T’Journal

Rêveries, daydreams
There are different ways of telling a story, whatever it may be. One option is to let the protagonists speak, using their own words to describe the events, in an objectively significant collection that can open the way for critical analysis. Or we can allow the places and objects in the story to speak: like a Simenon novel, each trace becomes a clue, a piece of the puzzle, with which to reconstruct the narrative as a whole. A further possibility is to explore intentions and expectations, as a "point of tangency" for the story as a whole, represented in the present and projected into the future.

You are now leafing through pages that talk about design: the stories of its star players, design details and pictures, the outlook of Tacchini’s production, and the ambitions of the brand new Tacchini Edizioni. Every viewpoint, slant and interpretation is represented with care and attention. And so it is that the usual edition of the Tacchini journal has been transformed into the publication you are holding in your hands: a magazine exploring issues in depth, a guide to help you understand a fundamental chapter in the history of Italian and international design, narrated in these legendary pages, as well as in interviews with designers and masters of this art. Tacchini then reveals its point of arrival, which is also a new starting point, presenting the new designs in production and the line of accessories from Tacchini Edizioni: in the riffle of these pages is contained the full breadth of a project.

Esistono diverse modalità per raccontare una storia: qualunque essa sia. Una possibilità è quella di far parlare i protagonisti, lasciando a loro la parola e la descrizione degli eventi: in una raccolta di rilievo oggettivo, che possa poi diventare analisi critica. Oppure, possiamo far parlare i luoghi e gli oggetti che caratterizzano la nostra storia: come un romanzo di Simenon, ogni traccia diventa indizio, tassello, tessera di un puzzle, per ricostruire l’intera narrazione. Ancora una visione possibile è quella di valutare le intenzioni e le aspettative, come punto di tangenza di tutto il racconto: rappresentato nel presente e proiettato nel dopo.

Bene. State sfogliando pagine che raccontano di Design: attraverso le storie dei suoi protagonisti, le immagini e i dettagli dei progetti, gli orizzonti della produzione Tacchini e le ambizioni della nuovissima Tacchini Edizioni. E ogni punto di vista, e spunto di lettura, è rappresentato con attenzione e cura. Così, la consueta edizione del giornale Tacchini, diventa lo strumento che state maneggiando: un magazine di approfondimento, un vademecum per comprendere un capitolo fondamentale del design italiano e internazionale, raccontato tramite le pagine mitiche di questa storia, ma anche attraverso interviste ai progettisti e ai maestri di questa arte. Tacchini svela poi il suo punto di arrivo, ma anche di nuova partenza, presentando i progetti della nuova produzione e la linea di complementi di Tacchini Edizioni: per racchiudere in un soffio di pagine sfogliate, il respiro di tutto un progetto.
There are different ways of telling a story, whatever it may be. One option is to let the protagonists speak, using their own words to describe the events, in an objectively significant collection that can open the way for critical analysis. Or we can allow the places and objects in the story to speak: like a Simenon novel, each trace becomes a clue, a piece of the puzzle, with which to reconstruct the narrative as a whole. A further possibility is to explore intentions and expectations, as a “point of tangency” for the story as a whole, represented in the present and projected into the future.

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During the International Furniture Fair in Milan, Tacchini presents the extended range of products and finishes:

- p. 3 *Face to Face* sofa by GordonGuillaumier,
- p. 11 *Oliver* (Design Classics) sofa by Gianfranco Frattini,
- p. 16 *Ischia* modular system by Pearson Lloyd,
- p. 26 *Roma* sofa and armchair by JonasWagell and
- p. 34 *Soap* low table by GordonGuillaumier.
Face to Face, designed by Gordon Guillaumier
Face to Face (Category: Sofa), designed by Gordon Guillaumier. Overview p. III.
Oliver (Category: Sofa), designed by Gianfranco Frattini. Overview p. IV.
Ischia (Collection: Modular System), designed by Pearson Lloyd. Overview p. III.
Ischia (Category: Modular System), designed by Pearson Lloyd. Overview p. III.
Roma, designed by Jonas Wagell
Roma (Category: Sofa), designed by Jonas Wagell. Overview p. IV.
Soap, designed by Gordon Guillaumier

Soap (Category: Low Table), designed by Gordon Guillaumier. Overview p. IV.
On this page: Vasum by Maria Gabriella Zenza.
The art of staging is all about the ability to present a story: giving aesthetic representation to a piece of music, a story or a vision. With Tacchini Edizioni, the desire and ambition is to stage Tacchini's furniture and design icons, with accessories that dress up the snapshots of our life, depicting truly sophisticated living.

