

# Rotolo

design focus

[9 + 1] x 10

a cura di Alessandra Coppa

**interview/objects selection** Beppe Finessi

**designer/objects** Guixé\_football tape  
Paruccini\_the fly  
Mirri\_biglove  
Iacchetti\_formaggiaccio lingotto  
Damiani\_sofart  
JoeVelluto\_king plate  
Contin\_snake  
Ulian\_print  
Adriano design\_rotola  
Novembre\_100 piazze - Lucca

# dialogo con Beppe Finessi

## chat with Beppe Finessi

Evviva!, così ci saluta Beppe Finessi, architetto, docente al Politecnico di Milano, è stato redattore di "Abitare", critico e curatore di mostre fra le quali ricordiamo quella più recente su Bruno Munari conclusa a febbraio alla Rotonda di via Besana a Milano. Nella scelta degli oggetti selezionati di 9 + 1 giovani designer vede la poesia dei maestri declinata in sofisticate relazioni/affinità/contrapposizioni/ibridazioni tra arte e design. Nove italiani, più Martí Guixé che si forma tra Barcellona e Milano (è stato allievo della scuola Politecnica di Design, dove ha da poco tenuto un workshop) come interior e industrial designer. I suoi lavori si distinguono per la ricerca di nuovi sistemi di produzione, per l'introduzione del design nell'ambito alimentare e per la presentazione attraverso l'esecuzione. Il suo spirito non convenzionale fa nascere idee brillanti, ma semplici, e allo stesso tempo caratterizzate da una curiosa serietà.

**Beppe Finessi:** Ho scelto Martí Guixé perché è il più libero e imprevedibile, il più intelligente, è un dinamitaro con i guanti, un ladro gentiluomo, è un pazzo col compasso che scardina i desideri delle aziende e li piega ai suoi sogni e riesce a far produrre, anche a grandi aziende, degli oggetti che normalmente non trovano spazio. Martí è il più inclassificabile e mi interessa per questo.

Mi spiace che Munari non l'abbia conosciuto! Ha studiato in Italia, ha un bel percorso di formazione, poi torna a Barcellona, apre il suo studio, diventa un bravo professionista ma a trent'anni si accorge che era già tutto troppo scontato, che non gli interessava più avere uno studio di cinquanta persone solo per fare soldi. Vende la sua quota e va a vivere a Berlino. Si rimette in discussione ricominciando da zero, consapevole che poteva esserci un'altra strada per fare design, per realizzare cose che erano la rappresentazione fisica di concetti.

**Alessandra Coppa:** Negli oggetti che hai scelto appare evidente la contaminazione tra le arti...

**B.F.:** Sicuramente nei lavori dei designer che ho scelto ci sono dei possibili contatti con le altre discipline, certamente con l'arte contemporanea. In alcuni di loro c'è molta arte concettuale che io amo, c'è molto sorriso che arriva anche da Boetti, e ancor prima da Duchamp e da Picabia, e dai concettuali come Kosuth.

**A.C.:** Leggevo una tua dichiarazione "registro solo le cose che mi emozionano, non tutto, come fanno i cronisti" è stato un criterio per la tua scelta?

**B.F.:** Non sono né uno storico, né un cronista, mi occupo solo delle cose che mi interessano. Mi accendono solo gli oggetti che mi sembrano solari, irriverenti, intelligenti, colti, diabolici, effervescenti, luminosi, sprezzanti, spregiudicati, che facciano un po' di solletico, che involino la testa a mettersi in moto. Non mi interessa chi fa delle belle seggiole, dei bei divani, belle cucine... per questo sono fermo a Le Corbusier e a Magistretti, mi vanno benissimo loro. Non mi interessa chi non mette in gioco delle idee. Mi interessa solo chi prova a mettere in discussione ogni volta una tipologia, una funzione. In questo senso sono un pessimo cronista. Un critico "serio" è più bravo di me perché è capace di valutare anche le cose che non lo attraggono, io no. Se uno non ha idee, non mi occupo di lui.

Yippeel! is the greeting of Beppe Finessi, architect, instructor at Milan Polytechnic, was editor of "Abitare" magazine, critic and curator of exhibitions such as the recent Bruno Munari exhibition that closed at the Rotonda in Via Besana, Milan in February. In the selection of objects designed by 9 + 1 young designers, he sees the poetry of the masters expressed in sophisticated relationships/affinities/juxtapositions/hybrids between art and design. Nine Italians, plus Martí Guixé, educated in Barcelona and Milan (he studied at the Polytechnic's School of Design, where he recently conducted a workshop) as an interior and industrial designer. His work is characterized by its investigation of new productive systems, by introduction of design into the area of food and presentation through execution. His unconventional spirit gives rise to brilliant but simple ideas characterized by a serious curiosity.

