

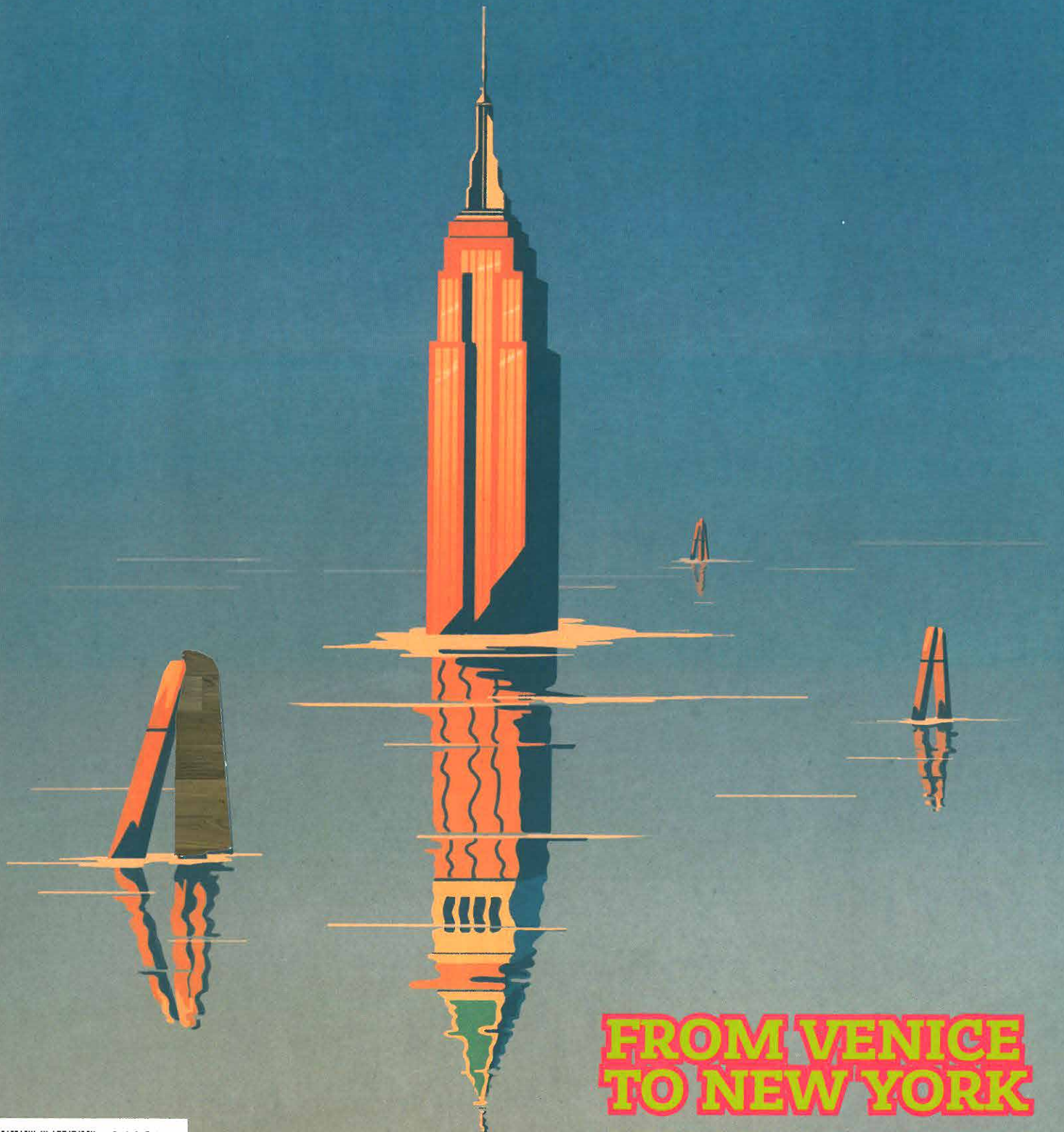
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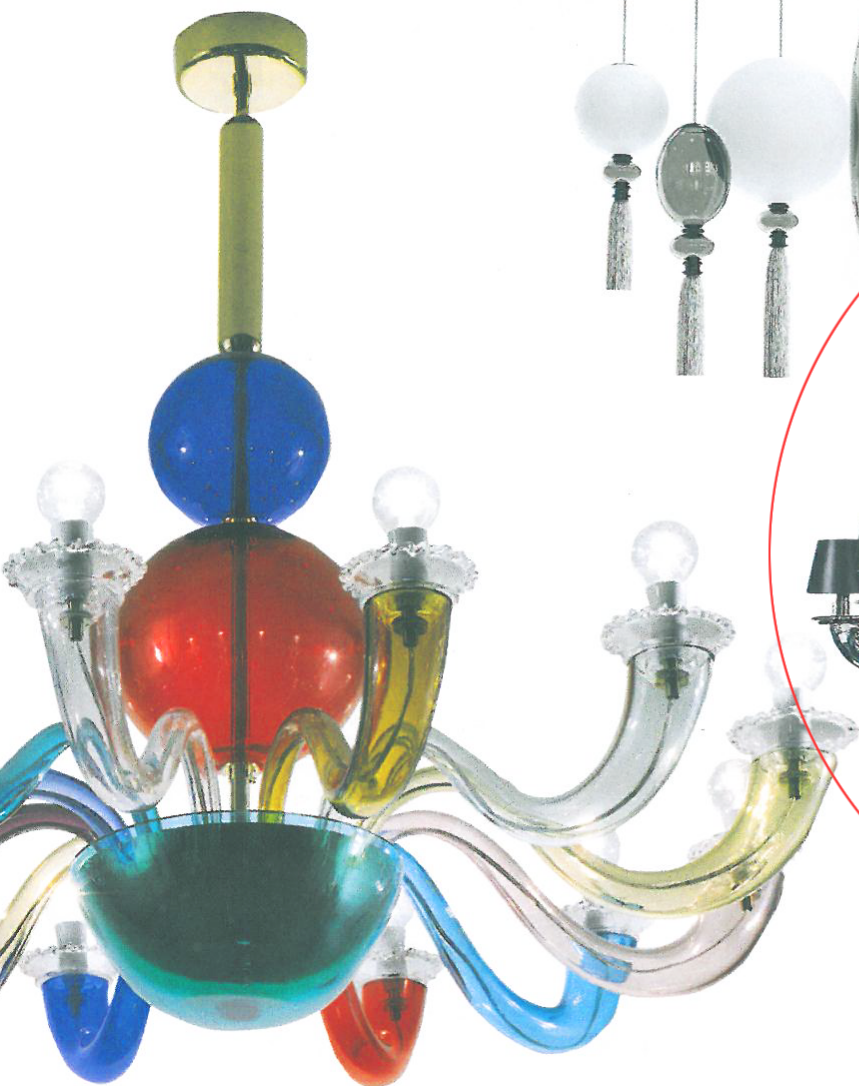
**FROM VENICE
TO NEW YORK**

