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domus

La conquista della luce/Conquering light Ensamble Studio, Álvaro Siza, Carlos Castanheira, Neri&Hu Design and Research Office, Studio Anna Heringer, Frida Escobedo, Steven Holl Architects, Denizen Works, Atelier Alter Architects, Lucio Fontana, Olafur Eliasson, Tokujin Yoshioka, Mandalaki Design Studio, YOY Studio

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Ari O
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Talenti/Talents

Gli oggetti sono attivatori di emozioni

Testo/Text Silvana Annchiarico



Gli oggetti non sono mai solo utensili. Non possono essere ridotti alla funzione di attrezzi o di arnesi. Spesso sono attivatori di emozioni. Hanno un grande potere comunicativo. E contribuiscono a delineare perfino l'identità di chi li usa o se ne circonda.

Collocandosi sulla scia di quei grandi maestri che - da Ettore Sottsass ad Alessandro Mendini - hanno messo in discussione l'egemonia funzionalista e razionalistica del design del Novecento, Simone Bonanni sposta il focus del suo lavoro dal disegno tecnico dell'oggetto alla progettazione dell'emozione che questo può fare scaturire, dando maggior importanza alla sfera della percezione sensibile e sollecitando una relazione fra l'oggetto e il suo utente che sia affettiva prima ancora che corporea. Friulano (è nato a Pordenone nell'agosto 1989), diplomato allo IED Istituto Europeo di Design di Milano, premiato con una Menzione d'onore al XXIII Compasso d'Oro dell'ADI, nel 2012 è entrato a far parte del team di Marcel Wanders a Amsterdam, con cui ha lavorato per tre anni. Di ritorno dai Paesi Bassi, nel 2015 ha fondato Simone Bonanni Studio

(SBS) a Milano e da allora persegue con coerenza il suo progetto estetico e creativo, che si misura tanto con la produzione industriale (ha lavorato con marchi quali Moooi, Alessi e MDF Italia) quanto con le edizioni limitate.

La nuova serie di tavoli da pranzo allungabili Theo (progettata per Fiam Italia) esprime con efficacia la sua visione del design e il suo modo di progettare.

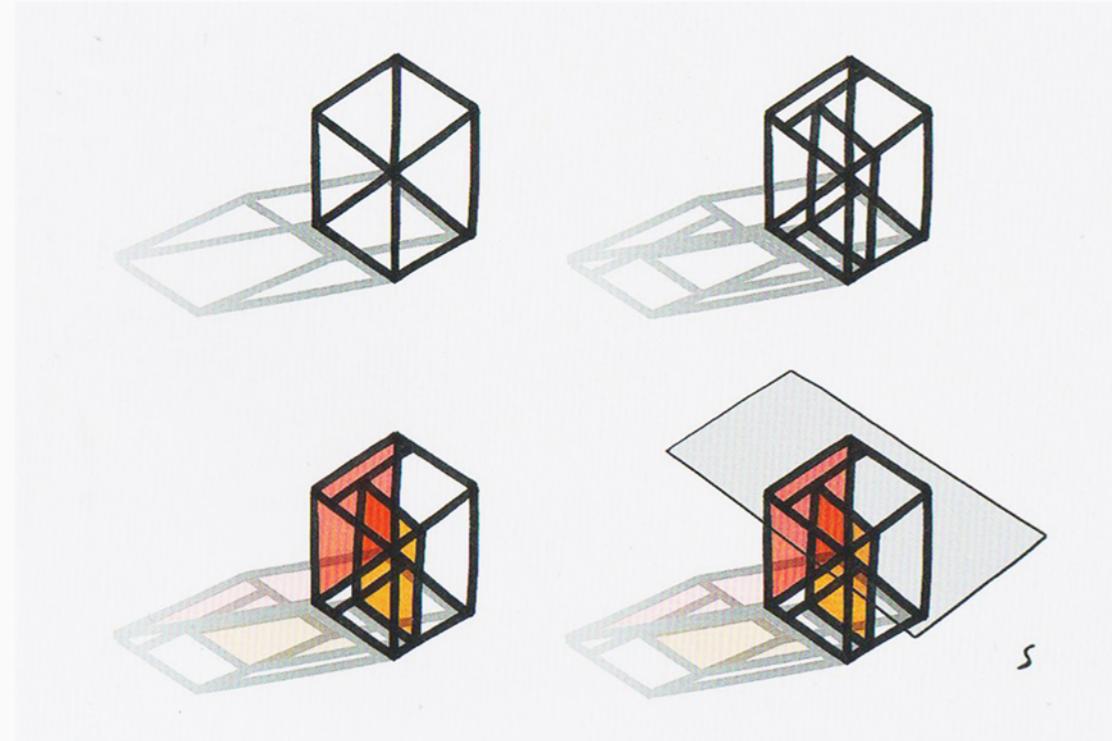
Associando materiali semplici e puri come il metallo del doppio telaio, il vetro fuso ad alte temperature e il vetro temperato del piano, Simone Bonanni combina pochi tratti precisi e perpendicolari per realizzare una sorta di architettura domestica ridotta all'essenziale, ma in grado di originare quella straordinaria sovrapposizione di trasparenze, colori e rifrazioni che solo il vetro fuso ad alta temperatura è in grado di ottenere.

