

TOGETHER

2023 / ISSUE 1

Head to Venice *with Aesth|ethics*

DESTINATIONS

Ideal Standard presents its latest collections and confirms its path towards an increasingly sustainable production that unites aesthetics and ethics, as part of the rise of this growing new lifestyle.



Face to face with *Park Associati*

INTERVIEW

Since 2000, Filippo Pagliani and Michele Rossi have developed an approach to responsible architecture that translates the past into the future, interpreting the needs of a society in continuous transformation. Their strengths? It comes down to listening, intuition and innovation.

Tales in pictures

TALENTS

He talks about design, architecture and industrial processes. But it's the attention to detail and the passion with which Davide Maffei makes his documentary films that has made them world-famous.



Ideal Standard



Singular Solutions
from Ideal Standard

Idealrain
Shower head

Mirror

Connect Air
Wall mounted
basin mixer

Conca
Vessel &
Pedestal





TOGETHER

03 / 23



EDITORIAL 5
Aesth|ethics by Ideal Standard
A process of awareness that began years ago has led to the creation of sustainable design of extreme care and beauty. See you in Venice to discover the new collections and innovative production processes that are making waves for this brand.



INTERVIEW 7
Face to face with *Park Associati*
Park Associati have been able to grow and transform while maintaining the spirit of a small atelier. Today more than ninety people work at Park Associati and the projects are increasingly impressive and contributing towards redesigning the landscape of Milan.



NEW HORIZONS 19
Inspired by *plants*
What do plants look like, how do they work and how can they help us bring benefits to the human spaces? Scientist Stefano Mancuso in collaboration with Pnat has developed, among others, The Air Factory, a project that helps people live better by collaborating with the plant world.



PALETTE 29
Antique *pink*. A lesson in elegance
Warm and cosy, antique pink is the most popular colour among the latest generation of designers, who use it in its infinite nuances: from the palest tips to an intense purple.



DESTINATIONS 41
The *dream* of every city
→ Venice is a true melting pot of cultures and the land of priceless masterpieces of art.
→ The Venetian ABC, the words you need to know to move through the canals of the Serenissima.
→ Ideal Standard presents Aesth|ethics: new collections between design and sustainability.
At the Tese dell'Arsenale.



OBJECTS 53
Essentially *Solos*
A daring process of subtraction designs the latest Ideal Standard collection. Avant-garde materials and innovative technologies are the ingredients behind the brand, chosen by Ludovica and Roberto Palomba.



WATER STORY 59
Counterpoint
Tides, winds, climate changes. Immense, majestic water. Man is learning to tame it and, by living with it, to benefit from it. Discover the MoSE in Venice.



WELL-BEING 63
Smart *fitness*
For those who prefer to work out at home, Smart Fitness have created simple, elegant gear so well designed that they can be left on display.



TALENTS 73
Tales in *pictures*
Davide Maffei has made a name for himself for the quality of his documentaries about design, architecture and industrial processes, all underpinned by intense passion and an abundance of feeling.



Redentore, Giudecca
Photo Johan Mouchet



Today's pressing issues of energy and water conservation, along with waste management and recycling, have been key considerations for Ideal Standard for many years. It has therefore been a natural progression for us to develop a sustainability programme, which is focussed on minimising the impact our operations have on the environment and combining design-led collections with performance-driven innovations that encourage sustainable living practices. We are extremely proud of what we have achieved so far, and an overview of our progress can be found in our recently published Sustainability Report (see page 50 for more information). Our focus on combining outstanding design with sustainable solutions is also reflected in our *Aesth|ethics* customer events held in Venice. Not only are we showcasing our newest collections designed by Ideal Standard's Chief Design Officer Roberto Palomba but also shining a light on the strides we are making in improving sustainability across all our operations. Venice is undoubtedly one of the world's most beautiful and unique places. The floating city is built on more than 100 islands that are connected by 400 bridges and around 170 canals. Because of its unique circumstances, Venice represents in one place many of the environmental and social challenges the world faces today. Climate change, rising sea levels and mass tourism are threatening the city's future. However, there are many initiatives in place to solve Venice's problems and the city is currently reinventing itself as World Capital of Sustainability.

It is for these reasons that we have chosen design, sustainability and the multifaceted city of Venice as the key themes for this edition of *Together* magazine. We have talked to Michele Rossi and Filippo Pagliani, partners at the Milan-based design and architecture firm Park Associati. In their interview, they explain how their working method is focussed on delivering responsible architecture that translates past into future and designs environments that protect the planet. In the article *Inspired by plants*, we explore The Air Factory, a project that helps people live better by collaborating with the plant world. Its aim is to integrate plants into cities, workplaces and people's lifestyles to promote synergistic relationships between the natural and artificial environments; a central theme of sustainable design. Finally, our Venice feature explores how the city is transforming and its desire to always be in step with the times. Aesthetically and ethically.

Jonas Nilsson **Jan Peter Tewes**
CEO CEO

IDEAL STANDARD INTERNATIONAL



CULTURE *Park*

IN JUST OVER TWENTY YEARS, WITHOUT EVER LOSING THEIR FRESHNESS, THEY HAVE BEEN ABLE TO GROW AND TRANSFORM THEMSELVES WHILE MAINTAINING THE SPIRIT OF A SMALL, DETAIL-ORIENTED ARTISTS WORKSHOP. TODAY, MORE THAN NINETY PEOPLE WORK AT PARK ASSOCIATI, DEALING WITH ARCHITECTURAL, URBAN PLANNING, INTERIOR DESIGN AND PRODUCT DESIGN.

Scrolling through Park Associati's Instagram profile is a photo of the almost full team working in the Milanese architecture studio. Nearly a hundred people are seated on a staircase to form a triangle, sat in front of the architecture of the Eni Village in Borca di Cadore (Belluno) designed by Edoardo Gellner. The post tells of a collective three-day trip to visit Carlo Scarpa's Brion tomb and the visionary project commissioned by Enrico Mattei, where the image was taken. The snapshot encapsulates much

of the philosophy of the studio, which has managed to make a name for itself in little more than twenty years, establishing itself as one of the most appreciated signatures on the current scene. Under the guidance of Filippo Pagliani and Michele Rossi, founding partners of the studio since 2000, knowledge, study, and collectiveness are the basis of every project. Because it is only by sharing, listening and opening debates that one can create innovative, functional architecture in dialogue with the contemporary world.

Left: Park Lab, the professional space within Park Associati dedicated to model making and digital fabrication. Here is a place that connects research and design methodology, where the model is conceived as a tool to communicate the design concept and identity of Park Associati. Above: a glimpse of the studio.

Our approach to architecture is analytical and pragmatic. We always consider the tradition of the places, the buildings on which we intervene, but at the same time we generate new linguistic codes through listening and experimentation.

“During the weekend in Cortina, however, we didn’t just study,” they laugh. “We skied and turned a hut into a disco to dance until four in the morning.”

Filippo and Michele met for the first time at a party: the former had just finished an experience in Paris in Renzo Piano’s studio and begun working with Michele De Lucchi, the latter had five years in the same De Lucchi studio and two at David Chipperfield’s in London. The apprenticeship—for both of them an essential stage in the profession—was behind them. “We had never worked together, but when

we met, the time had come to put down roots and try walking alone,” they recount. “There was a vacant flat, we shared it, then came a project for Credit Suisse: we tackled it together. This is how Park Associati was born.”

Today they work in the headquarters on Via Garofalo, a former telephone factory in Città Studi. On two floors, in addition to the studio, you will find an internal laboratory for prototyping models, a material library, Park Plus—a space dedicated to research—and the Park Hub, an eclectic laboratory in dialogue with the city. It’s stylish, and inspiring: all around are maquettes, books, the reception, large spaces divided by large desks, the meeting rooms defined by glass walls. The atmosphere is friendly, unpretentious, but very operational. The studio is busy, with many works in the pipeline or just completed: Aparto Milan Ripamonti, the student residence in via Ripamonti that will house more than 700 university students by redeveloping the former Consorzio Agrario; Luxottica’s Digital Factory, an industrial architectural renovation project, Canali Flagship Store in New York; Open 336, a new office building in viale Sarca; the Mi.C, the future Hotel Michelangelo near Milan’s Central Station, with the regeneration of the adjacent square; a tower in Montecarlo; and then Palazzo Sistema, a workplace for the Lombardy Region. “This is the first time we have won a public competition and we are really happy to be able to work on this urban regeneration process that involves the entire neighbourhood, in dialogue with the community who will use it. Moreover, thanks to Marianna Merisi, Landscape Director of the studio, we will also take care of the green space that will follow the principles of the Dry garden. The garden will be in dialogue with the architecture with many Mediterranean plants, and will be self-sufficient, requiring little water and low maintenance. It is a response to the growth in interest in environmental impact which is often little analysed in its fundamental



Above. Filippo Pagliani (left) and Michele Rossi (right) partners and founders of Park Associati studio since 2000. Photo by Paolo Zambaldi.

Facing page. Large windows defined by wooden ribs for Luxottica Digital Factory. The building is seen from Via Tortona, Milan.



and truly sustainable aspects,” explains Filippo. “Being able to integrate landscape design is very important for us,” adds Michele, “because it is the confirmation that enhancing this specialisation within the firm was the right choice. Often the first part starts from the research: in this case, the landscape architects started studying this technique before the studio actually proposed it”.

Leafing through the brochure of one of their buildings one reads: ‘Responsible architecture that translates past into future, that designs environments, that articulates inside and out. That protects the planet and respects it’. Which seems a good summary of Park’s working method. “Our approach to architecture is analytical and pragmatic. We always consider the tradition of the places, the buildings on which we intervene, but at the same time we generate new linguistic codes through listening and experimentation. These are our values, the ones that guide us all: the DNA of the studio stems from the word *respect* for others, for our history, for

different thoughts. This is also the reason why our architecture is always unique: every time we discuss at length before deciding how to solve and design a new building. We believe in the workshop by listening to those who design with us and accepting different thoughts. Even between us the approach is sometimes different, but we prefer to discuss, and to bring together these thoughts and we always put the human being at the centre of the project.” Over the years, the studio has designed numerous headquarters—Salewa, Luxottica, Nestlé, Accenture—, conceived to be the home of companies and to house their identity values, alongside retail projects such as the Japanese Tenoha in Milan, the Hermès boutiques and those of Brioni and Canali, as well as the renovation of historic buildings such as the restyling of La Serenissima and Gioiaotto to name but a few. There are also several masterplans to their name, including that of the Catania water front and the winning project of the international competition ‘C40 Reinventing Cities’ for the regeneration of the Bovisa district in Milan.

In recent years, the firm has grown significantly. You could say in parallel with the transformation of Milan. What has changed in your work?

Having grown very quickly in numbers - in the last three years 35 more professionals have started working with us - has created the problem of internal communication. Keeping everyone up to date on what is happening in the firm takes time and organisation. To ensure we stay connected we have focused on the working method, on responsibilities, and on disseminating the firm’s heritage that is enriched day by day with information and experience. Today we have an archivist who is in charge of collecting and cataloguing all the projects and the phases of realisation of the works, while the materials and samples are gathered in Park Materials and have a QR code that makes it possible to identify provenance, characteristics, and possible uses. With Park Plus we do research into new technologies, materials and processes. Park Lab, on the

other hand, creates models and prototypes. Then there is a team that does Computational Design, designed to help the firm build an appropriate parametric infrastructure. The relationship between architecture and data is gaining more and more ground and shifting the balance of the digital medium to new frontiers is key to the firm’s future. However, from the beginning we decided to offer only design. So that’s all we do. There is no engineer, or someone who does different things. We decided to keep all this specialisation inside and then work with external consultants. Recently there has been a shift in the weights of work: today 20 per cent of the orders are for interiors, whereas about ten years ago it was even 50 per cent. The rest is architecture. Lately we have been investing in two departments, the design department - for interiors we do a lot of customisation and made-to-measure work - and the landscape department, because as we are dealing with larger and larger scales we wanted to express ourselves freely in this sector too. It is a natural extension of things we were already doing, but with more resources.



Above. A glass wall defines the foyer of Luxottica’s entrance in Milan. Below. A detail of the stage staircase that moves like a ribbon suspended in space.



Above. MoLeCoLa’s master plan (render). The intervention was created as a reconnection of the urban fabric of the Bovisa neighborhood now divided by the railway tracks.

Photo Andrea Martiradonna e Lorenzo Zandri. Render © Park Associati



Above. Glimpse of the facade of Open 336, the office building on Viale Sarca in Milan.

Photo Lorenzo Zandri

How would you like to be defined?

Definitely by the working method, not the style: we have never liked to put a heavy signature on our projects. And then each work is born with different premises and dedicated teams. When a new project arrives, we create a working group. The number of people involved obviously varies: never less than two - otherwise there would be no dialogue.

We have never liked to put a heavy signature on our projects. And then each work is born with different premises and dedicated teams.

