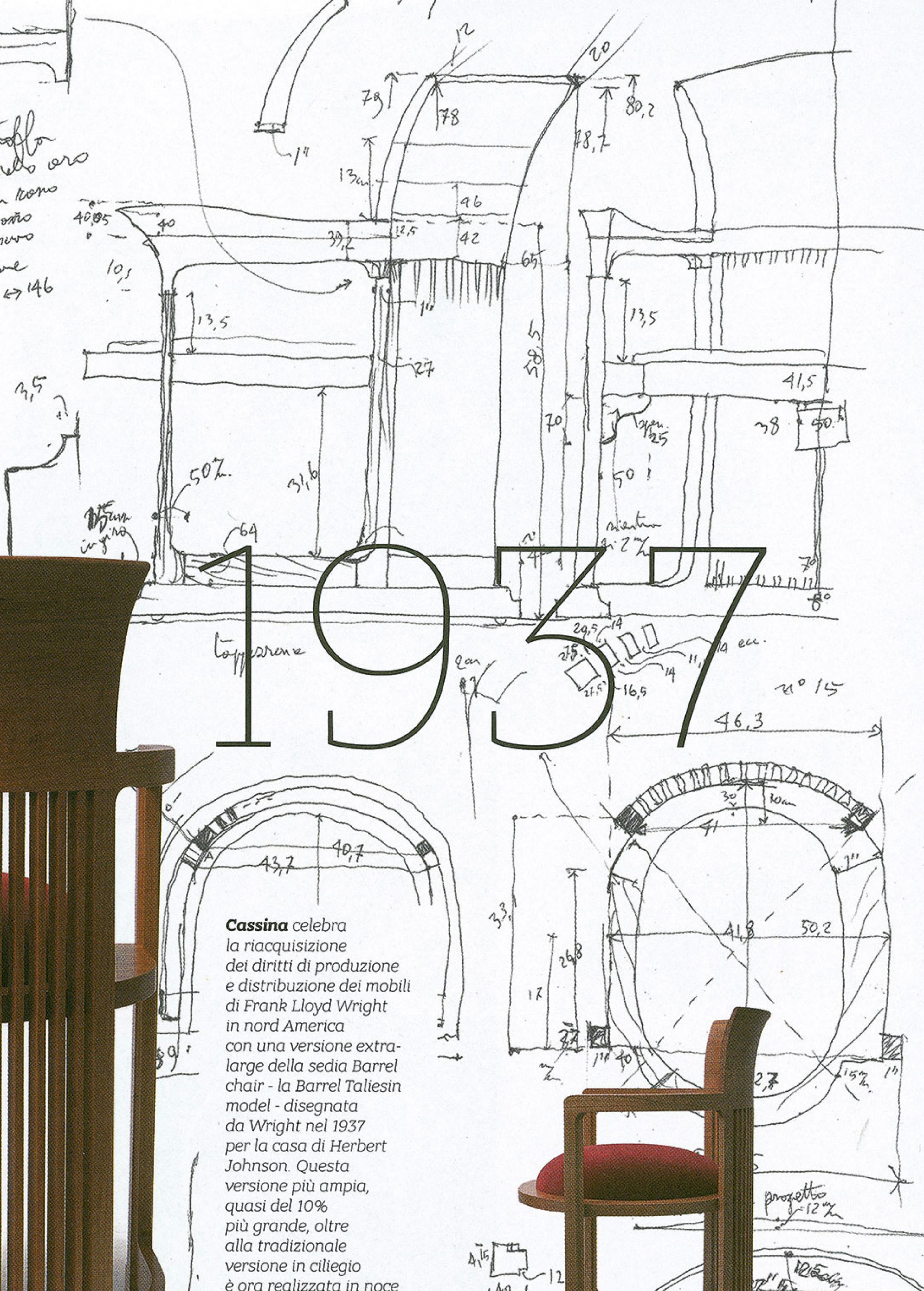
Parola, disegnata da Gae Aulenti con Piero Castiglioni per **FontanaArte**, finora disponibile in versione da tavolo e terra e parete, viene ora proposta in versione a sospensione, con fonte Led e diffusore in vetro soffiato opalino bianco.