Just like accessories in fashion, furnishing accessories are the details that enhance, or simply 'complete' the background of an otherwise neutral snapshot. A rug or lamp, like a hat or tie, can provide an accent and add value, but if they are mismatched, they can spoil even the loveliest of clothes or the most elegant designs. For this reason, the work has been carried out with care and attention to every detail. Tacchini Edizioni draws directly on the earliest history of production at Tacchini, exploiting the same evocative rich cultural loam, with care and courteous respect for the designs and for the great masters. And this is how new projects are born, budding and sprouting, the natural offshoots of the great classics, but as fully-formed adults, ready to shine in their own right.
Tacchini’s new offshoot is producing a brand new collection of accessories for homes and public spaces. In this issue: p. 41 Poissons and p. 44 Interiors textiles for Nebula screens, p. 48 Dorian mirror, p. 52 E63 lamp (Design Classics), p. 50 Vasum and p. 58 Tarsia accessories, p. 62 Mod clock, p. 68 Umbra and p. 72 Linea rugs; and two conversations with artist Lucia Pescador and architect Umberto Riva.
Nebula, designed by Pearson Lloyd with Poissons textile by Jean Dunand.
Nebula, designed by Pearson Lloyd with Interiors textile by Lucía Pescador
Lucia Pescador, tell us about yourself.

L.P. My name is Lucia Pescador, I am an artist. My whole life I’ve been drawing, I work especially on paper. We would like to hear about the inspiration for your works.

L.P. My main topic since at least twenty years has been the inventory of the 1900s with the left hand. The 1900 is my century, even if it is considered as the past century. For me the past century remain the 1800. I work on the memory of culture and on the nature, two elements which often weave together.

In your work you have moved very easily from paper to other materials. What’s the difference between these spheres?

L.P. I love the applied art, I am one of those artists who love working with their own hands. So clearly between the product of applied art and the artistic product in my opinion the terrains blend.

And what about design?

L.P. I love objects, I am attracted by all objects. I love objects of feeling, of affection. But design is another thing and I would say that, if done like this, widened like this, maybe it is the first time.

Tell us something about the art version of Nebula screens for Tacchini. How was this project born?

L.P. I love the screen as object, but I love the classic screen, because I love the oriental art so much as well. When I was been told (Oh, that’s nice!) I thought I would have been asked to create more decorative things. They have proposed me interiors details instead. I have drawn lots of interiors because I love architecture. Loving architecture, loving design and screens, then the rest follows. For me this is new.

I feel quite insecure.

How is working with Tacchini?

L.P. I love working with people I get along with. With Tacchini I immediately felt harmony. I was a little scared. They already had projects for their screens and I told them: “Aren’t they better than my works?” and they replied: “No, yours are unique!”. We have all run the risk, you never know if the biscuits taste good until you get them out from the oven!

What’s the difference between design and art?

L.P. Maybe you should see what you do from a less personal but more decorative point of view. As I work on culture, I am a very well-informed person in the sense that I am curious. And I think that many designers are extremely well-informed about the art as well. Some designers are like artists, as well as some architects. These fields have been mixed up.

Then would you say that your experience in the design world has been positive?

L.P. Some people love to try, others don’t. Loving objects, I love to try.

What are your plans for the future?

L.P. I love cinema very much. And just to laugh I always said: “When I grow up...” — I mean, I love painting and I love my job! — “...I want to be a film director”. I will shot in my studio during the night. It will be a night trip in a video camera. I don’t know if it is movie or direction, or one of my dreams. Who knows what will happen...
Dorian

Dorian (Category: Mirror). Overview p. V.
E63, designed by Umberto Riva
An open shape

Umberto Riva
Architect Riva, you were a student of Carlo Scarpa and your carrier has brought you to various disciplines.

Tell us about your job.

U.R. I always had some problems with the world of work, meant as the inevitable collaboration of artisans, clients, costs. They are all coercive elements. The painter, instead, should have found a sense in his job. But it was not like that.

