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ISSUE 29.

How We Live Now



UNFORGETTABLE SPACES AND INSPIRED DESIGN

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SHOWCASE

6 Rising Stars of Italian Design



VIDEO BY
Rose Coloured World
Nicole Lily Rose

SPECIAL FEATURE

VIVA ITALIA

Italy has long led the design world forward. With this unwavering legacy, what better nation to discover a new generation of leading designers? We savoured the privilege of speaking with Italy's proudest new design exports; the six go-getters crowned Maison Objet's 2018 Italian Rising Stars. Nominated by their design dignitaries, these emerging designers spark inspiring conversation, each paving the way with a fresh and holistic approach to the future of global design.





Federico Peri



How would you define your design work and how has it evolved?

I like to consider my work as honest; it's the real expression of my character in design. It's still evolving and I hope it will for my entire career. In the beginning, metals were my favourite material, then I started to mix it up and that's what I really love right now.

Who or what is your largest design influence?

It's a mix between different elements. While I love Bauhaus and Rationalism, there's some Italian design masters like Carlo Scarpa, Osvaldo Borsani or American Paul McCobb who have influenced my work.

What excites you about working in design right now?

I love to work in design because every day you can have a new challenge; every day is different. Specifically, I'm focused on lighting. I love to design everything, but especially lighting.

Left: Federico Peri resting on the Saddle Armchair.

What do you believe will have the biggest impact on the global design landscape in the coming 5–10 years?

I think sustainability will take up a key role. Most of the designers I've met in the past couple of years are really focused on this topic. It's about really considering that our project has to be produced and then — in a distant future — be dismantled without any kind of troubles.

What is one thing you hope to achieve in your career that you haven't yet?

The first that comes to mind is exhibiting at MOMA in New York City!





Marco Lavit Nicora

How would you define your design work and how has it evolved?

Until now I have been researching the artisanal approach. I have learned how to use materials and integrate them in my own design language, to create unique pieces with my own focus. My designs are very close to the taste and need of the individual customer, that don't follow a commercial or trend-oriented style.

Who or what is your largest design influence?

I try not to be informed by media; I don't want to be influenced by the uncontrolled information that we are constantly immersed in. I do care about what is happening around the world on a macro level; how people act, what they need and how they live in their real life communities. Most of the time what influences me is a story, a fact, a process or an instant.

What excites you about working in design right now?

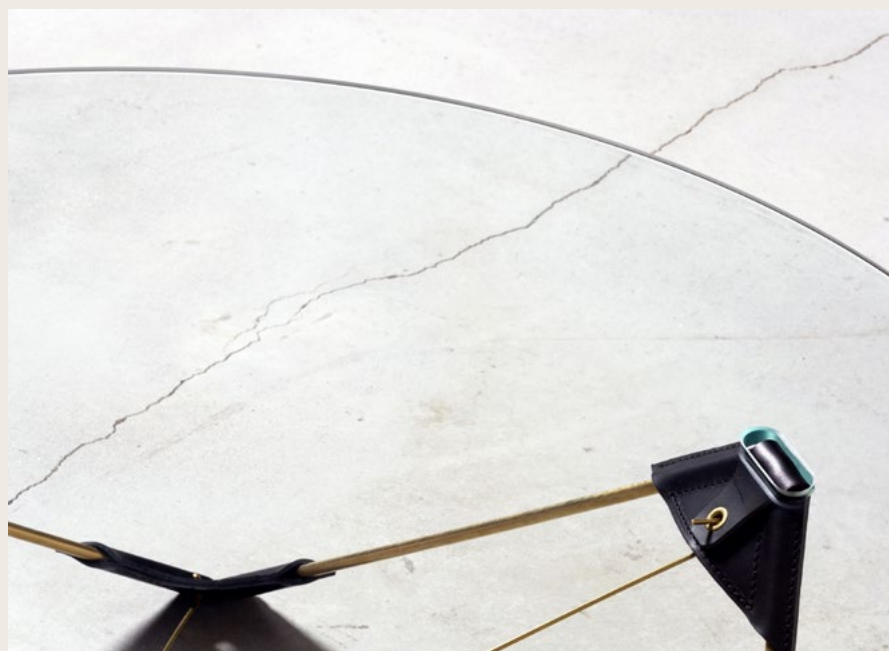
What I like most and what I'm developing right now is the design of prefab wooden cabins, as private house extensions, isolated hotel suites and for public use as well.