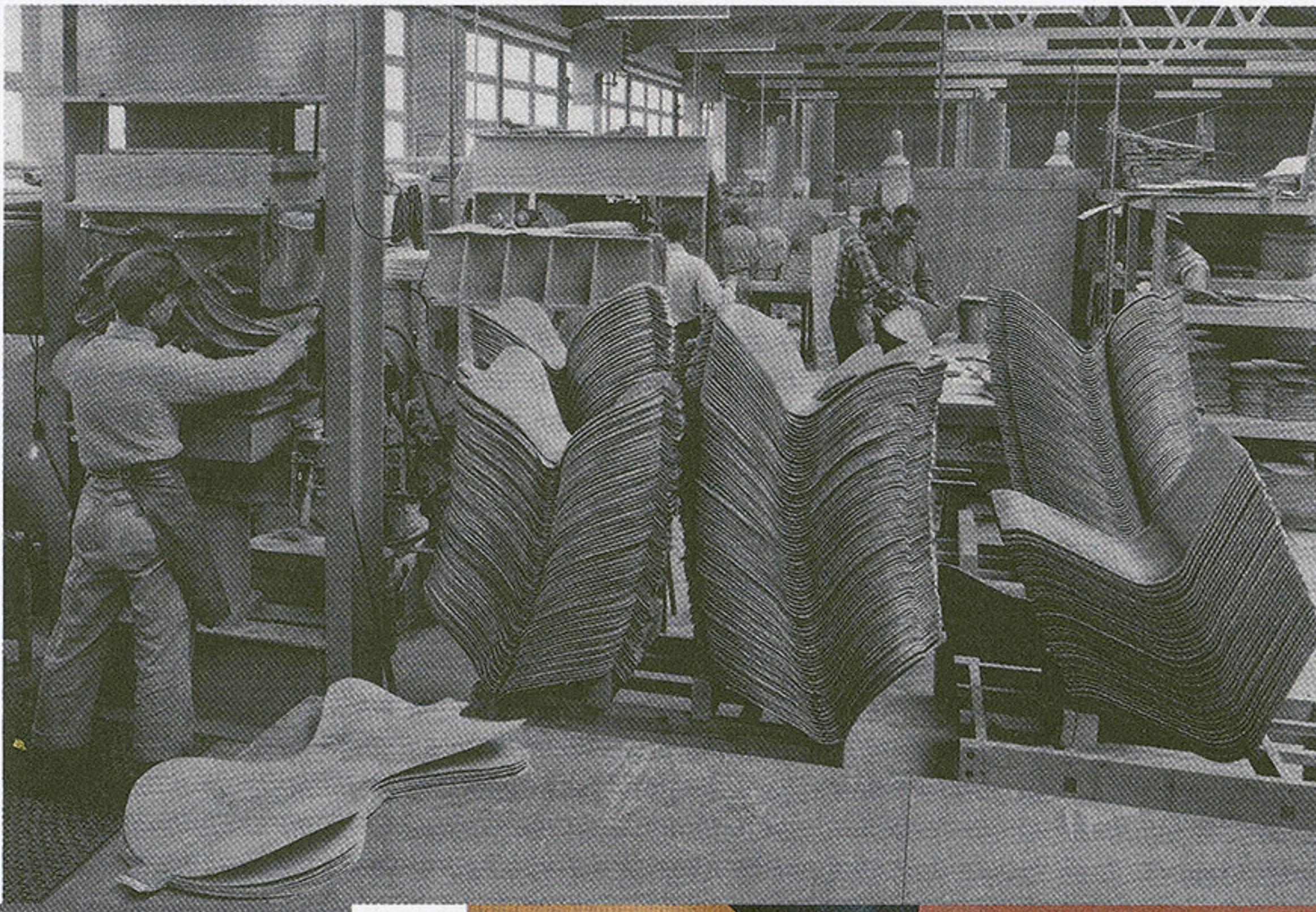


**Cassina** celebra la riacquisizione dei diritti di produzione e distribuzione dei mobili di Frank Lloyd Wright in nord America con una versione extra-large della sedia Barrel chair - la Barrel Taliesin model - disegnata da Wright nel 1937 per la casa di Herbert Johnson. Questa versione più ampia, quasi del 10% più grande, oltre alla tradizionale versione in ciliegio è ora realizzata in noce canaletto, ciliegio tinto noce, tinto nero o naturale.

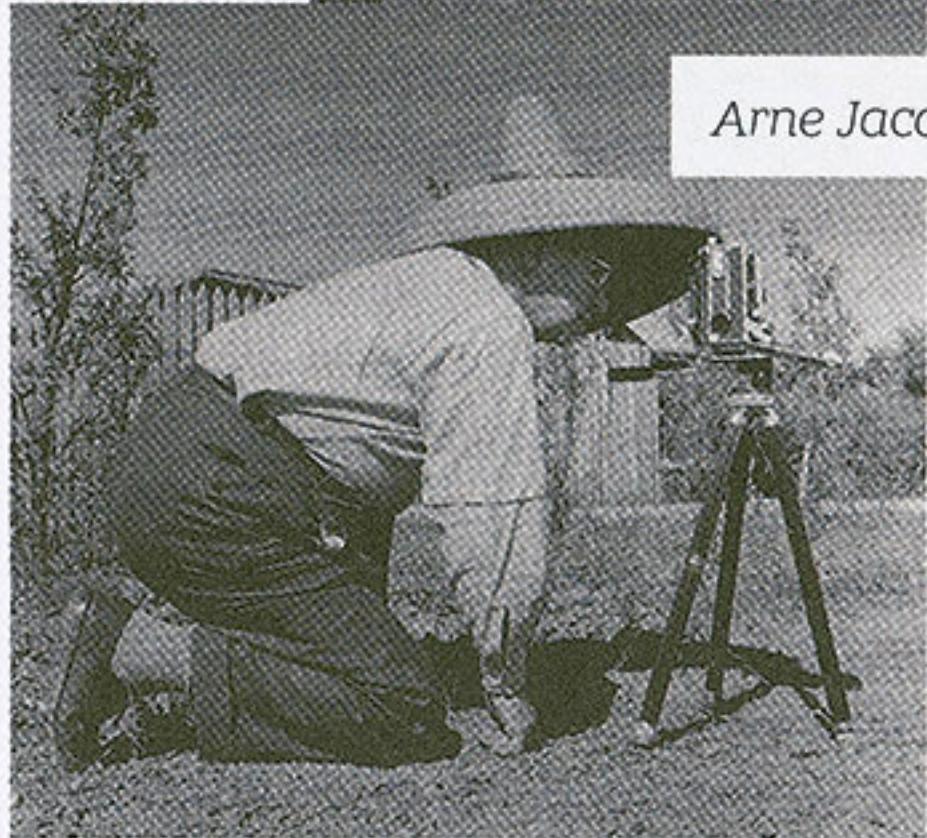


Frank Lloyd Wright





Per il suo 60° anniversario, l'iconica sedia Series 7 di Arne Jacobsen per **Fritz Hansen** si veste di nuovi colori. La sedia impilabile più venduta nella storia del design si presenta ora in nove inedite varianti cromatiche selezionate dall'artista danese Tal R. Nuova anche la versione monocromatica, con scocca e tubolare verniciato. A sinistra la produzione della Series 7 negli anni Cinquanta.