This ensures confrontation, diversity of thought and greater responsibility. This is our calling card. Nowadays we obviously recognise elements, repeated design strands in our work, such as the use of glass, for example, a material that we have chosen, studied and much appreciated. With Luxottica's Digital Factory, however, we have exhausted this experience and the latest buildings we are working on present much more material architectures. However, we always aim to have design freshness, not to repeat ourselves too much and not to develop forms of ego and narcissism.

Park Hub regularly organises exhibitions, debates and interesting screenings. What are you doing for the next Salone del Mobile in Milan?

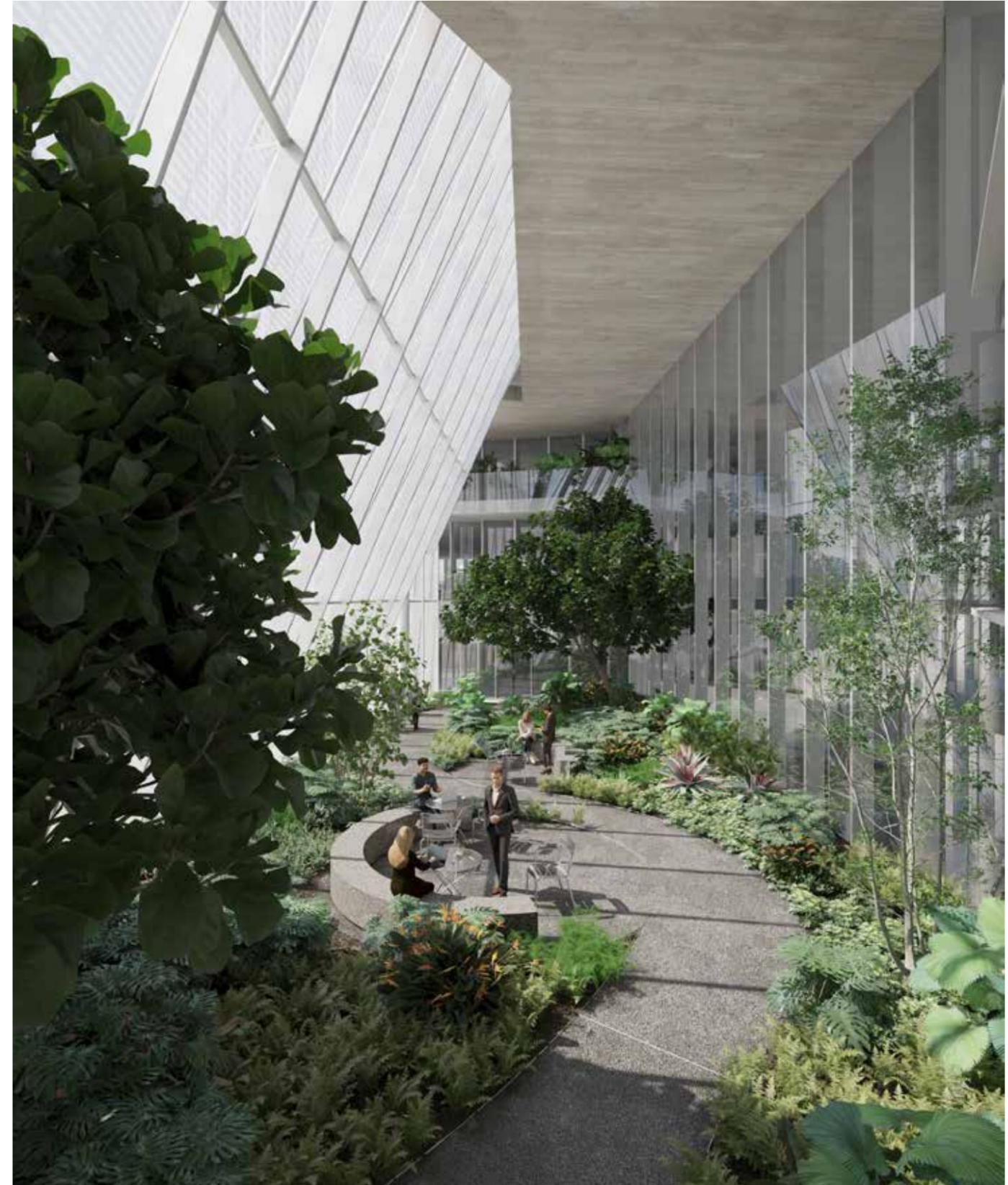
This year for Design Week we are preparing an interesting exhibition. For the past four years we have organised a competition for designers under 30. This year we changed the formula and made the selection by invitation. The exhibition we will host is called Aesthetics Underwater: Unveiling hidden beauty, and will present two experimental works by the multidisciplinary design studio Cara \ Davide made with waste materials from aluminium foundries and technological production (computers, electronic boards, microchips). Designed with our production supervision and the technical collaboration of Fantini Mosaici, we will showcase a technological floor and sculptures. We think it will be a nice surprise.

If you had to define yourself, how would you do it?

After almost thirty years of living together, (they laugh) we are like a couple in a marriage. But we have never really quarrelled and this is certainly an ingredient that has helped the studio to grow. We hope with harmony and professionalism.



Above. A render of the future Palazzo Sistema of the Lombardy Region in Milan, part of the process of urban regeneration of the entire neighborhood. © Park Associates.



Above. In Palazzo Sistema important space will also be given to the dry garden: a self-sufficient garden made with Mediterranean plants that require little water and low maintenance.



Photo Christopher Payne



Photo Nicola Colella - Park Associati

Above. An interior of the Canali showroom in New York.

Above. Pedrali's corporate restaurant.



© Park Associati



Above. Image of the future Palazzo Sistema of the Lombardy Region inserted into the Milan skyline. Below. A detail of the facade of the future Mi.C, a new hotel next to Milan Central Station. The building will be among the tallest in the city reaching 35 storeys.

On the next page. Park Materials. Some materials and catalogued samples are displayed here. All have a QR code that allows identification of provenance, characteristics, possible uses.





Render Matteo Merli



Inspired *by plants*

HOW ARE PLANTS MADE, HOW DO THEY WORK AND HOW CAN THEY HELP US BRING BENEFITS TO HUMAN SPACES? SCIENTIST STEFANO MANCUSO AND HIS WORKING GROUP PNAT HAVE DEVELOPED LA FABBRICA DELL'ARIA® (THE AIR FACTORY), A PROJECT THAT HELPS PEOPLE LIVE BETTER BY COLLABORATING WITH THE PLANT WORLD.

Above. The Air Factory positioned as a partition wall in a London studio (render). Opposite page. A custom installation in the Milan offices of Lombardini 22, one of Italy's leading architectural firms. The biophilic design that focuses on the interrelation of humans and plants improves environmental comfort by providing an ideal set for work activities and relaxation breaks.



Photo Alessandro Fibbi

Above. The Air Factory at Manifattura Tabacchi features several plant species: Banana, Ficus, Kentia, Chamadorea, Aspidistra, Filodendrum, Microsorium, Fittonia, Dieffenbachia, Strelizia and Asplenium.

Often people regard plants as inert, immobile, only useful insofar as they provide fruit and spread beauty. But in fact they are much less passive than they seem and indeed, endowed with memory and intelligence. “I have the impression,” writes Stefano Mancuso, “that the real importance of plants for human life is not perceived in its entirety by most people.

“I have the impression that the real importance of plants for human life is not perceived in its entirety by most people”
– Stefano Mancuso

Sure, everyone knows - or at least I hope - that we breathe thanks to the oxygen produced by plants, and that the entire food chain, and thus the food that feeds all the animals on Earth, is based on plants. But how many people have realised that oil, coal, gas and all the so-called non-renewable energy resources are nothing more than a different form of the sun’s energy fixed by plants millions of years ago?” Stefano Mancuso is a scientist, writer, Professor at the University of Florence

and Director of the International Laboratory for Plant Neurobiology (LINV), one of the world’s leading plant research centres. In 2013 The New Yorker listed him as one of the world changers and with the university start-up Pnat he works with a multidisciplinary team of architects, biologists, designers and engineers to transform research into concrete projects and put into practice what he studies theoretically.

Underlying his research is a revolutionary vision that sees plants as information-processing organisms, where widespread, comprehensive and complex communication is active throughout the plant. His studies have confirmed that plants are dynamic and highly sensitive organisms. Not only do they actively and competitively procure limited resources, both above and below ground, but plants can accurately calculate their circumstances, use sophisticated cost-benefit analysis and take defined actions to mitigate and control various environmental attacks.



Photo Niccolò Vancini

Above. The first prototype greenhouse at the Manifattura Tabacchi in Florence that uses plants to cleanse the air of pollutants was unveiled in June 2019. The installation is designed to be a large glass structure straddling outdoor and indoor space. On the next page. View from the outside of the greenhouse.

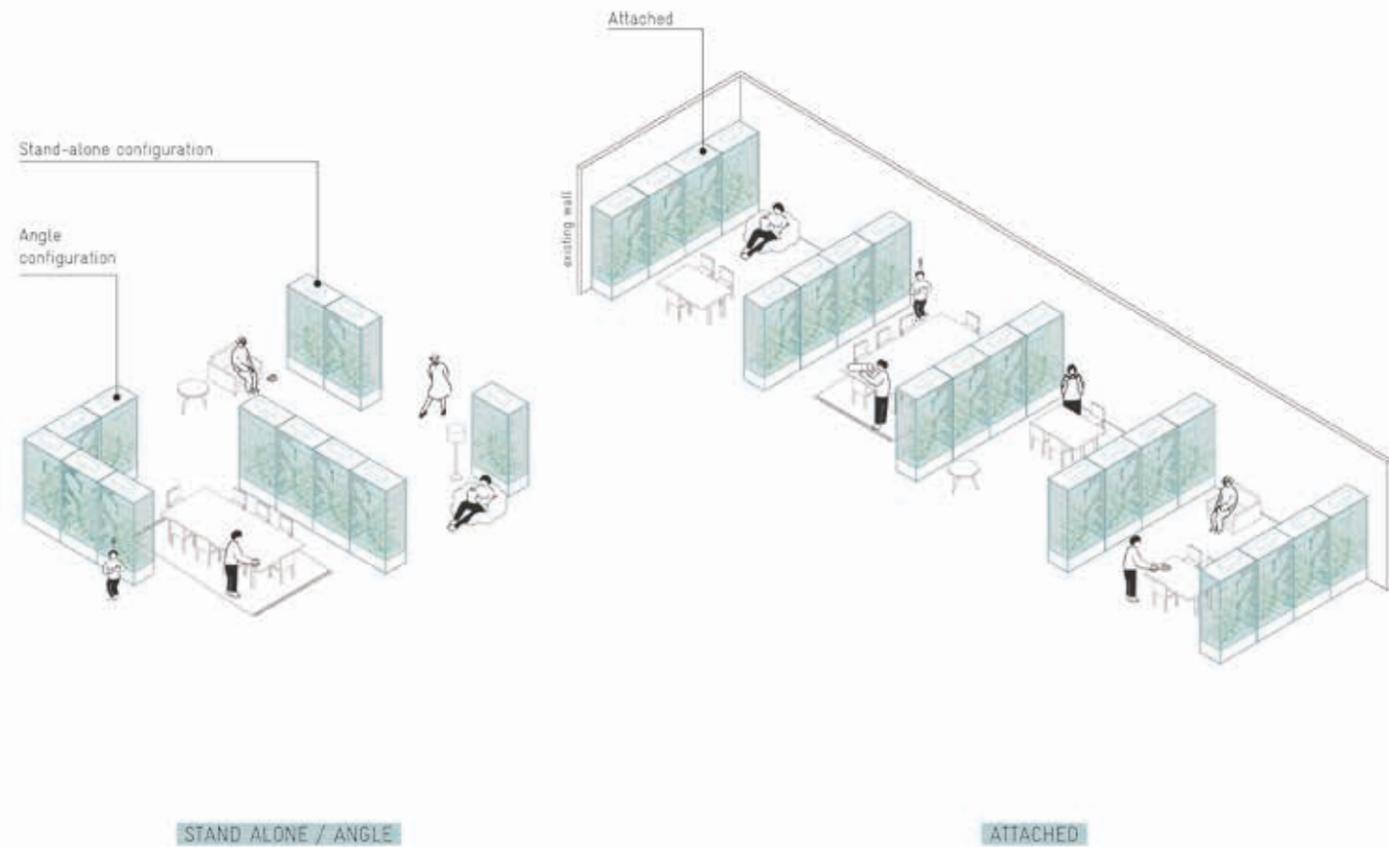


Our main area of activity is in intervention within the built environment and our proposals aim to integrate plants into cities, homes, workplaces and people's lifestyles.

