

DESIGN DIFFUSION NEWS

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DANTE O. BENINI & PARTNERS
HOST FIERAMILANO



Qui a destra, Bow Screen, separò della collezione Galactica di Altreforme. Pagina accanto. In alto, presentato a Miami Art Basel, Still Alive di Seletti gioca con gli oggetti inanimati solitamente presenti nelle opere pittoriche, foto Matteo Rossi. In basso: a sinistra, Bugia e Lanterna, corpi illuminanti firmati Seletti, foto Studio Badini; a destra, Cyber Chair, collezione Galactica di Altreforme, ritratta da Bruno Tarsia nello scenario aspro di un paesaggio calabrese. Tutto disegnato da Antonio Aricò.

Left, Bow Screen, panel from the Galactica collection by Altreforme. Opposite page. Top, presented at Miami Art Basel, Still Alive by Seletti plays with the inanimate objects usually present in painting, ph: Matteo Rossi. Bottom: left, Bugia & Lanterna, lighting objects by Seletti; ph: Studio Badini; right, Cyber Chair, from the Galactica collection by Altreforme, portrayed by Bruno Tarsia in a harsh landscape in Calabria. All items have been designed by Antonio Aricò.



You have worked with your grandfather Saverio. How has he influenced you and your design?

My grandfather is incredible, you should see him to understand what I mean. He has six children and many grandchildren, and he created all our houses and furniture. He is always enthusiast to get to work. I am just one of the many who everyday submit him a new work: "Granddad, will you do this and that for me?". What can I say? A byword for know-how, without useless philosophies or preconceptions: this is Nonno Sciao to me.

What aspects of Southern Italy do you like (that are recognizable in your projects) and what do you like less?

I like the art of getting by, creating beautiful thing with few resources. I like flavors, smells, light: all of them affect the creativity of those who, like me, come from this part of Italy. What do I like less? Sometimes we are naïve or superficial... maybe because we are lazy or tend to prioritize other things due to our sociocultural context.

You are one of those who decided to come back to their homeland (in 2012) opening a studio also in Reggio

Calabria. Why? How is it going? Do you divide your time between Reggio and Milan?

The decision to 'come back home' was an a conscious one: I did not want to be labeled as the Berlin, Milan, Paris, New York-based designer. Southern Italy is full of gems deserving to be rediscovered and enhanced such as Naples, Palermo, Lecce, and those were the places to which I wanted to associate my image. I still cannot afford to live in Reggio Calabria all year round: all my clients are in Lombardy, Emilia Romagna and in Europe. I have a house-studio in Milan, in the renovated neighborhood NoLo, and, when I am in Reggio, I live with my family. It is going very well and these two completely different worlds nourish my creativity.

How does your homeland perceive design? What is the state of the art?

Before going back to Reggio, I was wondering what was its creative panorama (and if there was one actually...). Then, all of a sudden, my works and my face printed on international magazines made me popular in this city, thus allowing me to meet architects,

craftsmen, artists and people working in the industry – all of them very kind – who introduced me to their unique and special world. In Reggio Calabria there are many people like me working in interior design or fashion from an international perspective...and others who work and live in and with their territory in a genuine way: I really appreciate them.

What are you currently working on?

In a few weeks, the Christmas collection I designed for Alessi will be presented. There will be many surprises also concerning Bialetti... and, concerning my craftsmanship projects, I am already thinking of a collection based again on wood! www.antonioarico.com