Arne Jacobsen



# 1929



Richard J. Neutra



AN EASY CHAIR FOR DR & MRS LOVELL  
TOP GRAIN COVHD UPHOLSTERY  
CROMPLATED STEEL FRAME  
OAK ARM RESTS.

*Richard J. Neutra*

L'azienda tedesca **VS** produce Neutra Furniture Collection, una esclusiva edizione di alcuni arredi disegnati da Richard J. Neutra per i suoi progetti californiani tra gli anni Venti e Quaranta.

Tra le riedizioni filologiche, realizzate con Dion Neutra, figlio del pioniere dell'International Style, Lovell Easy Chair Steel, disegnata per la Lovell Health House di Los Angeles nel 1929. Poltrona di influenza Bauhaus, ha struttura in tubolare cromato, rivestimento in pelle nera e braccioli in massello di quercia.



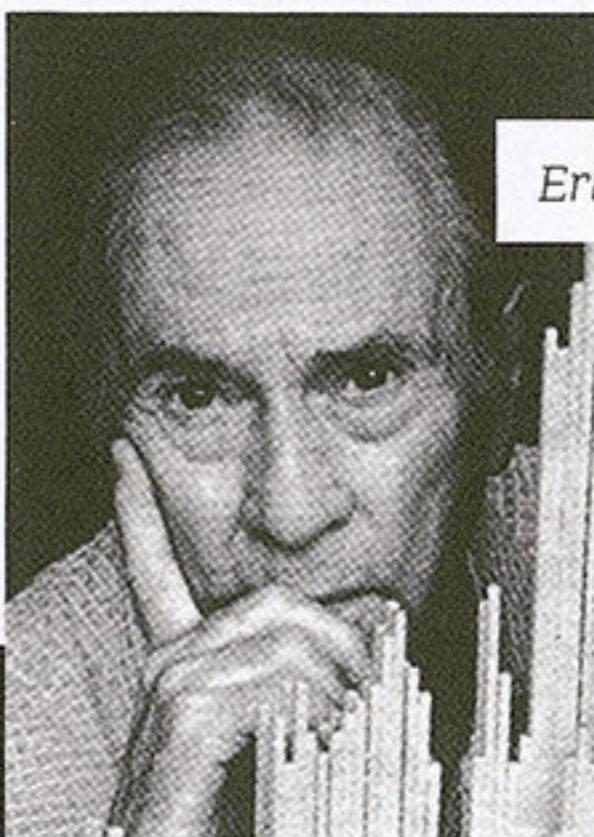
Hans Wegner

**Carl Hansen & Søn**, nel centenario della nascita di Hans Wegner mette in produzione nel 2014 la sedia CH88, finora esistente solo come prototipo. Oggi, a sessant'anni dal progetto originale, la sedia viene proposta in una nuova serie di colori desunti dalla palette cara al designer. Schienale in legno di faggio o quercia curvato a vapore, struttura in tubolare d'acciaio cromato o verniciato a polveri.



# 1955

La riedizione di **Arflex** della poltrona *Delfino* disegnata da Erberto Carboni conserva il mood anni Cinquanta nelle forme e nel rivestimento tartan, una tra le tante varianti tessili proposte. Realizzata con imbottitura in poliuretano espanso, ha piedini in acciaio verniciato nero o finitura color oro.