Il tavolo è disponibile in diversi colori (dall'ambra al rosa antico, dal verde alga al fumo) e regala allo sguardo un mirabile equilibrio di vuoti e di pieni uniti a una sensazione diffusa di leggerezza e di trasparenza. □

Objects are activators of emotions

Objects are almost never just tools. They cannot be simplified to mere instruments or devices. They are often activators of emotions. They have a great power of communication. And they contribute to outlining and defining the identity of those who use them or surround themselves with them. In the footsteps of grand masters who - from Ettore Sottsass to Alessandro Mendini - have challenged the functionalist and rationalist hegemony of 20th-century design, Simone Bonanni shifts the focus of his work from the technical design of objects to designing the emotions these may trigger and provoke, thus giving greater importance to the sphere of sensible perception and fostering a close relationship between the object and its user, be it emotional or even corporeal. Born in Pordenone in 1989 and with a degree from the IED in Milan, he received an honourable mention at the ADI XXIII Compasso d'Oro; in 2012, he joined Marcel Wanders's team in Amsterdam, working with them for

three years. After returning from the Netherlands, in 2015 he founded Simone Bonanni Studio (SBS) in Milan and since then he has coherently developed his own form of aesthetic and creative design, which includes both industrial productions (he has collaborated with brands such as Moooi, Alessi, MDF Italia) and limited editions. The new series of Theo extendable dining tables (designed for Fiam Italia) effectively conveys and embodies his unique design vision and method. By pairing simple and pure materials like the metal table base and the fused tempered glass top, Bonanni combines few precise and perpendicular features to generate a sort of minimal and streamlined domestic architecture that can nonetheless create an extraordinary overlapping of transparencies, colours and refractions that only fused glass is able to achieve. The table is currently available in a variety of colours (from amber to vintage rose, from alga green to smoky grey) and gifts the gaze with an admirable balance between emptiness and fullness joined with a widespread sensation of lightness and transparency. □



In alto, da sinistra: Simone Bonanni; il tavolo Theo per Fiam Italia. Sul telaio di metallo sono applicati due pannelli di vetro fuso che, sovrapponendosi, creano un terzo colore. A sinistra: fasi della costruzione, dal telaio periferico ai telai interni all'applicazione dei vetri fusi al piano. A destra: illustrazione acquerello e pantone di Simone Bonanni

■ Above, from left: Simone Bonanni; Theo table for Fiam Italia. The metal base supports two fused glass panels that, when overlapped, create a third colour. Left: construction phases, from the side and inner frames to applying the fused glass top. Right: watercolour illustration and pantone by Simone Bonanni



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