That’s why your projects have been “designed” like pencil sketches?

U.R. The design gave me everything. I could also work after having investigated the subject, then through the unknown of the sign I found answers, discoveries or possible choices. The mistake is the nourishment to forget all known paths, used to find a mistake to the answers for something with mysterious origins.

Where do you take inspiration from?

U.R. I would say that landscape is the inspiring source for everything. The best thing is to be in harmony with the landscape, and not feeling it as an adverse element.

What makes an object attractive?

U.R. A shape is legitimated by an appropriate use of materials and by the formal and visual culture typical of each of us.

Tell us about E63 lamp, that Tacchini has re-edited.

U.R. I love this lamp, and it doesn’t happen so often. I feel it as a friend. This lamp represents much of my professional history, my approach to the realization of the first projects. It was born from an open contest by Artemide, I was 35 years old. Initially this lamp should have been made of plastic, but with metal it obtained dry shapes and precision of the edges. Think about the power obtained with these rigid materials, a result which is impossible to have with plastic. It is an open shape. A mould should have been a mould. If I would have done a plastic sample when I draw it, I would have met big difficulties, also because I didn’t know plastic. When we have decided to realize samples in plastic, they were in fiber-resin, a material which gives a beautiful light, with a smooth external face; on the inside part, instead, the whole weaving of the material can be seen. Consequently, it was easier for me to realize all samples in metal: the first lamps are infact made of brass.

The sample you see here is the result of a sophisticated laser technology. The weld joint allows to have a clear sign in and outside. When the first samples were made of brass, the weld joint was a brass drawstring that joined all parts and from inside this element was visible.

We would like to hear about the inspiration to design this lamp.

U.R. Originally, the name of this lamp was Brancusi. It took 10 years for me to become an architect, I was a painter before and my mentality was completely different. More than the creation of a lighting fixture, this is a result of my figurative culture; Edison invented the lamp, great designers like Castiglioni or Scarpa created more often “illuminated shapes”.

How was the collaboration with Tacchini born?

U.R. Mrs Antonia Iannone brought these two lamps to Bologna for an art exhibition, and there Mrs. Tacchini saw it. She met Mrs. Iannone and considered the idea to re-edit it.

What do you want to be when you grow up?

U.R. I almost forced myself to like the job of architect. The world of painting would have been more suitable because, as I told before, the approach would have been completely private and I would have been totally responsible for what I was doing. Meanwhile if you are an architect or a designer, there are lots of aspects that influence the final result: the client, the manufacturer, the economic issue, usually very significant, the responsibility of understanding which will be the final result, and the final result itself. If you do a painting or make a sculpture, you have the control, especially on architectural works: they do not come out from a private formal process, but from precise requirements.
Tarsia, designed by Maria Gabriella Zecca

Tarsia (Category: Accessory), designed by Maria Gabriella Zecca. Overview p. VII.
Mod, designed by Think Work Observe
Mod (Category: Clock), designed by Think Work Observe. Overview p. VI.
Umbra, designed by Maria Gabriella Zecca
Linea, designed by Maria Gabriella Zecca
Linea (Category: Rug), designed by Maria Gabriella Zecca. Overview p. V.
The Masters

By “Master” we mean someone who, intentionally or not, managed to set standards, clear a path, and produce universal questions (first and foremost, before replies) that their “pupils” attempted to answer. Our pioneer designers were certainly Masters: the generation beginning with Gio Ponti — the “father of Italian design” — who bridged the 19th and 20th centuries and penned many of the industry’s germinal writings. To demonstrate that this undeniable quality was matched by an equally evident quantity, here are a few more illustrious and illuminating names, in generational order: Franco Albini (Tacchini is re-issuing his MONZINO table and BIANCA chair) and Carlo Molino, a pair of apparent opposites who marked out a new discipline between interior design and product design, between craft and industry, by proffering the principles of Rationalism on the one hand and Surrealism on the other, the appeal of function vs. the efficacy of form (and vice versa); Bruno Munari, an outsider who used art, while thinking of design, to make us understand the necessary spirit of betterment beyond mere function, the importance of an idea together with its realization. Then we have our more classic master designers, textbook we might say, yet also thoroughly modern: Ettore Sottsass, Achille Castiglioni (Tacchini is re-issuing his BABELA and SAN CARLO chairs), Marco Zanuso, Vico Magistretti, Angelo Mangiarotti and many more, including those we might think of as minor but only because critics and history have not yet taken a serious look: Gianfranco Frattini (Tacchini is re-issuing his GIO table, his GIULIA and AGNESE armchairs, and his SESANN seating system), Ico Parisi, Gastone Rinaldi, Gino Colombini. The designers were Masters, of course, but so were the entrepreneurs, the “captains of industry,” brave and visionary in their quest for resources at one end and their oversight of products at the other end of this long manufacturing process, which only towards the centre has design and designers as the core of a complex system. The patriarch of enlightened industry was none other than Adriano Olivetti, the first to see in design and industry the chance for a better society. In furniture, the most important branch of Italian design, we have a list of businessmen whose names coincide with the companies they personally guided into the history books: Cesare Cassina, Dino Gavina, Aurelio Zanotta, Piero Busnelli, and of course Antonio Tacchini, who in 1967 founded the namesake business that still bears his name to this day.