Erberto Carboni

1954



1970

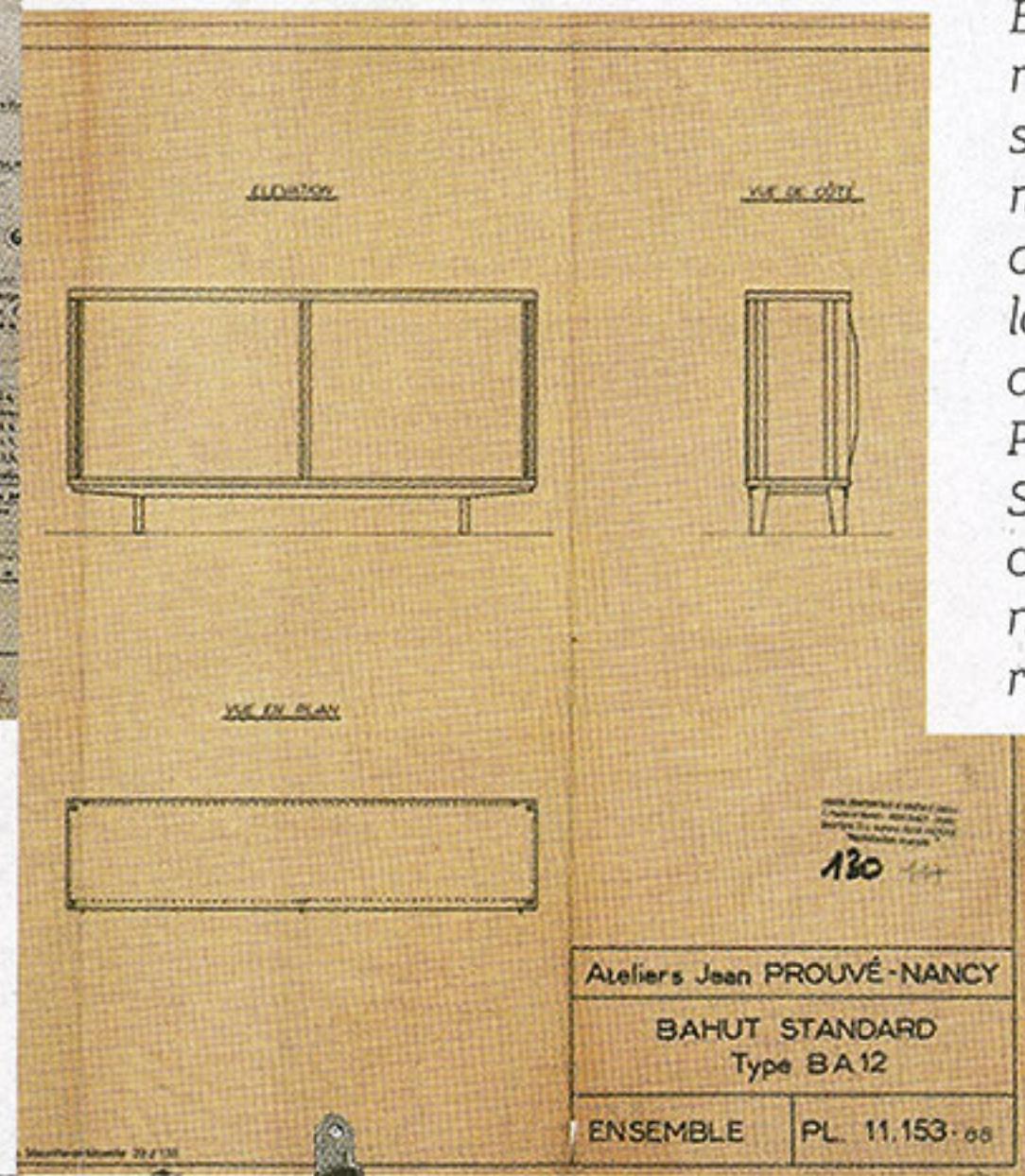