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From left: the famous chandelier by Gio Ponti for **Venini** (1946) made with multicolored elements; Calliope by Marcel Wanders for **WonderGlass**, with overtones of Japanese culture; **Nelle Alpi**, designed by Pierpaolo Seguso for **Seguso Vetri d'Arte**, suggests the boughs of a tree. On the facing page, reinterpretations of the traditional Venetian chandelier: the iLUision lamp by **LU Murano** (large photo) contains a sound system; Gorgone by **Abate Zanetti** (right), inspired by Medusa's mane.

*Nelle Alpi, designed by Pierpaolo Seguso for **Seguso Vetri d'Arte**, suggests the boughs of a tree.*

John Pawson, Ronan & Erwan Bouroullec and Jaime Hayon, they free glass of its traditional typologies to generate unusual forms. Like the Calliope chandelier by Wanders: a multitude of parts for different combinations, connecting Venetian culture with that of Japan. The dialogue between crafts and industry generates stimuli and possibilities for a different idea of serial production. The historic firm De Majo, founded in 1947, combines serial collections with tailor-made creations for the contract sector and more classic products. The Tag chandelier by Francesco De Majo places blown glass inside a framework of okoume wood, an unusual approach for this company's identity. Axolight, Foscarini, Leucos and Pallucco are companies in the territory not specifically renowned for their use of glass, though they do exploit the know-how of Murano to create unique lamps produced in series. They make experimental items with a high level of technical research, which as a result are difficult to replicate. This is the case of the Gem lamp by Ludovica & Roberto Palomba for Foscarini, featuring a three-

dimensional motif obtained by glowing glass into a mold that is engraved on the inside; or the Aella by Toso&Massari for Leucos, where the glass diffuser seems to have taken form from a whirlwind; all the way to Mountain View by Dima Loginoff for Axolight, which is blown in a single piece but counters the linear design of the outer enclosure with the profile of a mountain created inside the diffuser.

The glass district of Murano is also moving forward with its operations on the contract market: from the creation of unique works of art to the customizing of catalogue products. This is the path taken by companies like Seguso Vetri d'Arte, since 1397, and Venini, which for the Bulgari store in Rome has created a chandelier with a thousand glass reeds with a triangular cross-section. Or Lu Murano, the atelier of the master glassmaker Fabio Fornasier: his research on unconventional works has led to the iLUision chandelier, which inserts a sophisticated sound system inside a forest of glass arms, in a personal interpretation of the traditional Murano chandelier. ■