What do you believe will have the biggest impact on the global design landscape in the coming 5–10 years?

What I would call Handicraft 4.0; new machinery derived from large industrial production that's now available and affordable for small-scale crafts and limited productions. Looking to the near future, soon we will be able to produce our own everyday life objects at home with compact 3D printing machines and decide what they are made of, such as recycled wastes.

What is one thing you hope to achieve in your career that you haven't yet?

With my architecture and design studio, Atelier LAVIT, we constantly design on different scales. Objects and furniture design on one hand; interior design and housing on the other. I have more than one goal for each one of those that I haven't yet achieved. Besides that, I'd like to be a cinema director one day.



Left: The Atem Modular Sofa by Marco Lavit Nicora.

Right: The Reconverso low table by Marco Lavit Nicora.

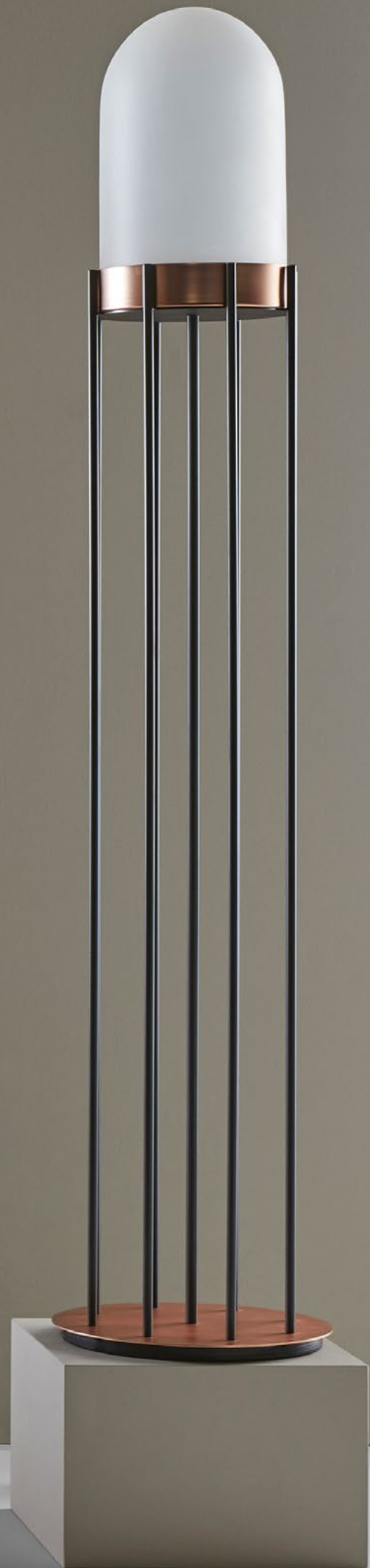


I draw from a lot of different eras. I am very interested in mid-century design, so I look for influence and inspiration from the past, but it's not always like that. Certainly the great masters of Italian design have a strong influence on my path.

—Federica Biasi



On this page:
The Mingardo Collection
directed by Federica Biasi
for Handicraft, featuring
the Decò lamp.





Federica
Biasi

How would you define your design work and how has it evolved?

I can definitely say that my style travels between vintage and the essential; between the decoration and the feminine; between the lightness and the purity of the shapes. Form, colour, beauty and trends are fundamental for me and I have a very emotional approach. I try to design 'gently' in a noisy world.

What excites you about working in design right now?