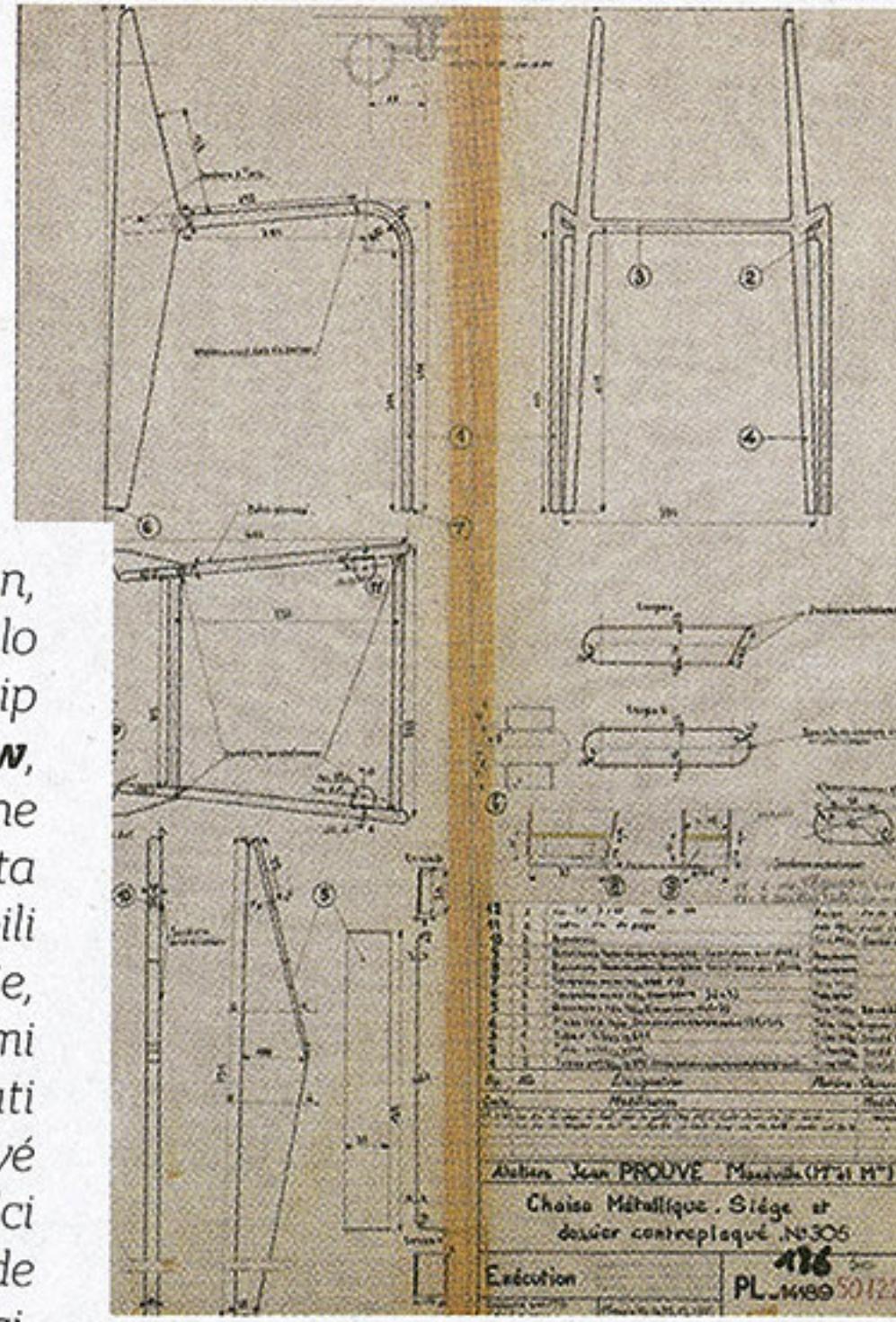
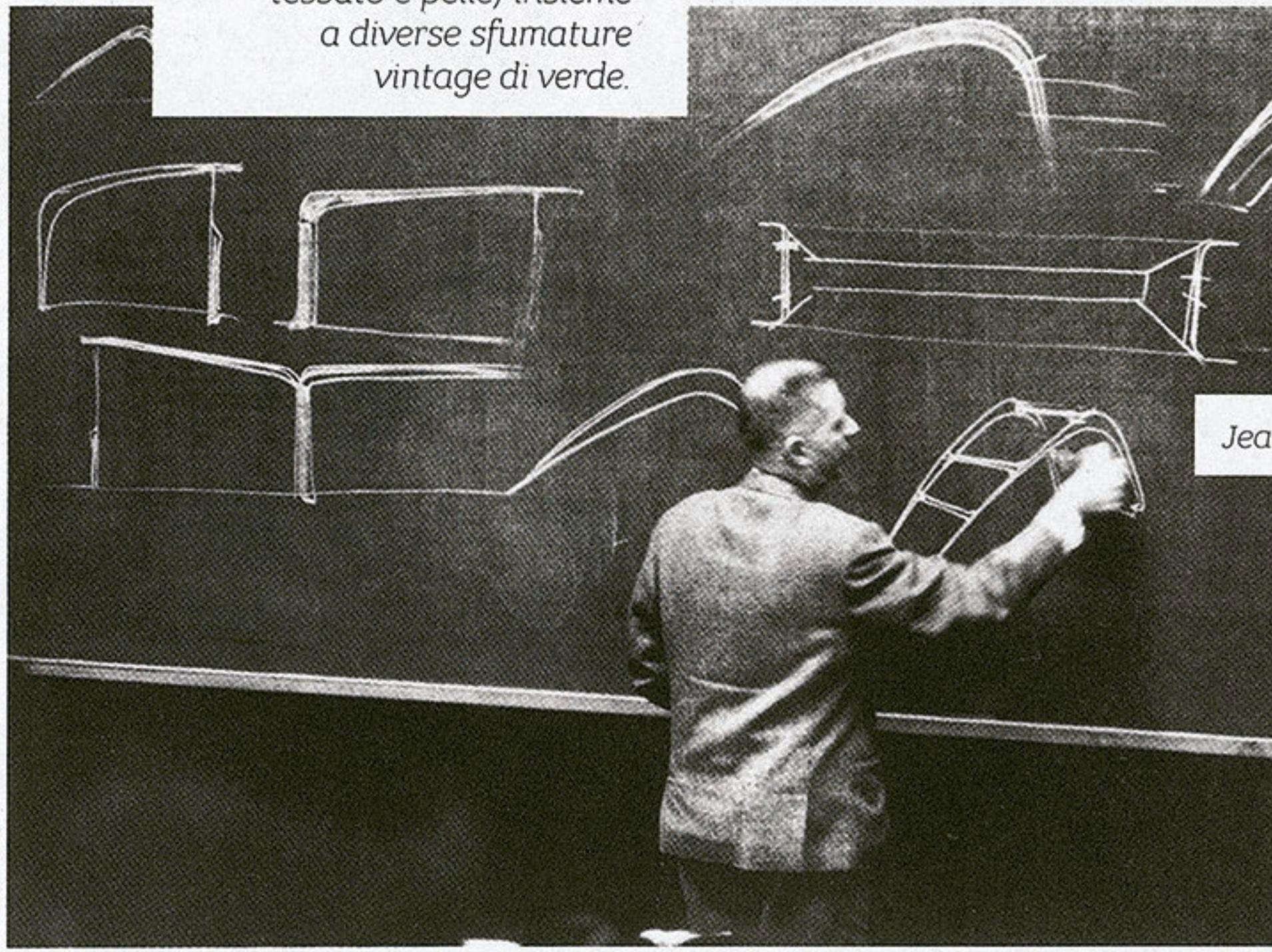