We hear a lot about the Masters of design, Milan as Italy’s design capital, and the Modern as the principal historical movement of the 20th century. These three “special ingredients” overlapped and coincided just long enough, in a process resembling alchemy, to create the concrete yet magical conditions in which Italian design was transformed into a priceless material, which then accumulated in a cultural stash that will long give off light, like a brilliant star that might be very distant (perhaps even burnt out) but continues to shine and show the way for generations to come.

The who, when, where, and (some) whys of Italian design

Matteo Pirola

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The fact that Italy’s iconic design firms are tied to a name and to a family that has kept them running for generations, taking in new master designers like members of the family, is one of the most crucial factors in the Italian way of design. This generation of entrepreneurs and designers met in the flower of their youth and drive, and together made a pact to design and produce a better world.

**MILAN**

Milan is the southernmost point of a triangle called Brianza, whose other vertices are Como and Lecco. For centuries, this territory has produced outstanding builders (remember the Comacine masters from over a millennium ago, and the seven young architects from Como who founded Italian Rationalism in 1926) and craftsmen ready to furnish these architectural marvels. A vast number of villas, for the aristocracy or the upper middle class, still stand as witnesses to how these gentle slopes and valleys were privileged vacation spots for the genteel in days gone by. Throughout Brianza, many special events over the last century lent solidity and pride to the design community: in Cantù, the *Selettive del Mobile* started in 1955; in Lissone, the *Settimane Lissonesi dell’Arredamento* began in 1936; and in Monza, Villa Reale has hosted the first University of Decorative Arts since 1922 and the Biennial of Decorative and Modern Arts since 1923. This research and development spanning applied arts and modern industry, along with the cultural and commercial exposure, gave all of Brianza — first its craftspeople and then its businesses — a focal point and source of inspiration that stayed in place for an entire century, with some ups and downs, until 2014 when Monza’s Villa Reale once again became the epicenter with its Permanent Collection of Italian Design.

The city of Milan, then, is simply where the head of all this activity became concentrated over the years, while its dynamic body, and most importantly its skilled hands, were distributed neatly in the area stretching out to Lake Como. An event that helped make Milan the capital of design was the 1893 founding of the *Società Umanitaria*, the first major starting point in this long history. The *Società Umanitaria* was a philanthropic society, formed at the bequest of Prospero Moisè Loria, a Milanese benefactor who wished to create a “house of work” for the professional training and social and cultural advancement of the young working poor. Together with the Cities of Milan and Monza, it was also one of the founders of the University of Decorative Arts set up inside Monza’s Villa Reale. After this first institution, which along with better known European guilds and associations of the time (Arts & Crafts in England, Werkbund in Germany, Secession and Werkstätte in Austria) laid the foundations for a culture of design and product tied to modern society, throughout the 20th century Milan saw an endless succession of places, entities and events that gave structure to this complex system. The year 1917 marked the opening of La Rinascente, the first large department store for clothing and furnishings, a place for high-end yet democratic shopping. In 1920 came the *Fiera Campionaria* (trade fair), the largest and most important promotional
By Modern we primarily mean a period that architecture historians recognize as stretching from the early 1920s (just past the avant-garde movements) to the end of the ’80s, when Post-Modernity was slowly defined. It is safe to say that as turbulent as the first half of the period was on account of the avan-gardes, the birth of political regimes and two world wars, the second half was a crescendo of positive new energy that produced none other than an economic boom and the “Italian miracle.” The 1950s, smack in the middle of this long era of modernity, was an apex for design as all of its best and most significant tools were finally validated, recognised and defined. But the word “modern,” whose etymology certainly speaks of looking at the present while separating from the old, also suggests a transmittable (and always improvable) way of transitioning from an artistic, experimental, artisanal phase to one that is scientific, repeatable and practical. All thanks to know-how, to technique, to “the kind of rationality that accepts as rational only what achieves the utmost purpose with the minimum means” (Umberto Galimberti). Applied to design, this definition demands the achievement of the best contemporary aesthetic language for the greatest number of people.