**Beppe Finessi:** I chose Martí Guixé because he's the freest, the hardest to catch up with, the most intelligent; he's a dynamiter with gloves on, a gentleman thief, a crazy man with a compass who unhinges companies' desires and bends them to suit his dreams and manages to get even the biggest companies to produce objects they wouldn't normally have time for. In this sense Martí is the hardest to classify; this is what I like about him. I'm sorry Munari never met him! He studied in Italy, he had a good education, then he went back to Barcelona, opened his studio, became a good professional, but at thirty he realized that everything had been done before, that he was no longer interested in running a studio with fifty people just to make money. He sold his share and went

to live in Berlin. He started all over again from zero, aware that there must be another way of doing design, of making things that physically represent concepts.

**Alessandra Coppa:**

Contamination among the arts is obvious in the objects you have chosen...

**B.F.:** In the work of the designers I have chosen there are definitely possible points of contact with similar disciplines, definitely with contemporary art. In some of them there's a lot of conceptual art, which I love, there's a lot of humour, which comes from Boetti, and from Duchamp and Picabia before him, as well as conceptual artists such as Kosuth.

**A.C.:** I was reading your statement "I only register things that move me, not everything like the reporters"; was this a criterion in your choice?

**B.F.:** I'm not a historian, or a reporter; I only work with things that interest me. The only things that get me going are objects I find sunny, irreverent, intelligent, cultivated, diabolical, effervescent, luminous, contemptuous, unscrupulous, things that kind of tickle you, that set your brain in motion. I'm not interested in people who make nice chairs, sofas and kitchens... in that area I'm still with Le Corbusier and Magistretti, I think they're just fine. I'm not interested in people who don't question things. I'm only interested in people who always question a type, a function. In this sense I'm a very bad reporter. A "serious" critic is better than me because he can evaluate things he doesn't find attractive, but I can't do this. If a person doesn't have any ideas, I'm not interested in him.

**A.C.:** Do you intentionally have a predilection for the anti-icon, for the playful but meaningful object, for the



Martí Guixé con Beppe Finessi, che indossa la "social texture T-shirt" disegnata da Guixé "permanent tourist", alla scuola Politecnica di Design a Milano; Bruno Munari, Sedia per visite brevissime, progetto 1945 realizzazione 1991, Zanotta. Martí Guixé with Beppe Finessi, donning the "permanent tourist" "social texture T-shirt" that Guixé designed, at the Polytechnic school of Design in Milan; Bruno Munari, Chair for very short visits, designed in 1945, built in 1991, Zanotta.

**A.C.:** È intenzionale la tua predilezione all'anti-icona, all'oggetto ludico ma carico di senso, all'"amorosa invenzione del quotidiano", in controtendenza alla moda e alla forte caratterizzazione della funzione?

**B.F.:** Non è vero che non mi interessa l'icona. Se l'icona è un oggetto di grande impatto, scultoreo, con una forte valenza estetica o formale, mi interessa moltissimo. Fra i giovani, può essere considerata un'icona la poltrona S.O.S. che Fabio Novembre ha realizzato per Cappellini molti anni fa, un cubo nero scavato da un guscio d'oro, oggetto che nasce da un concetto e poi da un controllo sulla forma scultorea e sui valori plastici ed estetici. Tendenzialmente non mi interessano gli oggetti solo belli, ben proporzionati, è una qualità che riconosco in alcuni, ma non mi occupo di loro. All'inizio, il primo e forse l'unico carattere che vedevo in un oggetto era la funzione. Ho passato delle giornate intere a parlarne con Mari e Munari. Poi, un giorno, sono andato a trovare Mendini. Alessandro ha detto una frase, quelle piccole cose che uno ti dice in un momento, che poi rielabori, lasci dentro di te, cominci a rimuginare e che diventano una montagna... mi ha detto: "risolvere la funzione è facile, risolvere la decorazione è invece molto più difficile". Oggi c'è una rinnovata sensibilità al pezzo unico, al contatto con l'arte. Dopo anni di minimalismo imperante c'è un ritorno alla decorazione, alla texture, alla lavorazione della materia.