Gianfranco Frattini

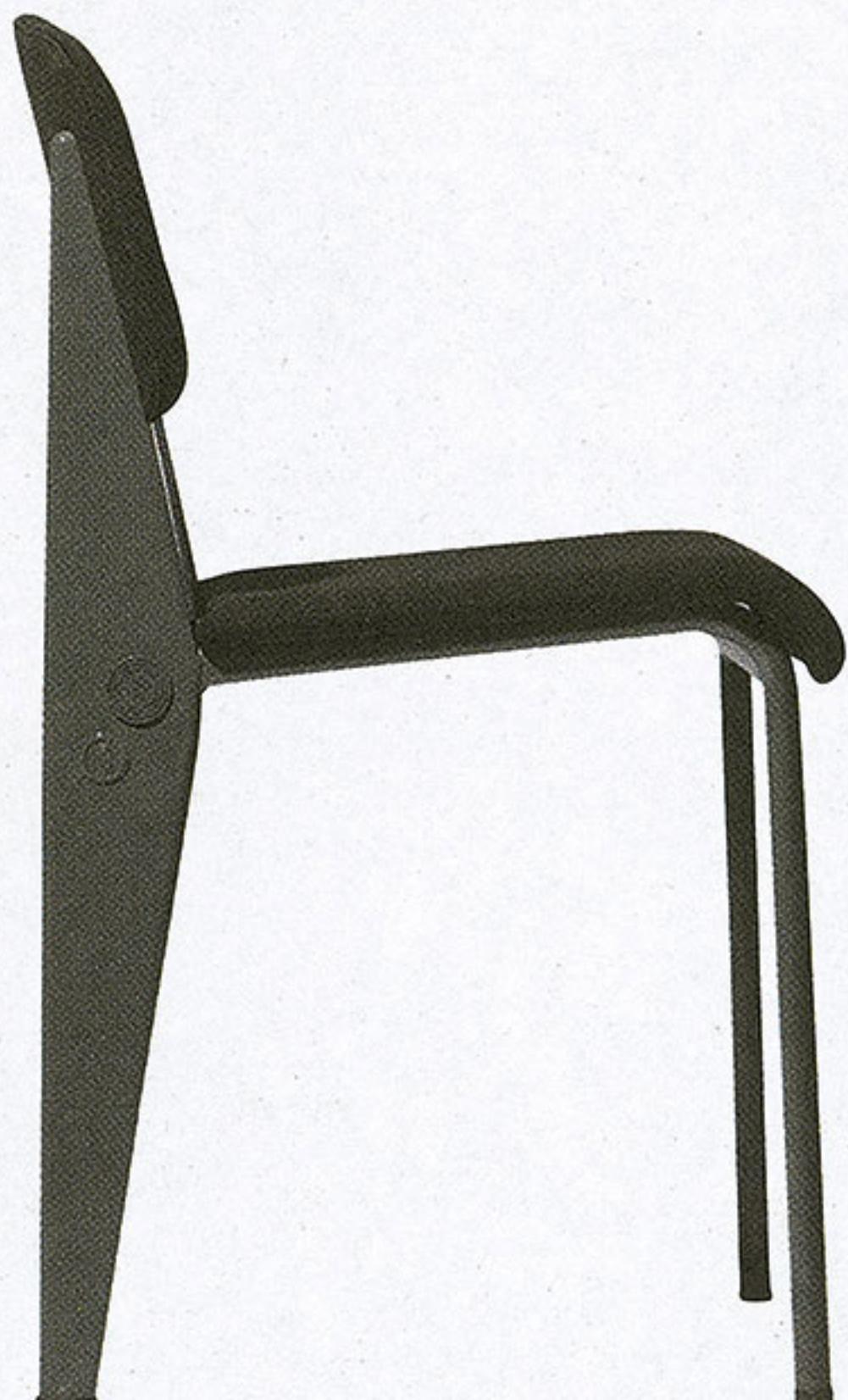
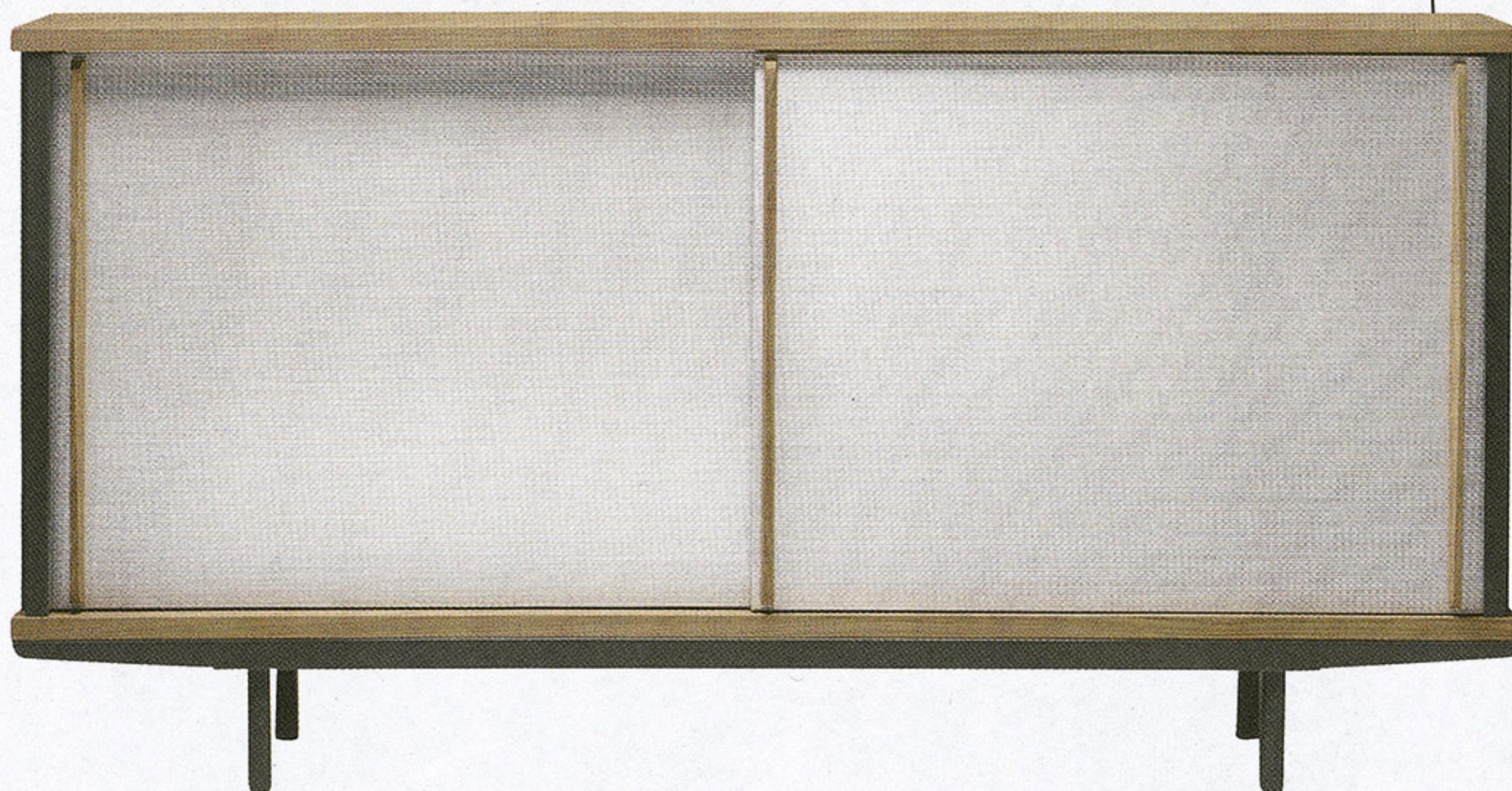
Prodotto negli anni Settanta da Cassina, il sistema di imbottiti Sesann di Gianfranco Frattini rinasce nella fedele riedizione di **Tacchini**. Le forme sinuose sono espresse da una imbottitura in poliuretano espanso, rivestita in pelle e circondata da una struttura architettonica in tubolare di acciaio (cromato o verniciato), che poggia sui piedini in legno di frassino.