Moreover, as psychologist Erich Fromm said (although it was a common belief among the ancient Greeks), man has an innate need to remain connected to life and vital processes. An environment built in accordance with nature is able to help the human cognitive system to lighten up, to facilitate the gathering and recognition of information in the quickest and most efficient way, and favours the sensory system in terms of neuro-motor influence. In short, closeness to nature or immersion in it, improves mood, quality of life and energy.

With this in mind, the question arises. How can we actively collaborate to improve our existence on Planet Earth? How can we have a dialogue between humans and nature that is rooted in mutual respect? Cristiana Favretto, architect and co-founder of Pnat since 2014, answers us. We ask her to tell us about the firm's name.

Pnat stands for Project Nature. We were born as a spin-off of the University of Florence and one of our objectives is to develop concrete solutions based on scientific discoveries. Our main area of activity is in intervention within the built environment and our proposals aim to integrate plants into cities, homes, workplaces and people's lifestyles. The goal is to build and promote synergistic relationships between the natural and artificial environment, a central theme of sustainable design. Within the urban context we develop innovative proposals and concepts inspired by plant research, with the aim of intervening in cities, homes and processes, and improving people's lifestyles.



Above. To install the Air Factory requires an electrical outlet, connection to the water supply and if possible a water outlet. Today, to all intents, it is a modular industrialized project, scalable and adaptable to any context.



Above. Another glimpse of the first prototype built at the Manifattura Tabacchi in Florence. The Air Factory requires little maintenance, irrigation is automated, and the technical light inside has specific frequencies to promote photosynthesis.

Among your projects is The Air Factory. What is it?

The Air Factory is a large green lung that purifies indoor air from air pollutants. The air inside our homes, our offices and in general the spaces we live in is often more polluted than the air outside. This happens because in addition to pollutants in the air from outside, there are indoor pollutants from different sources, including building materials, furniture, cleaning products, personal care products and air fresheners. Building occupants also emit many different volatile contaminants in the form of human bioeffluents. Since it is estimated that people in developed countries spend 90% of their time indoors (homes, offices and schools), indoor air quality becomes crucial for health and well-being.

How do you organise the ability of plants to depollute environments?

The Air Factory is an indoor greenhouse equipped with Stomata™, a botanical filtration system patented by Pnat, which uses plants to purify the air of pollutants. Sensors monitor the air coming into and out of a space, verifying the quality achieved. The project exploits the natural capacity of plants to retain and degrade polluting molecules, both inorganic (carbon dioxide, nitrogen compounds, particulate matter, etc.) and organic (VOCs), incorporating them into their own biomass. The result is a plant filter that lasts indefinitely, requires no replacement and is much more efficient than traditional mechanical filters. In addition, the Air Factory brings plants into enclosed spaces in a new guise: no longer merely as decorative elements, but as the technological basis of a state-of-the-art air purification device. Every part of the plant participates in this process: from the roots to the leaves, the air to be purified travels along a kind of obstacle course.

How many projects have already been realised?

After an initial experiment presented at the Coop in Florence, the prototype for the Air Factory, which is still active, was realised for Manifattura Tabacchi, also in the city of Florence. The installation was designed to be a large glazed structure straddling outdoor and indoor space. In the Fabbrica dell'Aria at Manifattura Tabacchi there are several plant species: Banano, Ficus, Kentia, Chamadorea, Aspidistra, Filodendrum, Microsorium, Fittonia, Dieffenbachia, Strelizia and Asplenium. Today we have about ten projects under our belt for architectural firms, showrooms, and offices. We have just completed a project for the Adidas store in Berlin and are working on another large office space in London. The aim is to develop a module that is also easy to install in domestic environments, considering that a greenhouse 60 centimetres deep and 80 centimetres wide can clean the air of a space that is 120 square metres.

How much maintenance does an Air Factory require?

Very little, mainly as a result of the removal of leaves that tend to physiologically yellow. Irrigation is automated and the technical light inside has specific frequencies to encourage photosynthesis. But as well as being practical, ambient light accentuates the beauty of the leaves and creates a pleasant atmosphere for people. To install it, one needs an electrical outlet, a water supply and, if possible, a drainage point for water. Today, the Air Factory is to all intents and purposes a modular industrialised project, scalable and adaptable to any context. It can be a technical wall element, a partition system or even a living space such as a meeting room for example. It is important to understand that the integration of plants in buildings generates value and benefit for the occupants in all contexts, whether situated in everything from learning places to care spaces. Plants promote concentration, help reduce stress and positively influence people's health. It's been shown that proximity to greenery improves creative, analytical and learning activities. In short, plants not only look good but also make us feel good.

It's been shown that proximity to greenery improves creative, analytical and learning activities. In short, plants not only look good but also make us feel good.



Photo courtesy Adidas Store

Above. A glimpse of the Adidas store in Berlin. Here it is inserted as a partition in a work space, with plants promoting concentration, helping to reduce stress and positively affect people's health.



Photo Marco Buratti

Above. The Pnat team. From left. Antonio Girardi, architect and head of technical development and innovation, lecturer Stefano Mancuso, Coordinator and co-founder of Project Nature, Cristiana Favretto, architect, Elisa Azzarello, Administrative Director and green Remediation project manager, Camilla Pandolfi, Ceo and IPR Manager.



ANTIQUÉ PINK

A lesson in elegance

WARM AND COSY, THE COLOUR OF AUSTIN ROSES IS OFTEN CHOSEN BY CONTEMPORARY DESIGNERS FOR ITS ABILITY TO EXUDE A SENSE OF SOFTNESS AND TRANQUILLITY. BUT IT'S MORE COMPLEX THAN YOU MIGHT THINK, WITH A RANGE OF COLOURS FROM THE PALEST TIPS TO TOUCHING INTENSITIES OF PURPLE, THAT BOTH HAVE A RETRO FLAVOUR ALONGSIDE CONTEMPORARY ELEGANCE. THE CHOICE IS YOURS.

CHILDHOOD MEMORIES

With a beautiful brass frame and linen seat, this rocking chair created by the studio of Muller Van Severen creates a sense of both minimalism and romance. Suitable for both public and private spaces, it comes in five finishes to fit into any décor.

→ <https://www.valerie-objects.com>

TIMELESS ELEGANCE

The colour palette for Farrow & Ball interior wall and ceiling paints captivates paint lovers with the refinement of the colours on offer, many of which have been inspired by historical archives. Ecological and water-based, they have a low VOC (Volatile Organic Compounds) content, so are safe and harmless, along with an almost imperceptible odour and an irresistible colour range with a thousand variations. There are about 20 of them in antique pink alone! Pictured is *Calamine*.

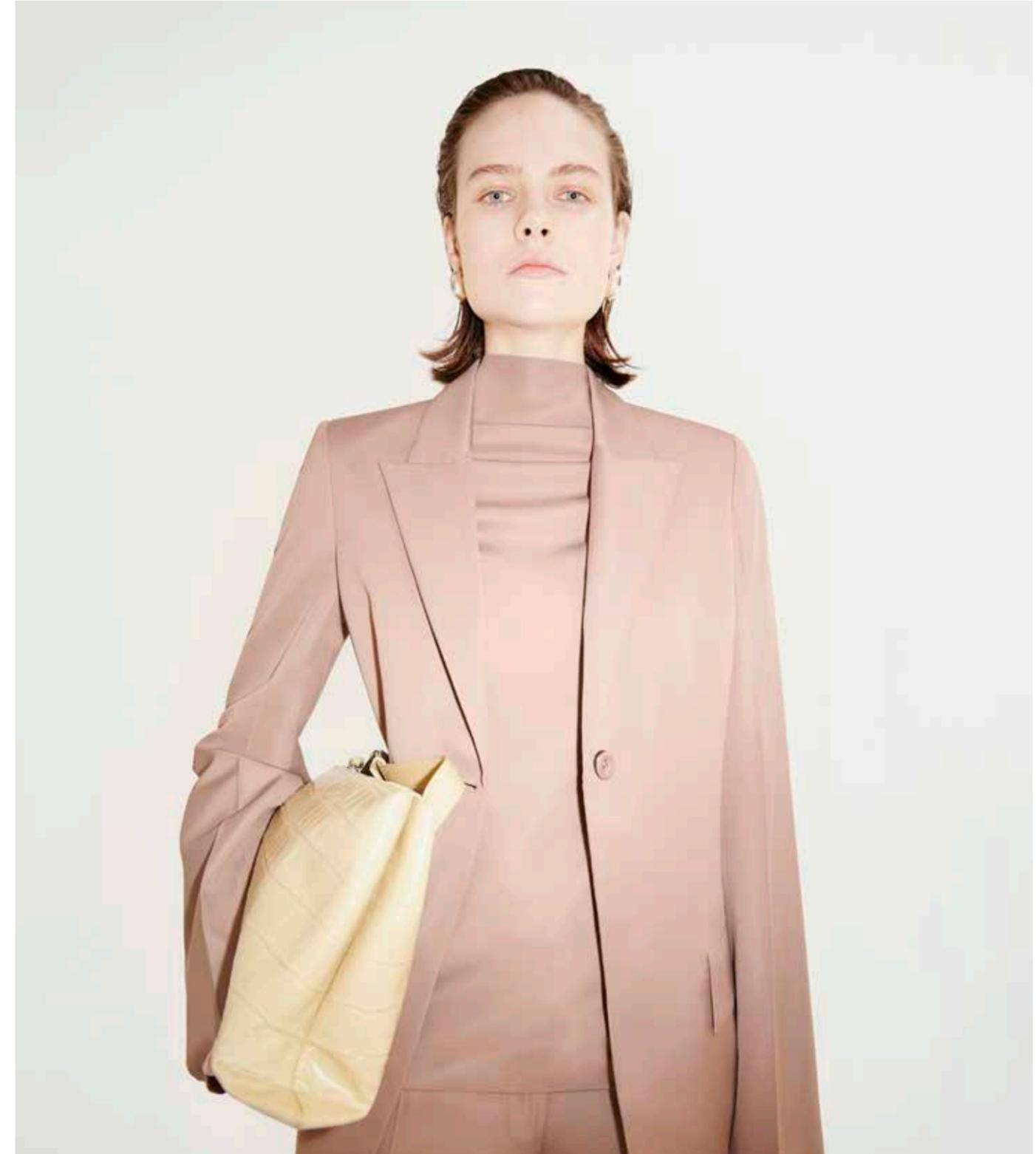
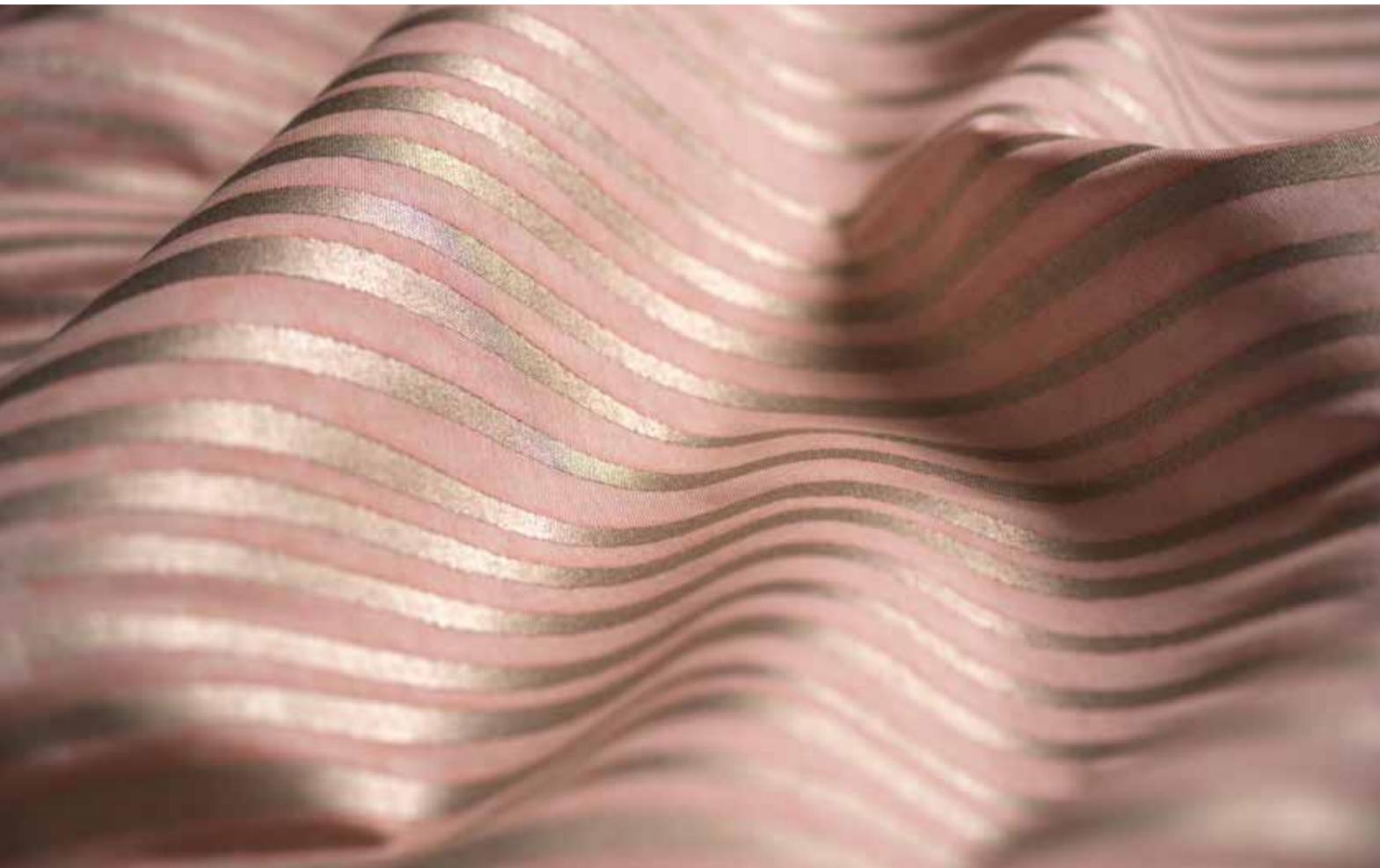
→ <https://www.farrow-ball.com/signature-palette>



TIMELESS

100 candles have been blown out in 2022 for the historic fabrics of multifaceted artist Mariano Fortuny y Madrazo (1871-1949). He is credited with the invention of a special technique for solid decoration and gilding on silk and velvet that gives yarns the impression of being sculpted. Worth visiting are the new showroom of architect Alberto Torsello—former artistic director of the brand—in the historic factory premises on the island of Giudecca in Venice and the Fortuny house-museum where, following conservation work, the atelier on the second floor is also reopened to the public. In the picture, *Delphi Pink Moonstone*.