Freedom electrifies me to do this job. I have to be inspired and to get inspired I have to travel, be curious, touch, and reflect and all the things that I adore. There are many rules to follow, but there are also none.

What do you believe will have the biggest impact on the global design landscape in the coming 5–10 years?

I believe that we will have to give in to the looming arrival of technology, but I think we will find excellent answers to meet the future. To be frank, technology scares me a lot. On the other hand, if I could express a desire for technological progress, I would like transport vehicles to speed up, to shorten distances.

What is one thing you hope to achieve in your career that you haven't yet?

I'm just starting out, so I still have everything to do, but I only hope to be able to do this job with passion and less stress. I would like to get jobs with companies that invest in designers and long-term projects.



Kensaku
Oshiro

How would you define your design work and how has it evolved?

Instinctive, essential and harmonious.

Who or what is your largest design influence?

I have been living in Italy for more than half of my life (aside from three years in the UK) as a foreigner. Both my Japanese and Italian heritage, cultures and realities have influenced my work deeply.

What excites you about working in design right now?

I am working on an electronic project currently which is a new experience for me and it's very exciting.

What do you believe will have the biggest impact on the global design landscape in the coming 5–10 years?

Use of sustainable and ecological materials.

What is one thing you hope to achieve in your career that you haven't yet?

To design bestseller products.

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On this page: The Arabesque armchair by Kensaku Oshiro.

Opposite: The Cloe chair by Federica Biasi.

On this page: Guglielmo Poletti sitting at the Equilibrium Round Table.

Right: The Equilibrium Stool and Equilibrium Bench by Guglielmo Poletti.



Guglielmo Poletti



I think the boundaries of design have become very hard to identify, so I am interested in the diversity it can offer nowadays — it helps to go beyond preconceived definitions in order to look at a work without too many filters.



How would you define your design work and how has it evolved?

My attitude towards design is shaped by my natural tendency to make according to a specific criteria, based on which a personal vocabulary might result. Simplicity resulting from solved complexity is very important in my practice.

Who or what is your largest design influence?

As an Italian, studying and living in the Netherlands pushed me out of my comfort zone, obliging me to open up a lot and explore many directions before finding my own. I am specifically interested in sculpture and architecture; disciplines that deal with very practical issues in relation to construction. I often look to these disciplines for inspiration to introduce something unexpected.

What do you believe will have the biggest impact on the global design landscape in the coming 5–10 years?

Observing fellow young designers, I think the coming years might be characterised by powerful conceptual works on one side and very practical or problem solving oriented projects on the other. Both typologies are tackling the urgent issues related to the complexity of our contemporary society, by creating a link between experts from very different fields.

What is one thing you hope to achieve in your career that you haven't yet?

My career has really just begun, so I still have so many things I would like to achieve. I think most of all the specific achievements come as a result of a general frame of mind, so I just hope I will be able to stay true to myself and constantly push the boundaries of my work.



Antonio Facco

How would you define your design work and how has it evolved?

I would define my work as experiential. I think design should try to avoid personalism-oriented to sale only. Projects are for designers; for their own freedom, comfort and wellbeing, but for numeric matters, mainly for others. For this reason, I like to think about a project tailored to people's perceptions and experiences.

Who or what is your largest design influence?

Humanity.

What excites you about working in design right now?

I would say without doubt the possibility to discover new interdisciplinary sectorial connections; the need to have to continuously question yourself.

What do you believe will have the biggest impact on the global design landscape in the coming 5–10 years?

I think two sides will start to develop, becoming two completely different sectors. On one side is culturally sustainable design, driven by innovative technologies with great impact. On the other side, a quicker 'trendy' design, accessible to everyone. Although these two sides are completely opposite, some big company will succeed in uniting them perfectly.

What is one thing you hope to achieve in your career that you haven't yet?

If I say it, I won't obtain it.



Above: The Duo Vase by Antonio Facco.

Right: The Mondo Floor Lamp by Antonio Facco.