Prouvé Raw Office Edition, secondo capitolo della partnership tra **Vitra** e **G-Star Raw**, è una collezione trasversale che riporta in vita una serie di mobili (tavoli, sedie, scrivanie, armadi) e sistemi di illuminazione progettati da Jean Prouvé negli anni '40 per gli uffici delle maggiori aziende industriali francesi. I dieci diversi progetti, autenticati da un'etichetta di edizione speciale, esplicitano la matrice industriale nei materiali (acciaio, legno massello, tessuto e pelle) insieme a diverse sfumature vintage di verde.



Tra i componenti della Prouvé Raw Office Edition, il mobile Bahut, disegnato nel 1951, con ante scorrevoli in lamiera metallica con motivo a diamante, la lampada orientabile a parete Petite Potence, la celebre Standard chair con seduta imbottita nella versione SR (siège rembourré).



HISTORICAL DENSITY AS THE *CULTURAL MATRIX*  
AND TECHNOLOGICAL ADVANCEMENT AS A TEMPORAL  
MEDIUM, REFERENCE POINTS FOR A *CULT OF THE ICON*  
THAT NEVER GOES OUT OF STYLE

**CAPTIONS:** page 114 The D.552.2 table by Gio Ponti, originally designed with a circular top (in the period setting, above), part of a series made for the American company M. Singer & Sons, now offered by **Molteni & C.** in the version with a triangular top. Based on archival drawings, it has a structure in Santos rosewood with brass tips, top in extralight glass. - page 115 Daybed, also known as Modèle 118, designed by Pierre Paulin for Meubles TV (Thevenin et Vecchione) and now back in production thanks to **Ligne Roset**. Moving the cushions, the unit is transformed from a small sofa to a bench with built-in table to a daybed. Structure in solid American walnut or beech. **Cappellini** proposes a special edition for the 50th anniversary of Collezione '64 (composed of a chair, an armchair, high and low tables, single and double beds) designed by AG Fronzoni. Composed of 33 multiples for each piece, based on different black-white combinations of the structures, seats and tops. The version of the table with stainless steel structure and top in marble or natural ash is also new. - page 116 **Artemide** reissues Pausania, the famous ministerial lamp designed by Ettore Sottsass in 1983, updated in an LED version with variable white light. Body in black resin, diffuser in green methacrylate. Parola designed by Gae Aulenti with Piero Castiglioni for **FontanaArte**, available until now in table, floor and wall versions, now comes in a suspension model with LED light source and diffuser in white opaline blown glass. - page 117 **Cassina** celebrates the reacquisition of production and distribution rights for the furniture of Frank Lloyd Wright in North America, with an extra-large version of the Barrel Chair - the Barrel Taliesin model - designed by Wright in 1937 for the home of Herbert Johnson. This version, almost 10% larger, and the traditional version in cherry, are now made in Canaletto walnut, or walnut-stained, black-stained and natural cherry. - page 118 For its 60th anniversary the iconic Series 7 chair by Arne Jacobsen for **Fritz Hansen** dresses up in new colors. The stackable chair most sold in the history of design now comes in nine original color variants selected by the Danish artist Tal R. The monochrome version with painted tubing and chassis is also new. Left, production of the Series 7 in the 1950s. - page 119 The German company **VS** produces the Neutra Furniture Collection, an exclusive edition of furnishings designed by Richard J. Neutra for his projects in California from the 1920s to the 1940s. Among the philological reissues done with Dion Neutra, son of the pioneer of the International Style, Lovell Easy Chair Steel, designed for the Lovell Health House in Los Angeles in 1929. An armchair influenced by the Bauhaus, with structure in chromium-plated tubing, black leather cover and solid oak armrests. **Carl Hansen & Søn**, for the centennial of the birth of Hans Wegner, started production in 2014 of the CH88 chair, previously existing only as a prototype. Today, 60 years after the original design, the chair comes in a new series of colors based on those most often used by the designer. Back in curved oak or beech, structure in steel tubing with chromium or powder paint finish. - page 120 The reissue from **Arflex** of the Delfino armchair designed by Erberto Carboni conserves its Fifties mood in the forms and the plaid cover, one of the many fabric options. Padded with expanded polyurethane, it has steel feet painted black, or with a gold finish. Produced by Cassina in the 1970s, the Sesann upholstered furniture system by Gianfranco Frattini comes back in a faithful reissue by **Tacchini**. The sinuous forms are made with expanded polyurethane filler, covered in leather and surrounded by an architectural structure in steel tubing (coated with chromium or painted), resting on ashwood feet. - page 121 Prouvé Raw Office Edition, the second chapter of the partnership between **Vitra** and **G-Star Raw**, is a versatile collection that brings back to life a series of pieces (tables, chairs, desks, wardrobes) and lighting systems designed by Jean Prouvé in the 1940s for the offices of leading French industrial companies. The ten different projects, of guaranteed authenticity thanks to a special edition label, display the industrial character of their materials (steel, solid wood, fabric and leather) thanks to various vintage shades of green. The pieces in the Prouvé Raw Office Edition include the Bahut cabinet designed in 1951, whose sliding door in sheet metal has a diamond motif, the Petite Potence adjustable wall lamp, the famous Standard Chair with padded seat in the SR (siège rembourré) version.