→ <https://fortuny.com>



THAT TOUCH OF COLOUR

Spring/Summer 2023 is for Jil Sander all about modern, conceptual lines tinged with pale pink. Signed by the duo Luc and Lucie Meier, creative directors of the maison since 2017, the collection proposes genderless fashion in pastel colours alternating with black and white.

→ <https://www.jilsander.com>



SHADOW GAMES

Mouth-blown in lead-free crystal, the *Shadow* bowl is ecologically safe, cut and polished by hand to create a beautifully detailed finish from rim to bottom. Decorative and practical, it captivates with the play of shadows it creates on the table. It is signed by Frantisek Jungvirt, creative director of Klimchi.

→ <https://eu.klimchi.com>



FOR THE JOURNEY

George Sowden's series of bottles and travel mugs made of stainless steel with plastic screw-on lids have a playful expression. With their functional design, they are suitable for cold and hot drinks. Available in different sizes and colours to suit your style, they are indispensable for everyday use.

→ <https://hay.dk>

BEACH ROSE

Heading to the pitch wanting to be well equipped? This portable parasol has a high-quality finish, a pole made of reclaimed laminated wood, a hand-polished aluminium handle and a canopy that is water and UV-resistant thanks to fibreglass stats that block 98% of the sun's rays, guaranteeing UPF 50+ protection. The canopy made of natural cotton fringes gives it a retro look. A deckchair and towels in the same style can be combined for a stylish beach look. A must-have for the coming season!

→ <https://businessandpleasureco.com>



TERRACOTTA COLLECTION

Magna Graecia is a family of objects for the home and outdoors designed by Antonio Aricò for Seletti. It is inspired by the styles of the ancient Greek colonies that landed in Southern Italy and has the ambition of invading terraces, gardens and verandas, sharing the beauty of an ancient material, closely linked to the Mediterranean tradition.

→ <https://www.seletti.it>



A BUOY FOR RELAXATION

A bold graphic shape that, despite its massive appearance, manages to give a graceful sculptural rendering. The *Boa* pouf is perfect for perching, putting your feet up, lying down and giving shape to any self-expression. A piece of furniture typical of Sabine Marcelis' style, with skilful use of materials and colours. Created for Hem.

→ <https://pro.hem.com>

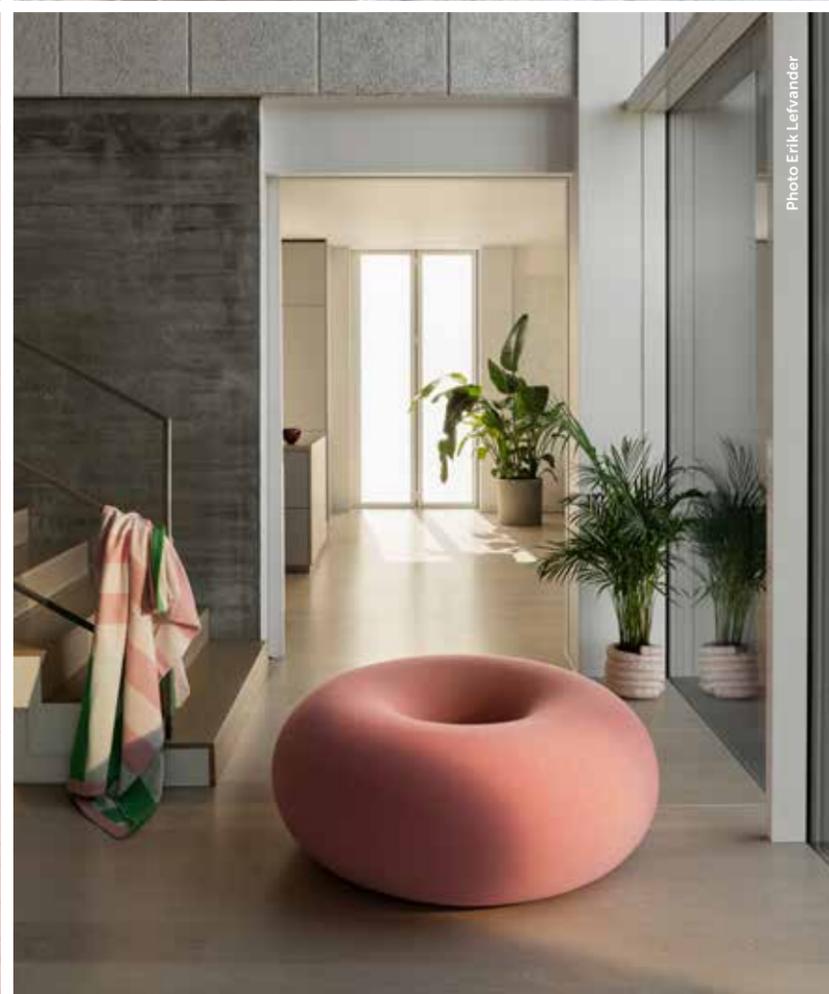


Photo Erik Levander

BEYOND THE GLASS



The must-have for spring 2023 are Fegg and Stemm glassware. These sets of tumblers have a collapsible stem made of food-grade silicone. Unbreakable, they can maintain temperatures from -20 to +110 degrees, perfect for the coolest drinks and the warmest liquids. The *Arendal Glass* collection is the proposition of sisters Cox and Mary Warnest who in 2018 founded Porter Green, a brand for sustainable, stylish, innovative and affordable lifestyle in Melbourne, Australia.

→ <https://portergreen.com.au>



CUSTOMISED HYDROTHERAPY

Alu+ is a new shower system made of recyclable aluminium, free of nickel and chrome parts. The rain function is complemented by a gentle jet of ultra-fine water droplets, which gives the sensation of being enveloped in water as impalpable as silk. The shower column offers various installation options—also with thermostatic mixers—and a matching beauty bar with accessories and mirror. Three colours are available: rosé, silver and silk black.

→ <https://www.idealstandard.co.uk>



THE DESIGN OF EMOTIONS

Inspired by the soft bionic shapes of cells in the human body, Polish designer Wiktoria Lenart concretises the experience of living in the home during a pandemic in the *Cells* table series. Designed in 3 heights—dining, kitchen island, office—the tables are dominated by round shapes and lines, to help them fit the human form and evoke a sense of relaxation. Made of scrap MDF and finished with a technologically advanced matt varnish to protect against scratches and fingerprints, they are practical as well as impactful.

→ <http://wiktorialenart.com>





POPULAR PASTA

Atlas 150 is the home pasta machine that everyone wants to have. An icon of Made in Italy design, it allows you to make lasagne, fettuccine, tagliolini and twelve other pasta varieties through its wide range of accessories. Available in chrome-plated steel and seven other colours in anodised aluminium, it fits into any kitchen.

→ <https://www.marcato.it>



THE WHOLE MAKES HARMONY

Six monochrome glazed ceramic vases, all the same and yet all different, tell the story of Claudia Carpenito's work. Each piece consists of a cylinder made on a lathe to which a geometric shape with an irregular surface is applied. The alternation of different heights, contrasting surfaces and colours create objects that are unique yet harmonious. The collection is developed in families, each of which consists of six vases in as many different shades.

→ <https://cuorecarpenito.com>



A BEACON IN THE NIGHT

Compact, fun and resembling a small Breton lighthouse, Binic is a table lamp designed by Ionna Vautrin for Foscarini. Ideal for any environment, it has a rounded volume in a polished finish and rests on a satin-finished conical base. It projects an intense, circumscribed and homogeneous light and is available in six colours.

→ <https://www.foscarini.com>



AN ETERNAL WAKE

Legend has it that Venus, goddess of beauty, created the first perfume in history when she pricked her finger with the thorn of a white rose. It was her blood that painted it red. Cupid immediately fell in love with the red rose and kissed it, infusing it with an exquisite and eternal fragrance. Inspired by the story, the essence of rose, mandarin, bergamot and cotton musk gives life to Christophe Raynaud's new perfume for L'Artisan Parfumeur, Jean Laporte.

→ <https://www.artisanparfumeur.com>



SOFT BAMBOO

The little ears on the hood make BB&CO's bathrobe, made in super-soft bamboo terry and double waffle cotton gauze, make it utterly unique. Available in a wide range of colours and in sizes 0/2 years or 2/4 years, it is perfect for the little ones.

→ <https://bbandcoshop.fr>



TOTEMIC TWERGI

In 1989, the unmistakable design of Ettore Sottsass left its mark on the *Twergi* collection, inspired by the desire to revitalise the technique of woodturning. This collection is made with a focus on sustainability, produced from beechwood grown in forests managed with strict environmental standards, and coloured with environmentally friendly water-based paints. Pictured is the salt, pepper and spice mill, ES 19.

→ <https://alessi.com>



WE ARE WHAT WE INHABIT

It is said that the family creates the home and the home keeps the family together. *Inspiring Family Home*, a publication edited by the trend setter team at Milk Magazine, has an antique pink cover, confirming this year's trend for this delicate colour. The book presents homes from the world of many different families, taking the reader on a journey through flexible ways and lifestyles and explores how objects resemble their owners.

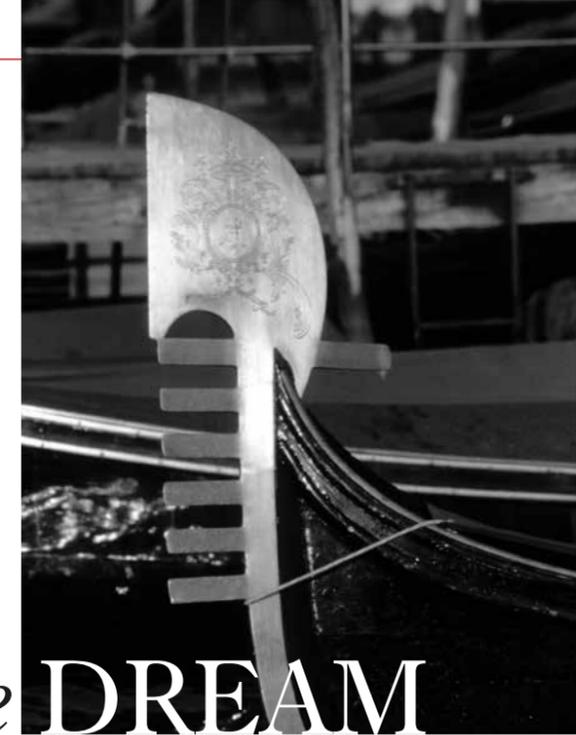
→ <https://gestalten.com>



ROSE À PORTER

Season Studio was born out of friendship and the desire to create beautiful things made with love. The design office develops two custom-made collections a year, creating exclusive prints for fashion, home and stationery. There is a story of drawing and instinctive gestures which land on paper to develop bold, poetic, naive or wild patterns. Pictured: *Moumont*.

→ <https://seasonstudio.fr>



The DREAM *of every* CITY

A LAND OF TRADERS AND TRAVELLERS, VENICE—THANKS TO PATRONS WHO EXPRESSED THEIR GREATNESS THROUGH ABSOLUTE MASTERPIECES—HAS GENERATED ART FORMS UNIQUE IN THE WORLD, SUCH AS SAN MARCO'S BASILICA, A TRUE MELTING POT OF CULTURES.