**A.C.:** Citi spesso una frase evocativa "vedere l'arcobaleno di profilo"...

**B.F.:** È una frase di Munari. Un giorno gli ho chiesto qual era il fine del suo lavoro, lui ha risposto: "vedere l'arcobaleno di profilo". Mi dettava degli appunti per vedere l'arcobaleno da un nuovo punto di vista. Allora ho capito che era un paradosso lucido, un sofisma di piccole cose, ricercate, inquisite, che non è detto che si trovino. Era un atteggiamento che lui voleva trasmettere a tutti, una sorta di desiderio costante di tendere allo stupore, al meravigliarsi delle cose che ci possono emozionare, che possono essere quelle che vedi sempre, ma viste finalmente da un nuovo punto di vista. Munari spesso diceva. "lo vedi questo oggetto, lo hai visto bene? Allora fai un passo, prova a vedere se lo vedi ancora uguale".

"loving invention of day-to-day life", opposing the fashions and strong characterization of function?

**B.F.:** It's not true that I'm not interested in icons. If the icon is a high impact, sculptural object with strong aesthetic or formal value I'm very interested in it. An icon among the young might be the S.O.S. armchair Fabio Novembre designed for Cappellini many years ago, a black cube hollowed out of a gold shell. But it is based on a concept and on control of the sculptural form, of plastic and aesthetic values. I tend not to be interested in objects which are merely beautiful, well-proportioned; this is a quality I recognize in some, but I'm not concerned with them. In the beginning, the first and perhaps the only character I saw in an object was its function. I spent whole days talking about it with Mari and Munari. Then one day I went to see Mendini. Alessandro said something, one of those little things a person says to you in an instant and then later you think about it over and over again, it makes an impact on you and it becomes

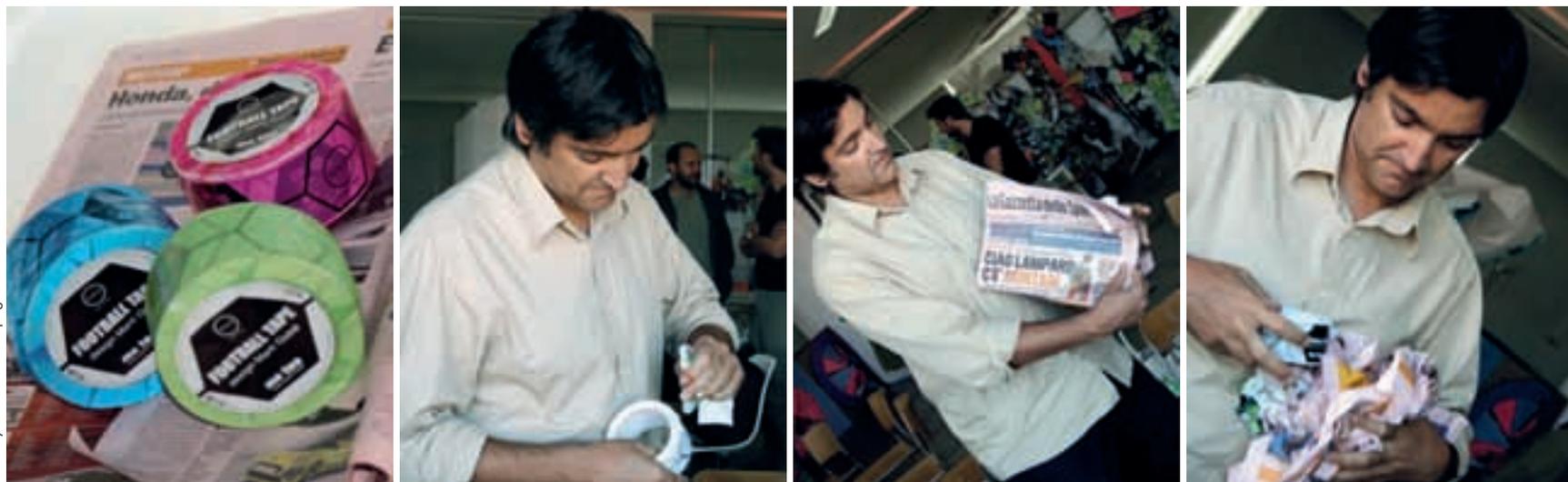
a mountain... he said to me: "it's easy to resolve function, but much more difficult to resolve decoration". Now there is a new awareness of unique items, of contact with art. After years of prevalence of minimalism there's a return to working with decoration, with texture, working with matter.