THE WHYs

To conclude, now that we’ve seen Who (the Masters), identified Where (Milan) and defined When (the Modern), let’s have a look at some Why s: what magical coincidences made Italian design so important around the world and what keeps it so today. Because the necessary confluence of the two key figures in the manufacturing process, the DESIGNER and the ENTREPRENEUR, created a NEW GENERATION of young contemporaries with a broad, open horizon, each of whom contributed the ideals, efforts, failures and triumphs of this new profession. Because MILAN is not just a city unto itself but an entire territory, the industrial district of BRIANZA, with an enormously rich network of talent and experience that has drawn in many an international player hoping to work in this community so open to the project of the future and the progress of society. Because designers’ training in ARCHITECTURE, the “mother of all arts,” helped their thought processes develop through INTERIORS in that optimal spatial dimension where the body meets object and edifice. Because beyond the very solid discipline of architecture there has often been another more fluid, effervescent one guiding sensibilities and the quest for new paths to consider the here and now: CONTEMPORARY ART. The strong artistic component in the history of Italian design has also ensured that all designers have their own well-defined, recognizable language. Because, aside from art as the great guiding hand within contemporaneity, the success of Italian design has always hinged on RESEARCH, aesthetic and/or technical, often proposed and demanded by designers and welcomed and supported by business owners who are well aware that only research leads to development. And finally, because in all this activity of design and production, no one has ever questioned the importance of concrete action, the thrill of discovery and of seeing to fruition a new idea, the stimulating achievement of dreams as opposed to the satisfaction of needs. This is called CULTURE, and when culture encompasses not only intellectuals but also industrialists, and finally the common citizen who enjoys it daily and at length, it’s a sure bet that a society will grow not just economically but spiritually as well.
Com'è nato questo progetto del paravento Nebula per Tacchini? Di vista umano e con Tacchini mi sono sentita un po' più insicura. Amo l'architettura, amando il design decorativo, invece mi hanno proposto è stato detto che avrei lavorato su un sentimento, di affezione. Però il design è ancora una altra cosa e direi che questa è un'opera di architettura, che non ho mai fatto prima. Loro avevano già dei progetti per la lampada E63, che Tacchini ha rimesso in produzione. L'idea è stata di prendere il paravento Nebula e sovrapporlo al lampadario, come una forma si legittima con l'uso, una forma che nella sua esistenza può significare la strada per le generazioni a venire. Il progetto nasce per questa lampada? Per Maestro definiamo in generale la figura di un autore che ha saputo, voler diventare e non permettere un po' una strada e produrre delle domande universali (prima ancora che l'azione), che ci indirizzino verso il centro vede il progetto e i designer come nuclei di un sistema complesso. Capostipite dell'industria illuminata è stato certamente Adriano Olivetti, che per primo ha progettato un tavolo nella casa e nella vita dell'umano e dell'industria l'occasione di una società migliore. Parlando poi di design, i designer si sono rilevati con il progetto del paravento, italiano e dal design italiano, non possiamo non citare nomi di imprenditori che hanno collaborato con i designer, con i designer italiani che hanno collaborato con i designer italiani. Il design italiano è il design italiano che ha accolto via via vari maestri e imprenditori e progettisti, si sono incontrati nel campo della loro giovinezza e voglia di fare, e insieme hanno deciso di provare a disegnare e produrre un mondo migliore.