**DesignING**  
INTERVIEW

**P122. ARCHITECTURE  
OF SEDUCTION**

interview conducted by Gilda Bojardi - text by Antonella Galli

CARS WILL CHANGE RADICALLY OVER THE NEXT TEN YEARS.  
AND THE NEW MODEL OF MOBILITY WILL TRANSFORM

THE DESIGN OF CITIES. ACCORDING TO **MARC LICHTE**, HEAD OF DESIGN AT AUDI

He burst onto the international scene with the presentation of a showcar like the Audi Prologue at the Los Angeles Auto Show, and then in Milan, in an event lasting over ten days in the heart of the city, on Via Montenapoleone. Marc Lichte, head of design for Audi, and his creation - a large coupé that sums up the lines of future Audi models - attracted cameras and microphones, brandished by journalists eager to know more about the perspectives of the Ingolstadt-based company, narrated by its design director and his team (Andreas Mindt for exteriors, Enzo Rothfuss for interiors, Simona Falcinella for colors and finishes). Marc Lichte takes over from Walter de Silva and presents his design vision with Prologue, a luxurious showcar (a kind of prototype very close to feasible production) that conserves the characteristics of sports performance and technology that are the roots of the brand. The German designer tells us about his relationship with the discipline, and the future of mobility.

■ HOW DID YOU REACH YOUR PRESENT POSITION AT AUDI?

I began working as design director at Audi in February 2014, coming off 17 years of experience at Volkswagen, together with Andreas Mindt, now in charge of the design of car exteriors at Audi. The collaboration with Mindt began earlier, though, when we were students at the same university, in the Transportation Design program at Pforzheim: we worked together on a project for an international car design competition. That project took us one year; the Audi head of design was on the jury, and he asked us to work with him; after that he went to Volkswagen, and so did we.

■ FROM A DESIGN VIEWPOINT, WHAT HAS YOUR ARRIVAL AT AUDI IMPLIED?

Ten years ago Walter de Silva, now in charge of design at Volkswagen Group, made a decisive innovation: Audi was a great brand for technology, but it did not have a recognizable image, what we call the 'face' of a brand, as in the case of BMW or Mercedes. After the rise of Audi as a competitor of the big German brands, Walter found a recognizable face for the brand: he created the frontal grille with a single frame. From that moment on, today, in the world, people recognize an Audi for that feature. Today we can change its proportions or add more up-to-date elements, building it into the frame of the car, trying a hexagonal profile; but the singleframe is not to be touched. Audi design is linked to the past and projected into the future. Where I am concerned, I will continue this path: I will take steps forward, but not leaps. A brand has to be recognizable, iconic, never losing its identity.

■ AUDI INTERPRETS THE RELATIONSHIP BETWEEN GERMAN TECHNOLOGY AND ITALIAN DESIGN IN AN EXEMPLARY WAY: HOW? AND HOW CAN THIS LEGACY BE TAKEN FORWARD?

I am German, Walter de Silva is Italian, but in the end we both work with a team composed of people from all over the world. Our team at Audi has people from over twenty nationalities, and the Germans are a minority. Every day we speak more English than German. It doesn't matter where you come from, what brings us together is a passion for design and for cars. There are some Germans on the team who are crazy for Alfa Romeo, more than Italians might be. It is like soccer today, what counts is not the nationality of the players, but the team spirit.

■ CAN YOU DRAW PARALLELS BETWEEN RESEARCH IN INTERIOR DESIGN AND RESEARCH ON CAR DESIGN?

Our work has many similarities to architecture: the most important thing in car design are the proportions: we call it the 'architecture' of the vehicle. In the future, at Audi, we will put the accent on the internal space of the car, like a home. In Audis the volumes are coordinated: every line is there for a reason, it explains itself, and in the interior the lines are built around the driver.

■ FOR DESIGN EMOTION IS IMPORTANT - WHEN YOU ENTER A HOME, WHEN YOU TOUCH AN OBJECT. IS THE SAME TRUE OF CAR DESIGN? WHAT TYPE OF EMOTION DO YOU WANT TO STIMULATE?

Cars are emotional objects: our future clients have to see the car and think: "I want to drive that"; that is the first objective. In the past, the main reason for buying an Audi was the technology; today the main reason is design. The car has to be seductive, desirable: you don't buy it just out of necessity, but because it is a dream, a wish come true.

■ WHAT WILL CARS BE LIKE IN THE NEXT FIFTY YEARS? WILL THE CITY INFLUENCE THE CAR, OR VICE VERSA?

Fifty years is a long time! Could we talk about ten? Cars will change over the next ten years more than they have changed over the last fifty. There are three evolution factors: automatic driving, electrical power, connectivity. These three things will create a new mobility model. There will be great variety of types of mobility, and the architecture of the city itself will have to change. There will no longer be any need for stoplights, there will be no more traffic jams, cars will find their own parking spaces, while we do our shopping.

■ IS THERE A RELATIONSHIP BETWEEN THE EXTERNAL AND INTERNAL LINES OF THE PROLOGUE?