**A.C.:** You often cite an evocative phrase, "I see the rainbow from the side"...

**B.F.:** Munari said it. One day I asked him what the goal of his work was, and he answered: "to see the rainbow from the side". He told me how to see the rainbow from a new point of view. And so I understood that it was a playful paradox, a sophism of little things to be sought out, and followed but not necessarily found. This was the attitude he wanted to convey to all, a sort of constant desire to amaze, to marvel at the things that can move us, which may be things we see every day, finally seen from a new point of view. Munari often said to me, "can you see this? Have you taken a good look at it? Then take a step: does it still look the same?"

# martí guixé

photo by Francesca Campagnoli



Football tape, 2000. Since 2004 produced by Magis, Italy © Imagekontainer



*"...it definitely works better if you put sports newspapers in it!"* m.g.

**typology:** adhesive tape for making paper balls  
**firm:** Magis  
**design/production:** 2000, since 2004 made by Magis  
**description:** MT30 polypropylene acrylic tape. Non-toxic. Ø 10.5 cm, length 660 cm. The first ball was presented at the Biennial in Saint Etienne in 2000 in homage to a football game played by the local team Les Verts



# football tape



photo by Francesca Campagnoli

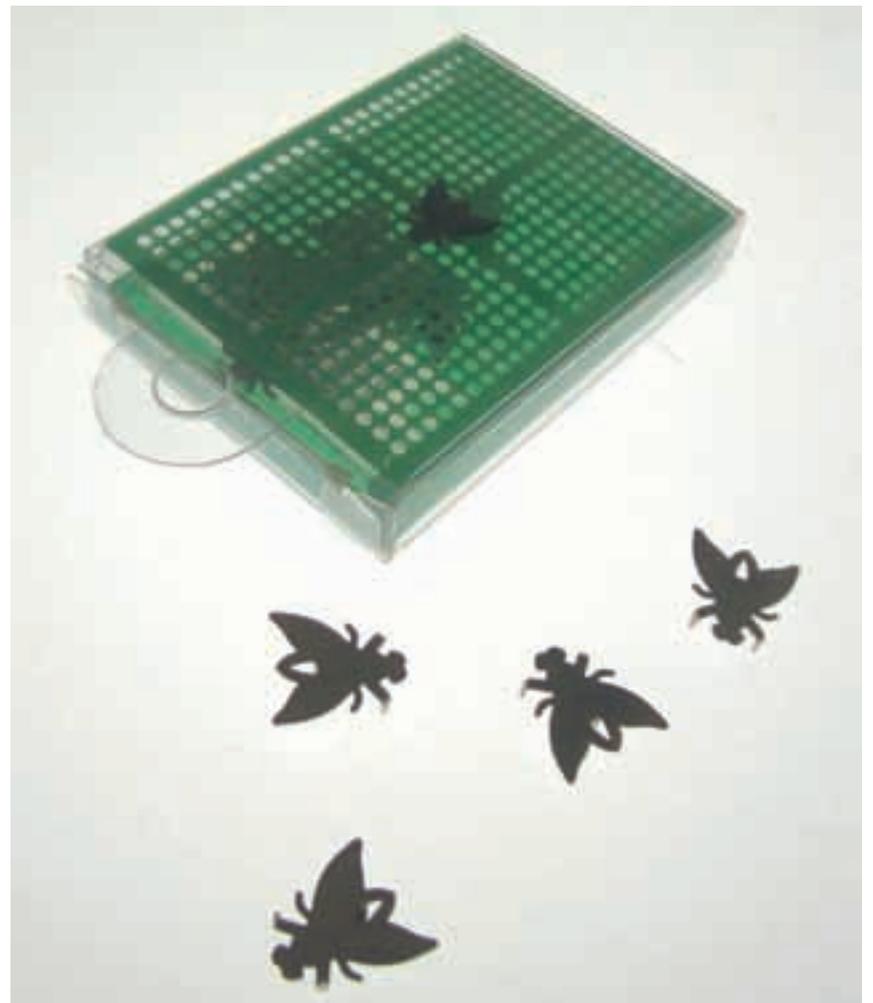


photo by Francesca Campagnoli

Born in 1964, educated in Barcelona and Milan as an interior and industrial designer. In Milan he studied at the Design Polytechnic. In 1994 he worked as a design consultant in Seoul. He currently lives in Barcelona and Berlin and designs for a number of companies including Authentics, Camper, Cha-Cha, Chupa-Chups, Desigual, Droog Design, Saporiti and Watx. Recent publications: Martí Guixé 1:1, 010 publishers, Rotterdam; Martí Guixé Cook book, Imschoot Publishers. Exhibitions at MoMA in New York, the Musée d'Art Contemporaine in Lausanne, MACBA in Barcelona and Centre Pompidou in Paris.

donata paruccini

# the fly



**typology:** drawing pins  
**firm:** Alessi  
**design/production:** 2001  
**description:**  
set of twenty-four stainless  
steel 18/10 drawing pins.  
Dimensions: 1.3 cm x 1.2 cm

*I remember wanting to propose a variant in a category I was interested in, "the drawing pin", a simple object that designers have not yet investigated, but offering an excellent relationship between form and use. I studied the subject and attempted to come up with something new: a metal fly resting on the wall (like a real fly) to hold up bits of paper.*

d.p.