MILANO
Per Milano individuiamo un punto, vertice di un triangolo, che ha ampiezza territoriale e triangolare che ha gli altri vertici in Como e Lecco, e che ha come nome Brianza. In questo territorio, che fin dal 1922 ha ospitato la prima le Selettive del Mobile dal 1955, e che ha accolto via via vari maestri e imprenditori, ha accolto via via vari maestri e imprenditori e progettisti, si sono incontrati nel campo della loro giovinezza e voglia di fare, e insieme hanno deciso di provare a disegnare e produrre un mondo migliore.

MAESTRO
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CHI, DOVE, QUANDO E (ALCUNI) PERCHE' DEL DESIGN ITALIANO
Matteo Pirona

Si parla spesso di Maestri del design, di Milano come capitale italiana, e del Moderno come principale movimento storico nel novecento. Queste tre entità, questi tre ingredienti speciali, appartenenti e coincidendo con la storia italiana, hanno creato e sviluppato una condizione magica e concreta in cui il Design italiano si è trasformato in una materia molto preziosa, che si è accumulata nel tempo in un giudizio culturale che la vita umana ha potuto osservare. È un'opera di architettura, che ha coinvolto molti artisti, maestro è stato il design italiano che ha accettato e ha risposto a tutte le domande. In questo paesaggio, maestro è stato il design italiano che ha risposto a tutte le domande e che ha cercato di rispondere a tutte le domande, e che ha cercato di rispondere a tutte le domande...
sviluppo tra arti applicate e industria moderna, insieme all’esposizione culturale e commerciale, hanno dato a tutti gli operatori produttivi della BRIANZA, primi più artigiani e poi più imprenditori, un grande punto di riferimento e di continuo slancio che ha accompagnato con alti e bassi, tutti con un secolo fino al 2014, quando proprio la Villa Reale di Monza è tornata ad essere sede di riferimento con la presenza della Collezione permanente del Design Italiano. La città di Milano dunque, è solo il luogo di riferimento, ma con tutto il novecento si sono lungo poi tutto il novecento si sono e soprattutto le mani sapienti, distribuiti puntualmente tra la città e il lago Lario. Qui, alla scoperta di quegli eventi che hanno visto la città capitale di questo sistema riconosciamoci nella Società Umanitaria, fondata nel 1893, il primo importante punto di partenza di questa lunga storia. La Società Umanitaria era un ente filantropico, costituito su lascito di Prospero Moselli Loria, benefattore dell’edilizia milanese che volle istituire una “casa del lavoro”, dedicata alla formazione professionale e alla promozione sociale e culturale dei giovani e poveri lavoratori dell’industria. Questo Ente è stato anche, insieme al Comune di Milano e al College di Monza, il punto di partenza per i diritti dei lavoratori, che divennero più imprenditori, un grande punto di riferimento per gli operatori del sistema, quali imprese, societa, scuole, ricercatori, con lo scopo di avvicinare il prodotto e il mercato all'impiego minimo di mezzi» (Umberto Galimberti).

Infatti, perché la presenza della componente “artistica” nella storia del design italiano ha anche raggiunto un massimo riconoscimento, stabilendo la definitiva consacrazione di quello che ancora oggi è considerato il più importante evento mondiale del design: il Salone del Mobile.

**MODERNO**

Per Moderno intendiamo principalmente un periodo, che gli storici dell’architettura ritengono con un Movimento, che va dai primi anni ’20, subito dopo le avanguardie alla fine degli anni ’80, quando lentamente si definisce il Post-Modern. Diciamo pure che in questo periodo, tanto la prima metà è stata tormentata, con le turbolente avanguardie, la nascita dei regimi e ben due guerre mondiali, quanto la seconda metà è stata un crescendo di nuove energie positive che hanno dato vita al cosiddetto “miracolo italiano” e al “boom economico” e obiettivo la ricostruzione della città e della società, attraverso l’architettura moderna e il design.