Venice generates enthusiasm, awe, admiration, wonder alongside a desire for protection for its historic narrow ways and traditions. Unique, unrepeatable, sublime and ambitious as that of its ancient glories, it is a border city, where water meets sky, and where the stranger is called upon to inhabit and interpret it in a personal way. It is “the dream of every city” said the writer Yeshoua, and the symbol of metamorphosis as the alchemic German artist Anselm Kiefer saw it last year in the monumental *site-specific* exhibition hosted at the Doge's Palace. Foundations, clubs, associations and endless groups are fighting in the name of Venice for its survival. ‘Let us save such a fragile asset, a

heritage of humanity like the city of Venice,’ *Venetian Heritage* personalities from the worlds of culture and entertainment expressly demanded in a letter addressed last June to the President of the Republic, the Prime Minister and the regional and local authorities. Illustrious names signed it: rock star Mick Jagger, directors Francis Ford Coppola, James Ivory and Wes Anderson, actress Tilda Swinton, New York Guggenheim Museum director Richard Armstrong, and artist Anish Kapoor. Alongside its Italian charms there are international events—the Art, Architecture and Film Biennials to name the most important—that attract investors and the most avant-garde cultural figures from all over the world.

Above. A detail of the gondola, a typical vessel of Venice. The top represents the Doge's hat, while the six teeth symbolize the Sestieri (neighbourhoods) that divide the city: Cannaregio, Dorsoduro, San Marco, Castello, San Polo and Santa Croce.
Left. The Grand Canal as seen from the Rialto Bridge.

Venice is a city by the sea and by its nature welcomes and brings together different civilisations and cultures. East and West have always confronted and merged together, creating a highly original and fervently frantic cultural melting pot.

True, the Serenissima in many respects appears fragile. And in part it is. But on closer inspection it is more solid than it appears. Starting with its wooden foundations, made of poles of oak or larch wood on which Istrian stone is placed, a solid base on which the aristocratic palaces with their embroidered façades and large mullioned windows rest: engineering as unusual as it is innovative and effective. Perhaps it is precisely that original wooden foundation that makes it elastic, flexible, capable of adapting to change. Venice, with all the wounds it carries with it, manages to keep itself alive, contemporary, capable of creating cultural debates of excellence and at the same time shouting out its discomforts and asking for help.

“But when we emerged, tired and groggy, from the station in Venice and saw the Grand Canal and the marble palaces skimming the water, we suddenly realised how strong and tenacious man is and how wonderful is his spirit, and such a love for humanity arose within us, humanity with its pains and its epidemics; and we penetrated with open eyes into a dream, for Venice is the dream of every city...”

Abraham Yeshoua, an Israeli writer who loved and frequented the city, describes Venice in *Mr. Mani*, capturing that strength that has made it immortal.



Above. Sunrise in San Marco's Square. Many tourists love the Serenissima and to appreciate it best they try to experience it in the early morning hours. Left. The characteristic Bridge of Sighs located a short distance from San Marco's Square. It crosses the Rio di Palazzo connecting, with a double passage, the Doge's Palace to the Prigioni Nuove.



Above. Children playing soccer at Giudecca.
Below. Gondoliers wearing the typical sailor's striped shirt, portrayed in a moment of pause waiting for the next customer.



Above. Riva degli Schiavoni at dawn.
Below: Venetians at work in San Marco's Square.



Photographs:
STUDIO NEON

But as well as history and tradition, there is an acceptance for modernity, demonstrated by the ideas that Venice has been able to develop in all fields, from commissioning to social organisation, from economics to technology.

Venice is a city by the sea and by its nature welcomes and brings together different civilisations and cultures. East and West have always confronted and merged together, creating a highly original and fervently frantic cultural melting pot. Today it hosts exhibitions, events, memorable shows and exclusive art collections. As a land of merchants and travellers, it has been financially fecund, has developed industries and inspired extraordinary artistic and creative commissions. To welcome seafarers there is still a place with a high symbolic value, connecting with the past. Punta della Dogana (also known as Punta della Salute) is a strip of land in the shape of a prow, in the south east of the city. It can be reached by land from the museum of the same name, restored by Japanese architect Tadao Ando, which houses works from François Pinault's collection. From here you not only enter but control Venice and also the tides, thanks to a National Research Council station that continuously monitors them and sends indications to those operating the MoSE, a mechanical system to block high water in the city. In front you can admire San Marco, the Doge's Palace, the Biennale Gardens, the island of San Giorgio, and the lagoon disappearing into the sea. Behind, to the left, is Rialto; with Giudecca and the Zattere to the right.

What makes this place even more special is the sculpture it houses: a bronze sphere supported by two giant Atlases that hold the statue of Fortune, known as *Occasio*. Everyone calls it the Golden Ball, which despite its size rotates to indicate the direction of the wind. It is precisely this mobility that reminds us how fortune can change from one day to the next in a sudden and totally unexpected way.

But as well as history and tradition, there is an acceptance for modernity, demonstrated by the ideas that Venice has been able to develop in all fields, from commissioning to social organisation, from economics to technology. These include the magnificent works of art and architecture; the creation of the first lazarettos on the island of Sant'Erasmus, created to contain epidemics coming from the sea (the quarantine was created here); the art of blown glass that produced masterpieces signed by Carlo Scarpa, Paolo Venini, Fulvio Bianconi (to name but a few), demonstrating an attention to what for the time was a true technological innovation. Surrounded by water and built on wood, as if it were built on a forest upside down, through careful

management of forest resources Venice also represented a virtuous *ante litteram* example of circular economy: the timber, the harvesting and planting of which was carefully regulated by very strict laws, reached the city via the Adige, Brenta and Piave rivers as far as Fondamenta delle

Zattere. Every tree felled was replaced by a new planting. And history would begin again.

For all this and much more, we at Ideal Standard have chosen Venice to represent our story, to tell it through its city. To communicate our philosophy and our desire to be always in step with the times, aesthetically and ethically.

Left. Basilica of Santa Maria della Salute and the Campanile di San Marco, one of the symbols of the Serenissima. Above. the city's pavement is mainly made of Istrian stone.

VENETIAN ABC

THE WORDS YOU NEED TO KNOW TO NAVIGATE
THE CANALS OF THE SERENISSIMA

ALTANA

Wooden terrace above the roofs of the houses.

ACQUA ALTA

A Venetian expression, indicating the phenomenon of particularly pronounced tidal peaks that occur periodically in the northern Adriatic and with particular intensity in the Venice lagoon and cause flooding in the areas. The phenomenon is especially frequent in the autumn-spring period, when particular weather conditions combine with the scirocco winds, which, blowing from the Otranto channel along the entire length of the sea basin, prevent the regular flow of water, or the bora winds, which locally hinder the flow of water in the lagoons and rivers of the Venetian littoral.

ARSENALE

From the Arabic *daras-sina'ah*, meaning house of industry or house of trade. It is the former complex of shipyards and workshops that makes up a large part of the island city at its eastern end. About a quarter of the large complex is used by the Venice Biennale for its contemporary art exhibitions.

BÀCARI

A type of Venetian osteria with a popular character, where you can find a wide selection of wines by the glass.

BRÌCOLE

Large poles scattered around the lagoon that, in groups of three, indicate the navigable channels, within which the water depth is such that they can be travelled even at low tide.

CÀ

Casa. This is the abbreviation Venetians used to refer to houses, especially those of noble families. An example? Ca' Foscari, one of the lagoon universities.

CALLE

The name used for long, narrow streets. It derives from the Latin *callis*, which can be translated as 'path'. There are over 3,000 calli in Venice, some called *calletta*, but also *calle lunga* or *larga* and *callesella*.

CAMPO

This word has assumed, in toponymy, the meaning of *square*. In ancient times, the fields were covered with grass and used for grazing cattle. Many centuries later they were paved, taking on what is their current appearance.

CAMPIELLO

This refers to a smaller field, and is the term from which the name of a well-known literary prize in the city is also derived.

CANAL

Canal indicates a waterway that in terms of width, length and sustained traffic density constitutes a true backbone of the city's internal navigation system. Venice stands on a lagoon made up of a hundred or so islands, crossed by more than 150 canals. The most famous are the Canal Grande, Canale di Cannaregio and Canale della Giudecca.

CANÈVA

Cellar, housing wine, cheeses and meats

CARÈGA

Chair, some of which you'll see tumbling out of cafes and bars.

CASSE DI COLMATA

These are three artificial islands in the Venetian lagoon built with the excavated material from the construction of the Canale dei Petroli.

CIAO

Yes, 'ciao' is a Venetian word. Derived from the ancient Venetian greeting *s'ciavo* (slave, implying *yours*).

CICCHETTI

Typical—and delicious—Venetian appetisers, similar to Spanish tapas, whose composition varies depending on the time of year.

COURT

It derives its name from *courtyard*. It is a small square surrounded by buildings, which has an entrance that also serves as an exit. There are also smaller courtyards, called *cortesele*.

DOCK

Artificial water basin used for mooring and storage of vessels. It indicates the inner waterways of the Arsenale and from this usage the modern meaning of the term dockyard was derived.

DOGE

Head of State of the Republic, according to tradition the office was established in 697 by Paoluccio Anafesto and lasted until 1797 when Doge Lodovico Manin was deposed. The office was for life and was progressively weakened in order to avoid the emergence of a lordship.

FONDAVENTA

Section of road that runs alongside a canal or a rio. It also features landing places with Istrian stone steps descending into the water, to facilitate the mooring of boats, the loading and unloading of goods and the boarding/disembarking of passengers.

FÒNTEGO

Goods warehouse and merchants' dwelling.

FORCOLA

High, curved support for the oar, adopted on gondolas and other Venetian boats in which the rower rows standing upright.

GHETTO

Originally the area of Venice, later specially enclosed, assigned in 1516 to the Jews as their residence (so called because of the presence of a 'getto', i.e. a foundry). From the 16th century onwards, throughout Europe, the word became the name for the city district of the Jews' coercive residence.

GONDOLA

A special wooden rowing boat used in the Venetian lagoon for transporting people and for various services, traditionally black in colour, 10.75 m long in the classic type, 1.75 m wide, with an elegant, slender hull with very raised ends.

GOTO

Glass. Some of which you can see being blown on Murano.

LAGOON

A lagoon is a coastal water basin, separated from the sea by a littoral cordon interrupted by inlets, and in which island formations often emerge. The Lagoon of Venice is the largest in the Mediterranean Sea, with a surface area of approximately 550 km², of which 8% is formed by dry land, approximately 11% permanently made up of water or dredged channels and approximately 80% consisting of tidal flats or artificial reclaimed land. The entire territory has been a UNESCO World Heritage Site since 1987.



VENICE HAS 435 BRIDGES, BOTH PUBLIC AND PRIVATE, CONNECTING THE 118 ISLETS ON WHICH IT IS BUILT, CROSSING 176 CANALS. MOST OF THEM ARE BUILT OF STONE, OTHER COMMON MATERIALS ARE WOOD AND IRON.

TIDE

The periodic rise and fall of the level of the seas and oceans, caused by the gravitational attraction of the moon and sun on the earth's water masses.

RIO

An essential element of the city's waterways. This term refers exclusively to the canals, natural or artificial, bordered by buildings or streets that separate the individual islands of which the city centre is composed.

RIO TERÀ

Underground canal transformed into a calle.

RUGA

Street where shops and workshops are located.

SALIZADA

Paved street. This refers to the first calli paved with classic grey paving stones. All the others were paved with terracotta bricks arranged in a herringbone pattern.

SAOR

Flavour. Sauce consisting mainly of onions and vinegar, with which fish (*sarde in saor*, *scampi in saor*) are seasoned, but also vegetables such as *radicchio in saor*.

SCHEI

Money

SERENISSIMA

Apparently, the Doge was referred to by the inhabitants of the city as 'serenissimo' and this adjective was later extended to define the entire city.

Aesth

ethics

VENICE, FROM MARCH 28TH TO MAY 4TH 2023
ARSENALE, TESA 98

Ideal Standard and Venice. Not a chance meeting. Not a meeting of convenience. But one which has come about because this historic bathroom brand shares so much with the floating city. Today, we are at the Arsenale, a district of former shipyards and armouries, specifically at the Tese warehouses. This is a symbolic place within the pre-industrial complexes of the Serenissima, the name given to Venice's former maritime republic, which since the 1500s was able to build ships in an assembly line by carefully controlling the production process.

Arsenale derives from an Arabic word meaning 'house of the craft', which speaks of a city with a unique cultural heritage; a multi-ethnic place that used trade to evolve socially and culturally. Just like Venice, Ideal Standard can define itself as a company at the forefront of developing new manufacturing processes, one which moves around the world with the same modern and ambitious spirit.