Born in 1966 in Varedo (Milan), Paruccini spent her childhood and her formative years in Sardinia, then moved to Florence to study Industrial Design at ISIA with Jonathan De Pas. She worked in the studio of Andrea Branzi from '94 to '97. She has participated in the Opos exhibition at the Salone del Mobile in Milan several times. She now lives and works in Milan and Paris as a self-employed professional, and her designs are produced by Alessi, ENO, Morellato, Pandora Design and RSVP.

miriam mirri

biglove



**typology:** ice cream and coffee spoons

**firm:** Alessi

**design/production:** 2002

**description:** stainless steel 18/10 ice cream spoon.

One of the last items to come out of the F.F.F. metaproject, an operation begun in the early '90s with the aim of scanning the affective structure of shapes and objects, inspired by the concept of reproducing the process of creation of objects common to the world of children and primitive cultures. The result is a family of playful objects reminiscent of little fairytales, attractive responses to everyday uses, suggesting mediation with play, a bridge leading to the world of the fantastic. Dimensions 17 cm, pack: box of 4



*It is my hope that design will free itself of the excesses of theoretical structures and categories and find a more intuitive, emotional and functional dimension. To be truly more sustainable. Things accompany us in our lives, some of them simplify it and others complicate it, while yet others preserve small parts of it.*

m.m.

Born in Bologna in 1964, Mirri studied anatomical drawing, design and communications. For a number of years she worked as a scientific illustrator. She began working as a designer in Nigel Coates' London studio in 1991. She continued her career in the professional studios of the Design University in Reggio Emilia. She helped to found *Merci*, a supplement to *Abitare* magazine. She has lived in Milan since 1993. She assisted Stefano Giovannoni with industrial design and graphics until 1999, working with him on a number of items for Alessi. Since 2000 she has been a freelance designer, designing objects for a number of Italian and international companies.



giulio lacchetti

lingotto



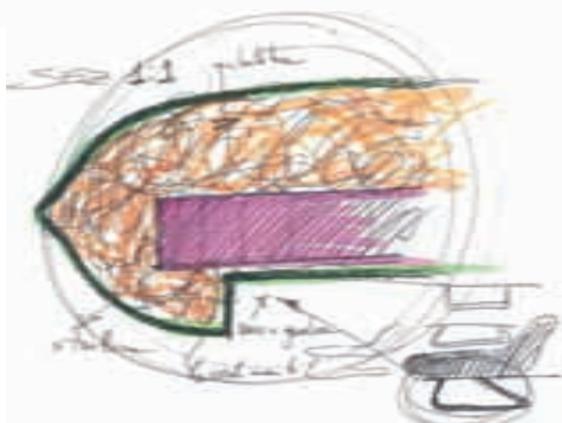
**typology:** ice cube tray  
**firm:** F.lli Guzzini  
**design/production:** 2006  
**description:** the coloured silicone ice cube tray recognises the true value of water by giving it the form of gold.  
Dimensions 18 x 18 x h 1.7 cm



*Lingotto demonstrates that design can be used to convey anxiety, to raise a doubt, to encourage us to question our conscience...so that an ingot made of ice can, if we listen to it, tell us something about water, a precious element which must not be wasted, which doesn't want to be wasted...this is my design...coming up with objects that tell their own story, escape the captions and make a social commitment...*

*g.i.*

Giulio lacchetti has worked in industrial design since 1992, as a designer and teacher. In 2001 he and Matteo Ragni won the Compasso d'Oro for their "Moscardino" multipurpose biodegradable cutlery, now featured in the permanent design exhibition at MOMA in New York. lacchetti came up with the "Design at the Coop" project for coop supermarkets and is currently coordinating the Coop Eureka project and acting as artistic director for iB Rubinetterie. His clients include Bialetti, Casamania, Caimi Brevetti, Desalto, De Vecchi, Ferrero, F.lli Guzzini, Foscarini, iB Rubinetterie, Mandarina Duck, Meritalia, Sambonet, Pandora Design, Thonet Vienna.