In un decennio di ripresa di coscienza, finalmente la società è pronta al risorgimento dalle ceneri, e nel 1954 avvenne le prime operazioni ufficiali di avviamento del cosiddetto “design italiano”. Di questo anno mirabile, sono: l’istituzione del Compasso d’Oro, istituto che considerava il disegno artigianale, ad una fase scientifica, migliorabile, nel “saper fare”, alla “tecnica” ovvero quel tipo di razionalità che prevede ben sapendo che solo con la ricerca e impronta, estetica e/o tecnica, spesso definizione, finalmente, di tutti gli strumenti migliori per operare nel più significativo dei modi. Ma “modern”, che etimologicamente definisce certo una temporalità che guarda al presente distaccandosi dall’antico, si riferisce anche alla definizione di un “modo”, una modalità, un metodo trasmissibile (e certamente migliorabile) che determina il passaggio tra una fase artistica, sperimentale, artigianale, ad una fase scientifica, ripetibile, applicabile. Il tutto grazie al “saper fare”, alla “tecnica” ovvero quel tipo di razionalità che prevede che sia razionale e diretto ed unicamente raggiungere il massimo degli scopi con l’impiego minimo di mezzi» (Umberto Galimberti). Questa definizione applicata al design vuole anche che si ottenga il raggiungimento del miglior risultato, una definizione, finalmente, di tutti gli strumenti migliori per operare nel più significativo dei modi.

Perché l’impresa possa e auspicata dai progettisti, accolta e sostenuta dagli imprenditori, ben sapendo che solo con la ricerca si può estrarre, dell’Industrial Design, il design italiano, è stato, e lo è rimasto, così importante nel mondo. In tutta questa attività progettuale e produttiva, non si è mai messa in sedia, stimolante realizzazione di desideri più che la semplice soddisfazione di bisogni. Questo si chiamà CULTURA, una disciplina, che cultura è fatto di vivere tutte le cose insieme, per sempre, per sempre.

Ora, per concludere, visto Chi: i Maestri, Dove: Milano, e definito Quando: il Moderno, cerchiamo in sintesi di riassumere qualche perché: quali magiche coincidenze hanno fatto si che il Design Italiano sia stato, e sia ancora, così importante nel mondo. Perché nell’incontro necessario delle due figure principali del processo di sviluppo del PROGETTISTA, si è incontrata una NUOVA GENERAZIONE di geni, foste e imprenditori, diventante un anno ampio e lontano, che hanno messo insieme, ognuno dalla sua parte, tutti gli ideali, gli stili, e l’insoddisfazione, di questa nuova professione.

Perché MILANO non è solo una città insieme alla为人, disse che, del Design distrettuale della BRIANZA, fatto di una rete ricchissima di talenti e esperienze e in cui sono confluiti anche tanti attori internazionali, interessati a lavorare in questo campo aperto al progetto del futuro e al progresso della società. Perché provenendo dall’ARCHITETTURA, la “madre di tutte le arti”, il pensiero dei designer si è spostato attraverso l’edilizia, lasciando via via il piano superiore e proseguendo via via verso le arti esposte. Ma l’impresa potesse e auspicata dai progettisti, accolta e sostenuta dagli imprenditori, ben sapendo che solo con la ricerca si può estrarre, dell’Industrial Design, il design italiano, è stato, e lo è rimasto, così importante nel mondo. In tutta questa attività progettuale e produttiva, non si è mai messa in sedia, stimolante realizzazione di desideri più che la semplice soddisfazione di bisogni. Questo si chiamà CULTURA, una disciplina, che cultura è fatto di vivere tutte le cose insieme, per sempre, per sempre.
T’JOURNAL
A magazine about Design
Issue 8, Spring 2017

OVERVIEW

Ischia: compositions
designed by Pearson Lloyd

New Collection 2017

I Ischia: compositions
designed by Pearson Lloyd

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by Gordon Guillaumier

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by Gianfranco Frattini

IV Roma, designed by Jonas Wagell

IV Soap, designed
by Gordon Guillaumier

V Dorian

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V Linea, designed
by Maria Gabriella Zecca

VI Mod, designed
by Think Work Observe

VI Nebula, designed by Pearson Lloyd

with Poissons textile, designed
by Jean Dunand and Interiors textile,
designed by Lucia Pescador

VII Tarsia, designed
by Maria Gabriella Zecca

VII Umbra, designed
by Maria Gabriella Zecca

VII Vasum, designed
by Maria Gabriella Zecca

Tacchini Edizioni
Ischia comprises a number of freely-combinable elements that connect them up. The system also offers the possibility of adding a table or double, and come with or without a backrest. The components have an essential feel, with soft shapes and oblique lines, balanced out by the strong finish of the wood or marble bases that connect them up.