This is reflected in the company's first Sustainability Report, which summarises the achievements so far and the challenges Ideal Standard plans to overcome in the near future. Choosing these areas of focus was a simple and logical process, even if succeeding in them was anything but.

Thinking in an environmentally sustainable way is nothing new. Ideal Standard has been working for many years in this way that is born of respect for the environment, protection of its employees and sustainable use of the planet's resources. Operating in this systematic, conscious and productive way lays the foundations for a future where the benefits will be felt on a human scale.

That is why the company has chosen Venice for its Aesth|ethics events. It is the perfect place to showcase Ideal Standard's latest collections and explore the production processes that combine beauty, heritage and respect for the environment.

Today, true beauty meets awareness and respect. And creates a new harmony.



To find out what Ideal Standard has done so far and will be doing towards creating a better future, scan the QR Code and read the Sustainability Report 2022.





Essentially *Solos*

A DARING PROCESS OF SUBTRACTION TO RESULT IN PURITY DEFINES IDEAL STANDARD'S LATEST COLLECTION. AND TO ENHANCE THE PURE FORMS, LUDOVICA AND ROBERTO PALOMBA HAVE USED THE MOST SOPHISTICATED TECHNOLOGIES DEVELOPED IN THE BRAND'S LABORATORIES.

Purity results from a synthesis of the creative process; as a sophisticated operation of subtraction, but not absence. The goal of Roberto Palomba, Chief Design Officer of Ideal Standard, was to achieve beauty in its essentiality. Solos, a unique and integrated combination of tap and basin, is the result of this process. Previewed at Salone del Mobile 2022, it is part of Atelier Collections and is the perfect embodiment of the company's new Singular™ approach, which

aims to provide easily customisable solutions. It is pioneering technologies and cutting-edge materials that define and make the new collection possible. Inspired by the beauty of simplicity, the minimalist design that defines *Solos* conveys a feeling of lightness and evergreen elegance. Extremely fine lines and edges give the washbasin its characteristic weightless look, while the integrated faucet complements the pure, seamless appearance. Only the graceful spout and control knob

The new Solos collection represents absolute purity of design made possible by the use of state-of-the-art materials processed with pioneering technologies. The innovative and visually striking centrepiece is a unique, integrated combination of tap and basin.



Made of Diamatec®, the minimalist design washbasin has fine lines and edges, but a strong and very durable structure. Available in glossy white or black.

are visible, while the supporting technology is concealed beneath the basin, making this combination truly unique.

The washbasin is made of Diamatec®, a unique blend of alumina and chamotte that allows for very complex and challenging designs, while offering unprecedented strength and durability. The elegant faucet is equipped with sequential cartridge technology, allowing accurate temperature and flow control with a simple turn of the control knob. A second version, equipped with touchless technology, offers further possibilities.

The *Solos* collection also includes an innovative shower system, which provides a spa experience thanks to intelligent and intuitive controls to suit a minimalist lifestyle. The water, diffused with four different adjustable jets, can also be enhanced by the light integrated in the shower head, a unique detail that creates the right atmosphere for those relaxing moments.

The entire collection will be available in glossy black or white and can be combined with cylindrical or square taps available in chrome, white, silver storm, brushed gold, magnetic grey and silk black finishes.

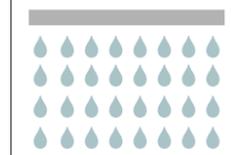
The beauty of simplicity



The elegant faucet is available in a sensor version or with sequential mixing, which allows for accurate temperature and water flow control. A wide range of six finishes is available.



Rain



Silk Rain



2nd Skin Rain



Active massage

The shower system is also increasingly sophisticated, with four different water jets for every need. A light integrated in the overhead shower amplifies the relaxing effect by drawing sensual and soft atmospheres.



Counter~ current

TIDES, WINDS, CLIMATE CHANGES. THE MOON ALTERS THE MOVEMENT OF THE SEAS AND OCEANS, AND THUS OUR EXPERIENCE. WATER IS COMPLEX, IMMENSE, MAJESTIC, SOMETIMES DESTRUCTIVE, AND PART OF OUR EVERYDAY LIFE. MAN IS LEARNING TO TAME WATER AND, BY LIVING WITH IT, TO BENEFIT FROM IT. LIKE IN THE CASE OF MOSE IN VENICE



We inhabit a planet belonging to, and controlled by the solar system, yet we know little about how it works. The succession of seasons, day and night, and the cyclical nature of the tides are some of the phenomena of our daily lives to which we rarely pay attention, instead just getting on with our day. In reality, these movements are just as fundamental as they are repetitive, give order to our lives and act on the organisation of the land in a very significant way. It is not too much to say that they characterise our way of life. One way that they do this is through the tides, that inexhaustible movement of the planet's waters generated by the gravitational attraction of the stars. At times it creates great inconvenience, but also gives spectacles of indescribable beauty, and can be transformed into work and productivity. At Mont-Île Saint Michel, on the coast of Northern France, the natural phenomenon is capable of attracting tourists from all over the world: here, the castle built above the small island is surrounded by the sea or accessible by land depending on the time of day. The inhabitants have learnt to live with it and make money from it. One way is through mussel farming, which at low tide allows seafood to be harvested, just as it would be on land. The one hundred billion tonnes of water that move every 13 hours in the Bay of Fundy in Quebec to generate the world's largest tide attract scientists from all over the world to study effective ways to transform the power of the sea into energy, for more sustainable fuel. The ocean water flowing upstream against the current of the Petitcodiac River for 30 kilometres from its mouth is a potential source of clean energy, in addition to providing images of rare strength and fascination. The British company Sustainable Marine is in fact working to build the first floating tidal energy plant. The *Pempa'q In-stream Tidal Energy Project* is being tested—a 420 kW PLAT-I tidal energy platform will be installed this year—and, if all goes well, will provide up to 9 MW of clean, programmable tidal energy to the Nova Scotia grid. This will reduce greenhouse gas emissions by 17,000 tonnes of carbon dioxide per year and power approximately 3,000 homes in Nova Scotia.

Man fights, often cohabits and—when it works well—sometimes benefits from the forces of nature. In the Netherlands, 50 per cent of the land is no more than one metre above sea level and as much as 26 per cent of it is far below. Dutch ingenuity invented the *Polders*, complex systems to empty water basins completely and offer them for agriculture. One example is *Beemster*, just north of Amsterdam: water is extracted from a lake with the use of wind-driven water pumps and the land is turned into fields. Today, the beautiful, windy road through the area, marked by traditional windmills, is an icon of Holland.

And Venice. Stunning Venice is only one metre above sea level and is affected by periodic tides that alter its delicate ecosystem. As well as the tidal phenomena, there are winds, currents and secondary effects that influence the way of life. Clever human intervention—Porto Marghera above all—has entered the lagoon of the Serenissima, creating those particular conditions that generate the phenomenon we call *acqua alta* (high water).

In Venice, people travel by vaporetto, ambulances are motorboats, taxis are lances and small barges collect rubbish. Every apparently trivial activity has a value. Visitors and locals get used to the strange installations made of overlapping aluminium trestles flanked by wooden planks: these are the walkways set up along the pedestrian passages to walk above the water. The sound of a siren warns Venetians of the arrival of high water three hours before the peak of flooding. Worryingly, the frequency with which it rings has increased in recent years due to the rising flood level. From 1916 to 1966 (the year of the highest tide of an impressive 194 cm), there were 50 high tides, but from 1966 to 2020 there were 278 measuring over 110 cm. In the spring of 1973, the first special law for Venice was passed, declaring the safeguarding of the city to be of preminent national interest; but the problem has not gone away, and has in fact become more and more pressing over time. Skipping the entire political and legislative process, it is worth dwelling on the three requirements defined by the Consorzio Venezia Nuova to screen proposals for intervention: Experimentability, Reversibility, Graduality. The MoSE project meets all these requirements. Like any effective idea, it is very simple and has been developed practically, but with a hint of pride and visionary idealism. At the heart of the project are boxes, the sluice gates, that dwell hidden at the bottom of the lagoon full of water. If they are emptied, however, they rise to the surface and float, forming a barrier capable of stopping the flow of tidal waters up to 2 metres high. The idea, it was said, is simple. But it becomes difficult to realise when we get into the details of the quantities of bulkheads needed and the related costs. Currently, 78 bulkheads are installed at the three lagoon entrances: Porta Lido, Malamocco and Porta Chioggia. These boxes are hinged so that they can be moved on the concrete caissons. The caissons also house all the equipment needed to manage the gates: from the compressed air pipes, which are used to empty the gates, to the entire electrical and electronic infrastructure for managing the imposing mechanism, to the walkable tunnel that allows for easy, fast and safe interventions.

To get an idea of how complex MoSE is, just think that the 35 caissons rest on foundations under which piles have been driven 19 metres deep. A masterpiece of engineering which, because its structures are in contact with seawater, requires constant and costly maintenance: a floodgate has to be replaced every five years, with four floodgates a year, and be constantly kept clean and repaired. After years of work—it started in 2003—the MoSE project finally came into operation in 2020 and will be fully operational in September 2023, two decades in the making. MoSE respects the environment by allowing the natural exchange of water in the lagoon without permanently interfering with industrial and fishing activities. Yet the Venetians are not giving up and other structural additions are planned, such as the raising of the shorelines and the redevelopment of the entire lagoon.

Change, new habits and innovative planning: words that can mean a lot if harnessed and believed by a constructive will capable of coordinating all the energies involved. And so we go full circle. To energy. Energy is another key word of our age. Harnessing the power of nature without opposing nature is a challenge, but can be done. As they have shown in Venice, and other places around the world. The earth hosts us, and by working with it, we can live to our fullest on this glorious planet.

Illustrations:
VALERIA PETRONE



Underlying technology

Mat+ is a yoga mat consisting of three overlapping layers that provide a secure grip on the floor thanks to the pressure-activated criss-cross surface. At the same time a central antimicrobial membrane prevents against mould and bacteria and a soft top layer is designed to reduce any slipping. All made from 100% recycled materials.

→ <https://yogahustle.com>

smart *FITNESS*

FOR THOSE WHO DO NOT FEEL LIKE OR HAVE TIME TO GO TO THE GYM, HERE IS A LIST OF BASIC TOOLS FOR A COMPLETE PHYSICAL WORKOUT. SIMPLE, ELEGANT AND WELL-DESIGNED ITEMS THAT CAN ALSO BE LEFT ON DISPLAY AND ENHANCE YOUR HOME.



Always fresh water

Life, in name and in essence, is the training water bottle from Design Letters. Equipped with an airtight seal and made of unbreakable material, it is ideal for holding drinks and smoothies thanks to its large opening. A shaker ball is included for preparing a perfect energy drink with supplements and mineral salts.

→ <https://designletters.eu>



The ergonomic seat

Bloon is inspired by the classic Pilates postural ball, known for strengthening the abdominal and back muscles. Perfect for gymnastic exercises, it is suitable as a desk chair because it corrects posture and forces the use of the back, abdominal and leg muscles.

→ <https://bloon-paris.fr>



Balanced

Bosu stands for *Both Side Up*. The object is used to train balance and is used both from the side of the dome and from the platform. Invented by David Weck in 2000, it is indispensable for proper balance training. In 23 years, the company has expanded its catalogue to include a range of tools and programmes designed to improve training. In the pictures, *Bosu Sport Balance Training* and *Speed Jump Rope*.

→ <https://www.bosu.com>



Effortless

A solid, light and essential support for those beginning their yoga practice, *Block* helps with balancing exercises, stretching through to back bends. It helps the user to go deeper and maintain correct postures.

→ <https://eu.manduka.com>



For gladiator muscles

Inspired by the games of ancient Rome is Seletti's *Lvdīs* collection, designed by Alessandro Zambelli. *Kettleball* and *Pesi II* are designed with octagonal geometries and historical inscriptions to indicate the weight of the objects.