**typology:** armchair  
**firm:** Campeggi  
**design/production:** 2003  
**description:** the project renews the traditional image of the armchair in the home with its artistic and decorative value; the support is in actual fact a soft square cushion that appears to be hanging on the wall like a painting, distinguished by the graphics printed on the cloth with digital technology. A simple gesture transforms a work of graphic art from the abstract dimension of art to the pragmatic dimension of practical use: two supporting legs open up, and the "painting"-cushion is folded to become seat and backrest, providing a comfortable chair for unexpected guests

*I believe the designer has a social responsibility: for I believe in the ethical value of the object that is created out of a thought, that must therefore be honest and right. I believe in positive design, a kind of design that adds "something extra" to our everyday lives. I.d.*

Born in 1972, Damiani took a degree in Architecture from the Milan Polytechnic and then a Master's from the Polytechnic Design School. He has entered a number of competitions, including the 18<sup>th</sup>, 19<sup>th</sup> and 21<sup>st</sup> "Compasso d'Oro" (Youth Design Award-Compasso D'Oro 1998 and Mention, 2001-2008); "Good Design Award", Chicago Athenaeum, (2001-2007); "Young&Design", (First Prize, 2001 and 2004). He has worked with several companies including Campeggi, Cappellini, Montina, Acqua di Parma, Abet Laminati, Erreti, Omnidector, Coop, Illy Caffè, IB Rubinetterie, BBB EmmeBonacina.

JoeVelluto

# king plate



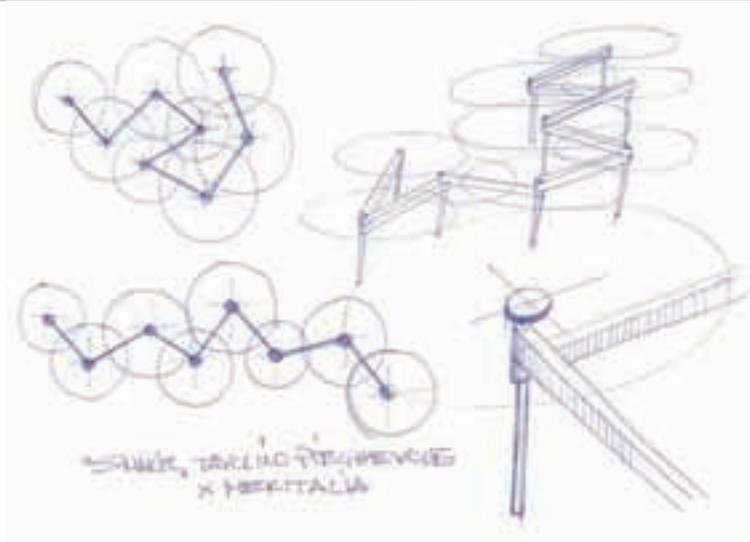
**typology:** plate  
**firm:** Pandora Design  
**design/production:** 2004  
**description:** PLA (polylactide) plate. Fu\*\*\*n' plate is a plate intended for eating standing up (aperitifs, refreshments, happy hours, etc.). The unique thing about Fu\*\*\*n' plate is the hole in the middle which lets you hold it up securely with your middle finger



USEless is more!

j.v.

JoeVelluto is a design and communications studio. In 2002 the studio presented "RosAria" – a disposable pluriball rosary crown. The studio includes: Andrea Maragno (founder and coordinator), Sonia Tasca (founder and public relations manager), Alessandro Busana (senior designer), Eddy Antonello (prototypes and designer) and other assistants. JoeVelluto has designed for: Abitare Segesta Edizioni, Benetton Group, Bosa Ceramiche, Coop, Coro, Comete Gioielli, F.lli Guzzini, Gruppo Coin, Invicta, Lorenz, Nordica, Novabell, Pandora Design, Pitti Immagine, Plust.