È bilanciata dalle finiture importanti delle basi in legno caratterizzati da forme morbide e linee oblique, aggiungere il tavolino o il paravento in paglia di Vienna, combinabili: i sedili sono singoli o doppi, senza schienale è bilanciata dalle finiture importanti delle basi in legno caratterizzati da forme morbide e linee oblique.

Because they show impossible points of view, because it draws upon design from the intellectual complexity of its designer, Umberto Riva: a po' architetto, un po' armour, protecting the precious source.

The mirror is a depiction of this game of reversals, a sort of mirror that can be flipped over, as the floor image is reflected, so that you can see yourself and are not seen by others who are facing you. This is how space is used in the room, the mirror creates a sense of depth behind you and opening of the ambiguo, sia in verticale che in specchio stesso, disegna i contorni di questa maschera da dedurre. Lo specchio sembra dare forma solida alla luce stessa: la luce, e molto di tutto ciò. Una lampada con il nome E63. This alphanumeric code is a reflection of the series with the same name, E63, it is a symbol of purity and precision, featuring simple lines and a color that is almost white, and where the line of the lamp is a perfect circle.

DORIAN, designed by Pearson Lloyd
Medium: L 45 × D 10 × H 45 cm
Small: L 30 × D 10 × H 30 cm
Category: Clock

What's more, it is something of an oxymoron in its function and aesthetics: a shape and a material that represent intrigue themes in the design world: the Oriental poissons by artist Jean Dunand, and the spatial drawings from the Bauhaus school and its masters, the art of the 20th century. What is it about the Bauhaus that draws people in? It is a combination of simplicity, modernity, and a sense of timelessness.

The unaligned and deliberately ampliare l'area di copertura. Tappeti di misura e forma differente creano, and sizes to create unique compositions and ever-changing patterns. Studies into the movement of light on surfaces and the way sun creates shadows and depth inside a space, turning it into a three-dimensional living area. The unaligned and deliberately and expand the floor area covered. The unaligned and deliberately and ever-changing patterns create a sense of movement and depth, and the unaligned and deliberately...
The elegance of the new occasional table
minimalism continues with the discreet
(GORDON GUILLAUMIER) search for
glossy Calacatta, complements
the marble top, available in Sahara Noir
rounded corners and smooth luxury of
Soap. The simplicity of the soft shapes,
dall’eleganza discreta. Le forme morbide,
Guillaumier, che con Soap crea un tavolino
the sofas in the Tacchini collections.
semplicità i divani delle collezioni Tacchini.
del top in marmo, disponibile in Sahara
L 130 × D 62 × H 35 cm
L 54 × D 54 × H 54 cm

Almost suspended above the floor,
and the duality of this table is very
(NICHOLAS BISHOP) is mindful of a study,
inspired by the curving lines of a
cigar box, a strong reference to the altered shapes
in the original sketches, side by side,lettore highboy
structure that holds in place and
interact together on the seat and back,
the design requiring pure and simple
seating and clearly visible in the
1957 project, part of the furniture
assortment; the design is characterized
by the sinuous and fluid lines of the
structure in steel with end feet in
wood, and the essentiality of the seat

"Siediti accanto a me. Voglio guardare
in tessuto o pelle, Face to Face è pensato
con la tua testa mentre siamo in
appuntamenti, il tuo viso mentre parliamo. Capire cosa
con l’ombra in un appuntamento. Due schienali
nascono i monoliti di Barbara Hepworth
inspired artistic forms, we saw monoliths such
as those of Barbara Hepworth and abstract
drawings from Serge Poliakoff. Descended
from this same line is the new design by
PearsonLloyd, a modular system influenced
by natural shapes and artistic allusions,
destined for collective settings. Its components
are connected by wooden columns,
single or double, and can sit with or without a
headrest. The system also offers the possibility
to have a rear panel support and handle
back. Each element has been constructed
with soft shapes and oblique lines, balanced
out by the strong features of the seat and
cushions, which bring a delight of grandeur
unparalleled.

Almost suspended above the floor,
and the duality of this table is very
(NICHOLAS BISHOP) is mindful of a study,
inspired by the curving lines of a
nervous microthalli di Barbara Hepworth
and the evocative forms of Kari Roderick.

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