→ <https://www.seletti.it>



Daily training

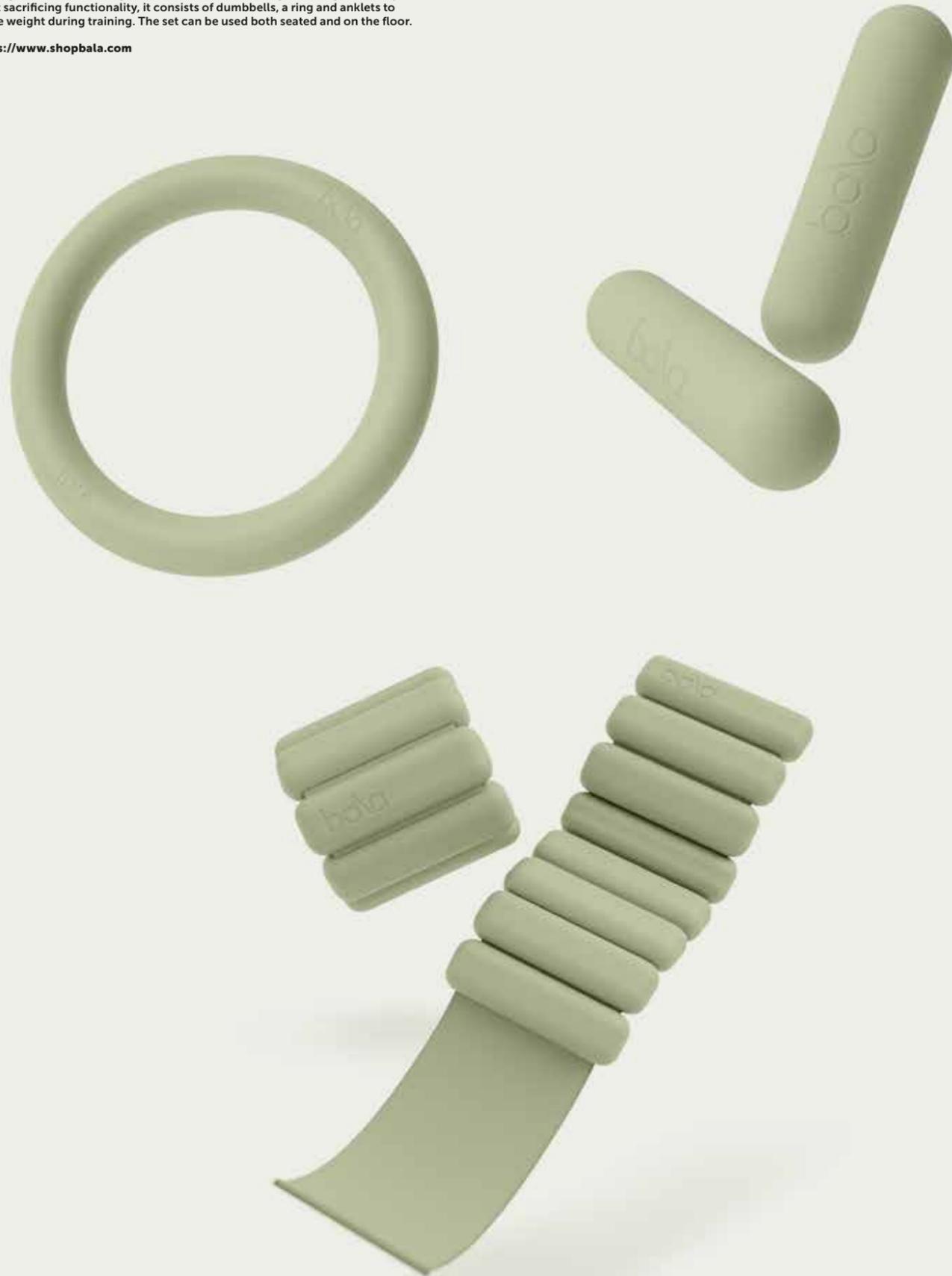
Since 1949, Kettler Sport has been a brand that brings innovation and stylish touches to the fitness market. Today it produces exercise bikes, treadmills, rowing machines but also sustainable forestry equipment. Here you see a floor exercise wheel and push-up bars.

→ <https://kettlersport.com>

All seated

For toning arms, chest and legs *Bala* is the ideal set of weights. Designed for style without sacrificing functionality, it consists of dumbbells, a ring and anklets to increase weight during training. The set can be used both seated and on the floor.

→ <https://www.shopbala.com>



Holistic fashion

Founded in 1992 in California, PrAna creates sustainable garments, is socially committed and created the *C4PC (Clothing for Positive Change)* network, which includes: animal welfare, circular economy, climate action, fair trade, use of controlled fibres and raw materials and responsible packaging. Pictured is a detail of the light grey tracksuit trousers. The men's *Vaha E-Weist Pant* and *Vaha Straight Pant* are great for arriving, doing and leaving sports sessions with a touch of style and elegance.

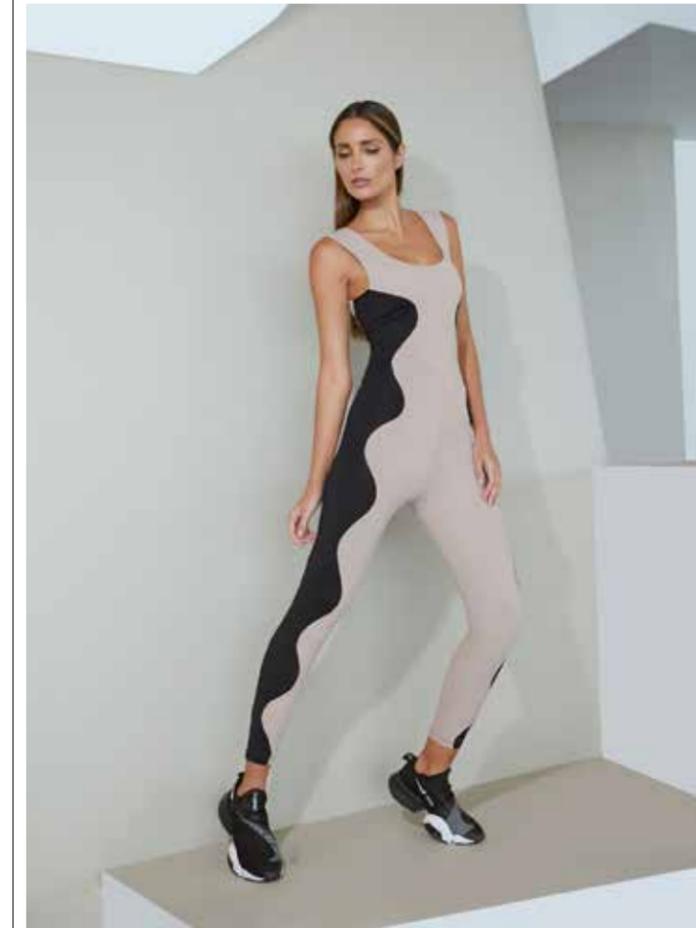
→ <https://www.pрана.com>



Chic gym

Chic Gym clothing moulds the body and enhances the shape. A garment for those who want to be noticed, with a front cut and laces at the back to enhance femininity. Made of biodegradable polyamide, the *Port De Bras* jumpsuit guarantees the absolute traceability of raw materials and ecological production processes.

→ <https://www.portdebras.com>





The new icon

Designed by Antonio Citterio for Technogym, *Bike Personal* is the ultimate designer exercise bike. Exclusive, elegant and compact in size, it is perfect for the home. Equipped with sophisticated technology and an integrated coach, it suggests routine pedalling or exciting simulations of outdoor routes. A front screen puts all the controls in your vision, so you can keep on top of your workout. You can measure heart rate via the hands sensor, which is always active thanks to the wireless battery charger. And the bike is complete with TV and Internet to keep you engaged while pedalling around the world.

→ <https://www.technogym.com>



The strength to resist

Wellness involves heart, body and soul. With thirty years' experience, Casall designs equipment and sportswear for professionals and everyday athletes. For training, two endurance tools are a must: elastic bands for muscle toning, stretching, rehabilitation and the medium extensor to stimulate the main muscle groups.

→ <https://www.casall.com>



Health on your finger

It may look like a piece of jewellery, but *Oura* is a frequency meter ring with automatic detection. It monitors over 30 activities: from cycling and basketball to housework and daily routines. It also records heartbeats during sleep, a feature integrated in 2013, way before it became trendy. And it lasts, with seven days of battery life on a single charge. Two models—*Horizon* and *Heritage*—in silver, black, stealth, gold and red gold finishes, are available. And for a fashionable touch, there is the limited edition created in collaboration with Gucci.

→ <https://ouraring.com>



Flavours for fitness

Oils for energy, flavours for fitness from Alo Yoga. For more energy during cardio training, essential oils of peppermint, orange and lemon are recommended. For relaxation, meditation and yoga, lavender, sandalwood or cedarwood are perfect. The *Aura* diffuser and humidifier guarantees coverage of even large spaces for over 22 hours.

→ <https://www.aloyoga.com>



Elegance and order

Hannun makes furniture with a preference for reclaimed wood or wood from FSC- and PEFC-certified European forests. It collaborates only with small craftsmen to support the local economy. Here, from the *Breath* collection, is the meditation chair and the shelf for storing the mat and tools.

→ <https://hannun.com>



Energising jets

A rejuvenating shower is the best way to relax and refresh after physical activity. The *Alu+* collection offers two innovative spray modes - Rain and the new SilkRain, enveloping your body in ultra-fine water droplets. For more flexibility, the range comes with a variety of customisable accessories, including a beauty bar that features different mirror options and practical small shelves, and in three trendy colours: silk black, silver and rosé.

→ <https://www.idealstandard.co.uk>



Tales *in pictures*

WITH FIVE DOCUMENTARIES SCREENED ALL OVER THE WORLD TO HIS CREDIT, DAVIDE MAFFEI, A YOUNG DIRECTOR FROM EMILIA, HAS BEEN NOTED FOR THE QUALITY OF HIS FILMS. AND ESPECIALLY BECAUSE, AS HE OFTEN AFFIRMS, WHATEVER THE SUBJECT, IN THE END IT IS ALWAYS A QUESTION OF FEELING, THE ONLY TRUE UNIVERSAL LANGUAGE.

Olivetti Paradigm, Italy 2020, 90'

Through the voices of designers, historians and executives, and thanks to extraordinary archive material, the film traces the vicissitudes of Olivetti industrial design from Adriano's death to the 1990s, going through the challenges of an era marked by rapid innovations: the passage from mechanical technology to electronics, up to the affirmation in the competitive IT sector.



Olivetti Perspective, Italy 2020, 88'

In a journey through the various changes in the decades of the 1960s through to the 1980s, the stories of the protagonists and extraordinary archival photo and video material attempt to construct and reconstruct the imagery of a dual perspective. The film explores the past viewpoint that the Ivrea-based company was able to erect across national borders, and the expansive vision that unites these architectures and their future.

Everything Davide Maffei does not only stems from a genuine passion for architecture, design and industrial processes, but above all from a curious spirit, which can be seen in his bright eyes, for the stories, characters and ideas that define projects. Davide is a gentle, discreet soul. He does not like to show off. He prefers to narrate through the camera and, as a fine observer, to render atmospheres and characters with precision and sensitivity. One could say that he is an investigator who with perseverance and method goes in search of unpublished episodes. He meticulously documents them, tracks down sources, looks for witnesses and then once all the data has been re-elaborated—in the editing room—returns a version of the facts that is as authentic as possible. “The cinema of reality always represents a point of view,” Maffei points out. “If a fiction director guides the actors, a documentary maker, while respecting the interviewees, uses what he needs to tell his vision.”

With this investigative spirit, he has five works to his credit, all focusing on

real icons: *The Eni Village. A pleasant stay in the future* (2013), a social experiment commissioned by Enrico Mattei in the mid-1950s in Borca di Cadore and built by architect Edoardo Gellner and Carlo Scarpa, a true gem in the Italian panorama of *ante litteram* welfare; *The Blue Factory* (2016), the story of Bugatti and the strong involvement of all the workers in the attempt to make the business survive; *Paradigma Olivetti* and *Prospettiva Olivetti* (2020) centering on the post-Adriano Olivetti era within the design world he created; and *Alfabeto Mangiarotti* (2022) a beautifully refined fresco dedicated to the Milanese architect and designer who was able to anticipate themes that are still highly topical today.

During the interview, the rather practical word ‘project’ recurs frequently because if it is true that there are affinities between the work of the architect and that of the filmmaker, Davide Maffei represents something of a virtuous synthesis; after all, he graduated in engineering. And he often uses the plural ‘we’, because for him collective work is the basis of making documentaries. It is together that great things are made.



The Blue Factory. Italy 2016, 74'

In this film, set in the early 1990s, an entrepreneur decides to revive the legendary Bugatti car brand and conceives a futuristic factory. He starts work with 200 enthusiastic employees, but the company is doomed to failure. 25 years later, former employees, bewitched by that brief but intense experience, recount the feelings and atmosphere of an adventure with epic emotion and utmost feeling.

You are born an engineer and become a filmmaker. What is the path that led you to making documentaries?

Actually, it all happened very naturally: I have always had a personal passion for architecture and design, which led me to study engineering.

I have always been fascinated by those directors who manage to be refined and popular at the same time, such as Steven Spielberg, Martin Scorsese or Paolo Sorrentino.