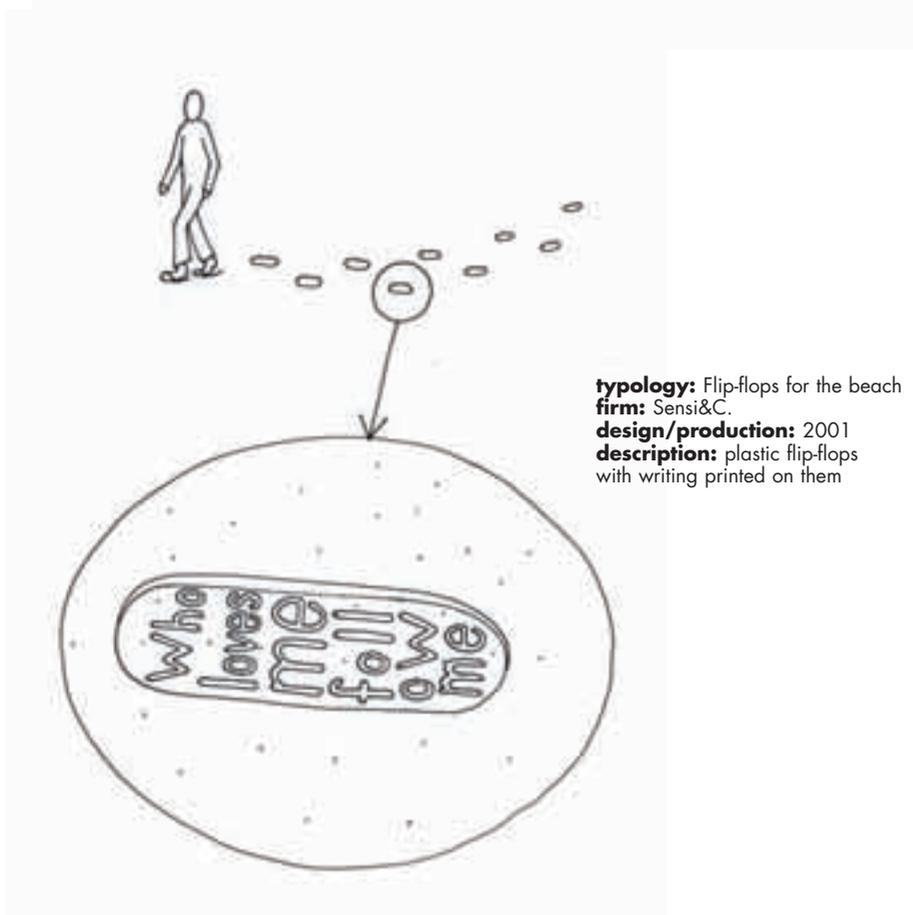


**typology:** coffee table  
**firm:** Meritalia"  
**design/production:** 2006  
(designed in 2003)  
**description:** coffee table  
with a completely articulated  
structure, steel surfaces of different  
sizes with a glossy mirror finish

*Designing the variable, designing an object for everyday use,  
articulated and therefore changeable, free in time and space;  
capable of following us into our future homes, adapting to their size,  
with surfaces like lightweight water-lilies, but with mirroring  
steel surfaces that reflect the space around them and put it  
together differently every time.*

c.c.

Carlo Contin (1967 Limbiate, Milan), a self-taught designer, opened his design and interior architecture studio in 1998, after working as an entrepreneur in interior decorating for several years. His clients include Coop, Cappellini, Guzzini, MoMa New York, Meritalia, Slamp, Legnoart, Sanpellegrino and Sphaus.



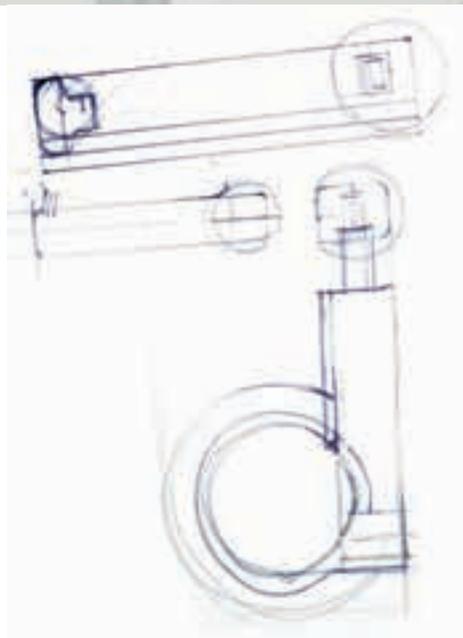
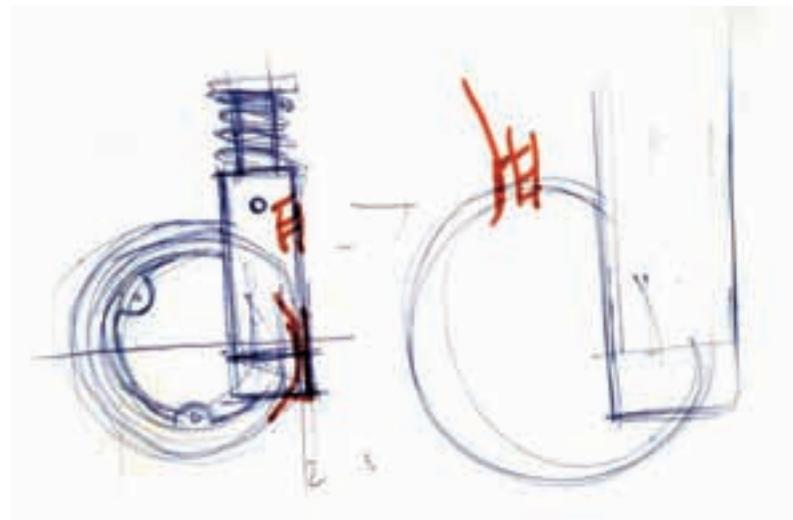
**typology:** Flip-flops for the beach  
**firm:** Sensi&C.  
**design/production:** 2001  
**description:** plastic flip-flops with writing printed on them



