



UNICITÀ FUNZIONALE



DESIGN
GIOVANNI ALESSI ANGHINI
ATELIER BOW-WOW
GIJS BAKKER
LORENZO DAMIANI
INEKE HANS
RICHARD HUTTEN
POLKA
PHILIPPE STARCK
 TEXTS
MARIA CRISTINA
TOMMASINI
 PHOTOS
CONTROLUCE STUDIO
GIACOMO GIANNINI

20

ROYAL VBK ID/CUTLERY, 2009
 DESIGN RICHARD HUTTEN
 DESIGN GIJS BAKKER

RICHARD HUTTEN (A DESTRA):
 "MANGIARE È UN'ATTIVITÀ SOCIALE E DIVERTENTE. LE MIE POSATE VOGLIONO CONTRIBUIRE A QUESTO PIACERE. HO DUNQUE CREATO POSATE FACILI DA USARE, PRATICHE E GIOCOSE. USATELE COME UNA COLLANA".

GIJS BAKKER (IN ALTO): "HO PRESO UNA GOCCIA D'ACQUA, NE HO SCHIACCIATO LA SOMMITÀ PER CREARE LA FORMA BASE, CHE COMBINA L'ASPETTO DI UNA SILHOUETTE RECLINATA CON UN FORTE SENSO DI PLASTICITÀ ED EQUILIBRIO".

RICHARD HUTTEN (RIGHT): "EATING IS FUN AND SOCIAL, SO MY CUTLERY HAS TO CONTRIBUTE TO THAT FUN. THEREFORE I CREATED EASY-TO-USE, PRACTICAL AND NON-SENSE CUTLERY. USE IT AS A NECKLACE."

GIJS BAKKER (TOP): "I TOOK A DROP OF WATER AND FLATTENED THE TOP TO CREATE THE BASIC SHAPE, WHICH COMBINES THE LOOK OF A





**DRINKING SET NO. 280, 2008
JOSEPHINE, 2006
DESIGN POLKA
LOBMEYR**

POLKA, OVVERO MARIE RAHM E MONICA SINGER, HANNO PROGETTATO PER LA FAMOSA CASA VIENNESE LOBMEYR IL SET DI BICCHIERI NO. 280 WIENER GEMISCHTER SATZ (SOPRA), IL CUI NOME È UN OMAGGIO ALL'OMONIMO VINO. IL SERVIZIO, IN VETRO SOFFIATO A BOCCA, COMPRENDE CARAFFA E BICCHIERI UTILIZZABILI IN DIVERSI MODI. IL PIÙ PICCOLO PUÒ FUNGERE DA TAPPO ALLA CARAFFA, COME AVVIENE PER JOSEPHINE (A SINISTRA), SET CARAFFA+BICCHIERE, REINTERPRETAZIONE DI UN OGGETTO TRADIZIONALE SEPPUR DESUETO. L'ELEGANZA DI ENTRAMBE LE PROPOSTE NON HA BISOGNO DI SPIEGAZIONI.

POLKA, I.E. MARIE RAHM AND MONICA SINGER, DESIGNED FOR THE FAMOUS VIENNESE FIRM LOBMEYR THE DRINKING SET NO. 280 WIENER GEMISCHTER SATZ (ABOVE), WHOSE NAME IS A HOMAGE TO THE WINE OF THAT NAME. THE SET, IN HAND-BLOWN GLASS, INCLUDES A CARAFE AND GLASSES THAT CAN BE USED IN DIFFERENT WAYS. THE SMALLEST GLASS CAN BE A STOPPER FOR THE CARAFE, AS ALSO APPLIES TO JOSEPHINE (LEFT), A CARAFE + GLASS SET IN A REINTERPRETED TRADITIONAL, ALBEIT OUTDATED OBJECT. THE ELEGANCE OF BOTH DESIGNS NEEDS NO EXPLANATIONS.



FUNCTIONAL UNIQUENESS. FUNCTIONS MANIFEST OR CONCEALED: SOME OBJECTS HAVE FORMS THAT CAMOUFLAGE A FUNCTIONAL UNIQUENESS JUST WAITING TO BE INTERPRETED

Objects communicate with each other, and sometimes rely on camouflage to appear different to what they actually are. But when examined closely or picked up, they reveal their true capacities. At times they disguise their special functions by adopting a decoration, invented and immediately hidden by somebody. At other times, a detail suggests that their form may generate a behaviour. As in every self-respecting story, for objects too, the keys to their interpretation can be of all sorts, and maybe more numerous than those envisaged by their designers.

Any association with design implies observation of its processes, of the designer's motivations, culture and fantasies – guided and conditioned at times by the market, materials and manufacturing processes. But when the creative path reaches its destination, and the object is handed over to the attention of those who may want to choose and buy it, it takes on a life of its own. While retaining traces of the people

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who conceived and produced it, its personality by now is asserted in its own right. What a delight it is to hold a thin crystal, plump yet superbly elegant glass. The realisation, moreover, that it can be used as a stopper for an equally elegant bottle comes as a vaguely sensual surprise,

in the knowledge that such frail beauty is the fruit of the imagination of the two young women designers of Polka. The interlocking motif is again decisive in the glasses, bowls and trays designed by Philippe Starck, for drinking and eating while standing at parties. A function that can also be applied to the salad bowl with glass-holder ring socket, designed by Giovanni Alessi Anghini: an object hinting, perhaps, at changing lifestyles.

Not all designers are inventors. But Lorenzo Damiani certainly is. Invention pervades all his works, and is undeniable in his glass/bottle-opener, a design that would deserve to be mass-produced. The individual cutlery sets, on the other hand, are a corporate invention, translated into a choral collection that has involved the work of Richard Hutten, Ineke Hans, Gijs Bakker and Atelier Bow-Wow, each of whom approaching the theme from very different angles. Functional uniqueness can have infinite variations. **MCT**