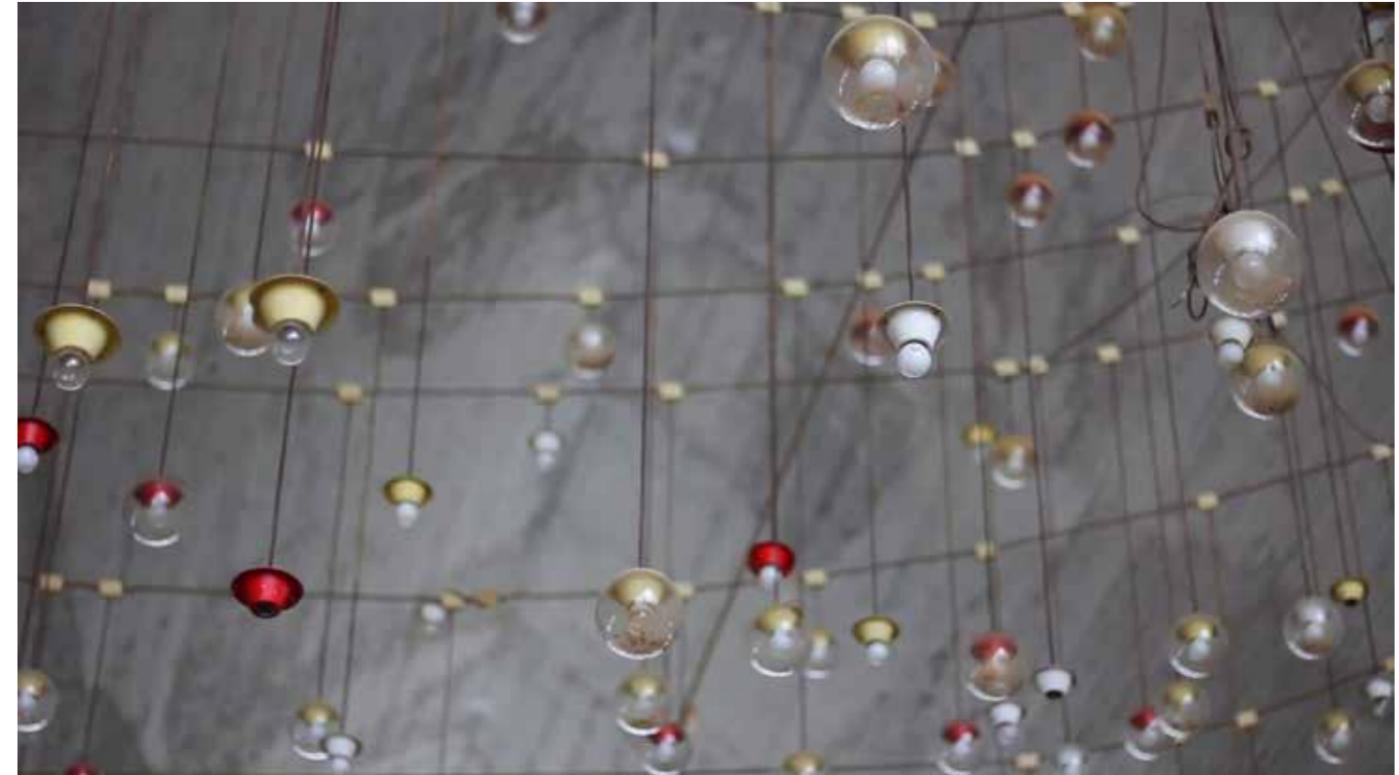
From 2007 to 2010, with a group of friends I started, for fun, to make short fiction films, which is an excellent training ground to become familiar with the video medium. At the end of 2010, documentary filmmaking emerged from the ghetto, from the educational niche in which it had been isolated. At the same time, I was accidentally thunderstruck by the Eni Village in Borca di Cadore, which I discovered by pure chance. I put the pieces together and we launched, unaware of what we were embarking on, a project of a film about the village. The premiere at the MAXXI in Rome was a resounding success and encouraged us to continue.

A viewing of your documentaries reveals a deep and refined knowledge of narrative techniques. Who are your masters or references?

We usually try to make something that can be appreciated by as varied and diverse an audience as possible, despite the fact that the chosen themes are sometimes very specialised. I have always been fascinated by those directors who manage to be refined and popular at the same time, such as Steven Spielberg, Martin Scorsese or Paolo Sorrentino. We too, in our own small way, try to eschew certain visual mechanisms of gratuitous self-congratulation and translate the themes we like in the most enjoyable way possible.

How do you choose your subjects?

Every time is different, but everything always starts from something that must excite us. Some are the result of chance encounters that later lead to great interest, such as the Eni Village or the Bugatti factory in Campogalliano. The Olivetti case was different: it was always our guiding star, because it condensed an approach to design that was unique and unrepeatably: after the first two experiences, we took courage and threw ourselves into this crazy and wonderful experience, which resulted in the diptych of *Paradigma* and *Prospettiva Olivetti*. But even if we had failed to achieve anything, the mere chance to meet mythical designers like Perry King and Santiago Miranda, Clino Castelli or Antonio Macchi Cassia would still have repaid us for the effort we put in. It was like being a child meeting the footballers of your favourite team. Mangiarotti, on the other hand, was suggested to us and we immediately agreed with great enthusiasm.



Eni. A pleasant stay in the future. Italy 2013, 74'

This is the story of the tourist centre "Corte di Cadore", in the Dolomites, reserved for the mountain holidays of employees of the Eni oil group and their families. It was commissioned in the 1950s by Enrico Mattei to the architect Edoardo Gellner, and we follow its genesis through archive material, photos, period amateur videos, drawings and interviews with former collaborators of the architect.



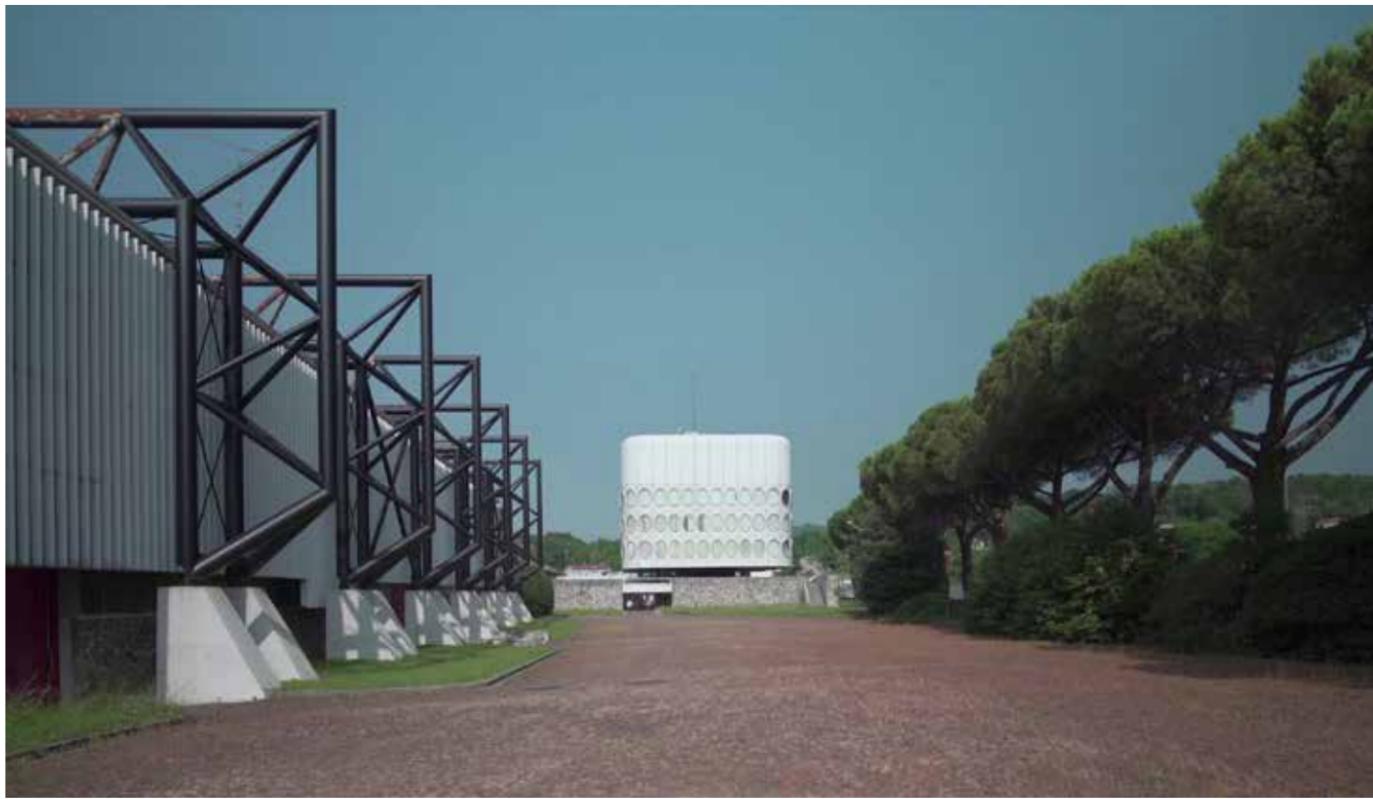
In a world of fast images with montage cuts of less than a second, you propose a calm approach that reconciles with the subject matter, be it an interview or an architectural landscape. Tell us about how a project of yours is born, what the choice of subject is and how you come to define it. Is there a storyboard or do you define it as you go along?

I usually always try to document myself first and see if the theme or subject matter has a chance of being translated visually. The film medium is not always suitable for telling a particular story. For *Alfabeto Mangiarotti*, for example, I realised that his passion for materials and his relationship with the craftsmen and producers could be the key to conveying this specific professional dimension, but also to emphasise his humanity. This intuition as to what works well is then confirmed as the work progresses. There is always a very stimulating field research aspect that allows us to investigate neglected or little-known sides. The film then essentially builds up in the editing phase where you necessarily

have to select the material collected, always a lot. This was something we found with the Olivetti project: there was so much footage that the drastic choice was made to make two films, instead of one as initially planned.

At the beginning of Paradigma Olivetti, Ettore Sottsass mentions a beautiful speech on the business ethics that animated Adriano Olivetti, and in Alfabeto Mangiarotti there is also a reference to ethics. Why did you choose to include these words, and how do you make your decisions?

The backbone of our work is made up of interviews, then of words and the relationship we somehow establish with people. We collect testimonies that are very often important passages of their lives, memories with a strong emotional component that they want to share with us. We therefore feel a responsibility towards those who have placed their trust in us, which is why we treat their words with the utmost respect, and use them verbatim where possible, to tell their unique story.



Alfabeto Mangiarotti. Italy 2022, 90'

Architect, Designer, Sculptor. Three labels in strict alphabetical order, three facets of a single designer. The film-documentary investigates the figure of Angelo Mangiarotti in the context of 20th century Italian design culture with particular regard to his attitude and sensitivity towards materials.

In the credits you cite a name, Alessandro Barbieri, who covers important roles such as special effects, composed music, editing. He is more than just an external collaborator. Tell us about him.

You will notice that I almost always speak in the plural. I consider cinema a collective activity, where the concept of authorship cannot be separated from the choral

expression of the different contributions that make it up. Alessandro and I work like a kind of small workshop, where we try as much as possible to realise different aspects independently; this very short chain helps us to maintain a certain coherence

It's always better to choose the best, most elevated reference points. As Woody Allen ironically said, 'If I have to take someone as a model, someone to inspire me, I choose God'

with the different components of the film. There is a very strong understanding about our roles, he deals more with the technical issues, while I handle more of the creative choices. In any case, one part cannot be separated from the other, we complement each other and this element is the cornerstone of our work. I must also add the name of Serena Mignani, our producer, who has always supported and trusted us.

Music, and musicality, is very important in your projects, perhaps even when it disappears to make way for offstage noises. Are you a musician and director?

Although I am totally incapable of playing an instrument, I have always been a fan of soundtracks and I consider music fundamental to storytelling and the involvement of the viewer. But it's important to be careful. Music has to be handled carefully, it annoys me if it is inserted as a filler, as an inexpressive carpet underneath the images. The dialogue with Alessandro, who produced the soundtracks, is very important. Together we try to find for each film the sound atmosphere that we consider most effective in relation to the narrative construction. We usually look for a model, a kind of putative father, to inspire us, such as Terry Riley for the Olivetti films. It's always better to choose the best, most elevated reference points. As Woody Allen ironically said, 'If I have to take someone as a model, someone to inspire me, I choose God'.

The titles chosen for the documentaries are always very incisive and harmonious. How do they come about?

We try to choose them with the utmost care: sometimes they come immediately, thanks to some intuition, sometimes they are very well thought out, even thinking about the translations into the various languages. For example, for *Alfabeto Mangiarotti* we decided to keep it in Italian in all languages. The thing that pleased us most was to see that over time *Fabbrica blu* (*Blue factory*) became the nickname to identify the Bugatti factory in Campogalliano. The title of the film became the name of the place.

In general, what these great stories that we humbly approached taught us is that any aspect, from the title to the posters' graphics, from the music to the chosen font must be treated with the same care, commitment and quality. I don't know if we have succeeded but we have certainly tried.

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