*One of my obsessions is seeking the perfect coincidence between people's natural gestures and the objects that help them make them. In the case of these flip-flops, I attempted to give meaning to the footsteps we all leave behind us.*

p.u.

Paolo Ulian was born in Massa Carrara in 1961. For three years he attended the Accademia di Belle Arti in Carrara, after which he registered for I.S.I.A. in Florence, where he took a diploma in Industrial Design in 1990. His thesis won the first prize in the "Design for Europe Prize" in Kortrijk, Belgium. In the same year Enzo Mari asked him to work in his studio in Milan, where he stayed until 1992. Since 2002 he has participated in exhibitions in Italy and abroad with the Dutch group Droog Design. Paolo Ulian has designed for Aleph Triade, Bieffeplast, Sensi & C., Fontana Arte, Luminara, BBB Bonacina, Zani&Zani, Seccose, Opposite, Indarte, View, Droog Design, Coop, L'abbate, Ceramiche Ragno, Azzurra sanitari.



**typology:** wheel for furnishing  
**firm:** Ogtm Officine Meccaniche  
**design/production:** 2006 (designed in 2004)  
**description:** Rotola is the utmost synthesis of the "wheel" system, in which the rotating body blends with a wheel hub transformed and made non-existent, adding magic to the movement of this new way of conceiving of rotary motion. Rotola is made up of two "weight-bearing shells" printed in die-cast Zn+Al+Mg alloy containing the revolving body, a disk made up of co-injected polyurethane material (exterior) and self-lubricating nylon (interior). Five inventions have been patented



*Rotola is a wheel offering the magic of the movement of a circle around an invisible rotation point, dilated so that it becomes its circumference. A geometrically magical and technologically advanced wheel a.d.*

Adriano design is the name under which Davide and Gabriele Adriano, two Italian brothers born in Piedmont and educated as architects, sign their industrial and product designs. Since 1999 Adriano design has come up with plans for innovative products, many of which have been produced by companies such as Scavolini, Centro Ricerche FIAT, Carpigiani, Foppapedretti, Ritmonio, Tonelli, Meritalia, Macaedis, Colomer, CMA, Industrie IFI, Melitta, Cafina, Merlo, Carrara&Matta, Bemis, Ferrero Kinder Sorpresa, Ogtm, Nobili Rubinetterie and Garofoli.

fabio novembre

# 100 piazze - lucca



**typology:** tray  
**firm:** Driade  
**design/production:** 2008  
**description:** 100 PIAZZE - LUCCA  
Project by Fabio Novembre 100  
Piazze in silver-plated brass  
L. 25 D. 35 H. 10

*I was born in Lecce, a small town halfway between Milan and Africa. I lived there until I was 18 and I still have dust in my shoes from the piazzas where I played football with my friends one day and courted girls the next. The piazzas were where everything was going on, meeting-places in a civilisation without mobile phones. Now I am 41 and I'm an architect. My age and profession are the filter through which I wanted to idealise these places. Finding them on Google Earth and rescaling them with a uniform criterion, they have become witnesses to even more intimate encounters, a fulcrum of more private acts. The ratios of scale have changed, and perhaps the mirror surfaces of these piazzas/trays act as an amarcord reflecting our times.*

f.n.

I have answered to the name Fabio Novembre since 1966. Since 1992 I have also answered to the name "architect". I cut out spaces in emptiness by blowing up air bubbles, and I give out sharp pins that it won't go to my head. My lungs are impregnated with the scent of the places I have breathed, and when I hyperventilate it's only so that I can hold my breath for a while afterwards. Like pollen, I let myself be carried away by the wind, convinced that I will be able to seduce everything around me. I want to breathe until I suffocate. I want to love until I die.