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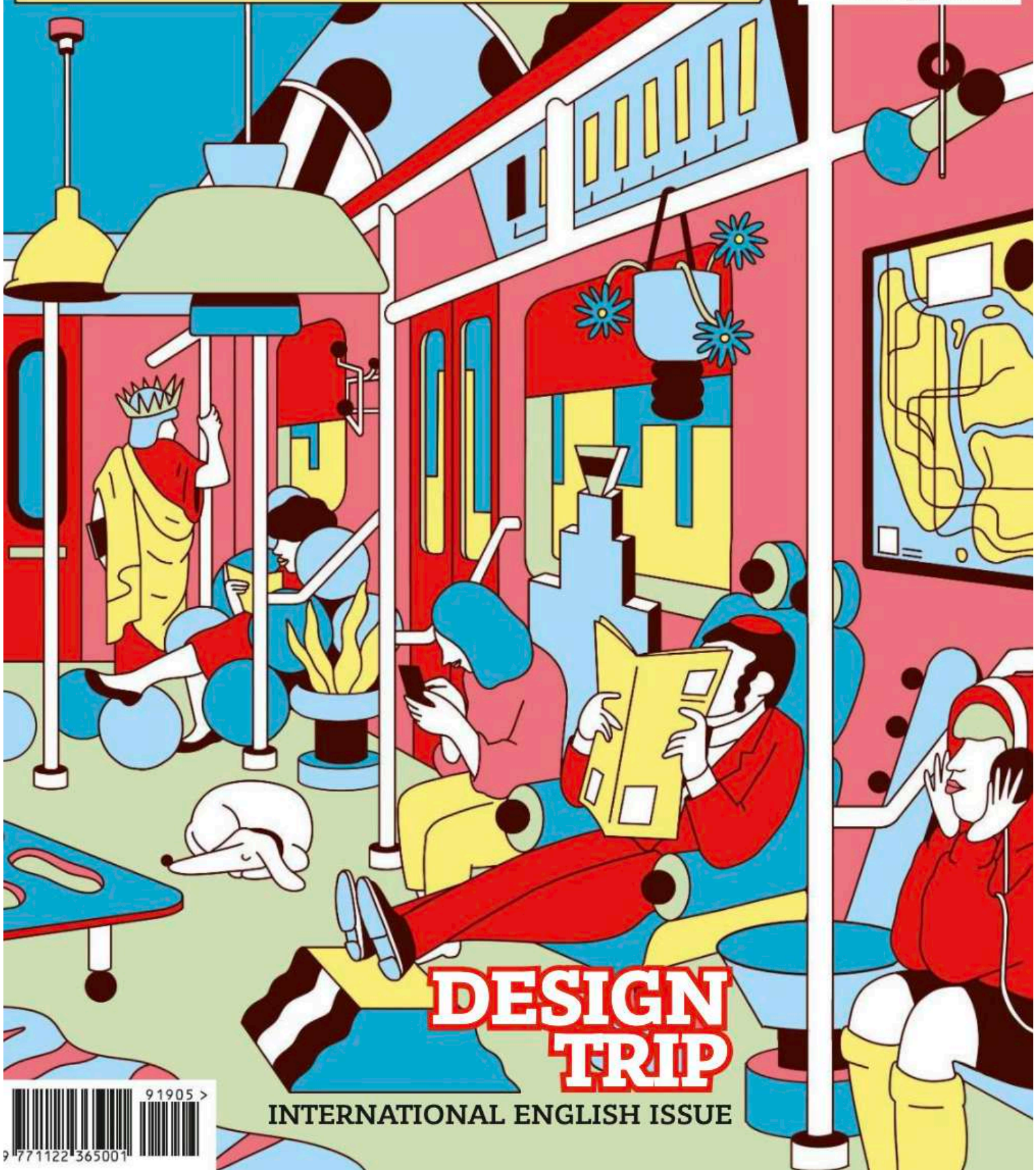
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GRUPPO **A** MONDADORI



DESIGN TRIP

INTERNATIONAL ENGLISH ISSUE



Below, the limited edition of the Artisan food processor in the color Misty Blue, produced by KitchenAid to celebrate its 100th anniversary. Below, the new vacuum packing machine, with an internal chamber in which the vacuum is created by removing the air.



The story of KitchenAid, the brand that has revolutionized the concept of the kitchen, also in terms of design, began one century ago. The company celebrates its centenary with a limited edition of the famous Artisan stand mixer and an original version of the vacuum packing system

100 years of change in the kitchen

The birth of KitchenAid dates back to 1919, the year in which the mechanical mixer designed years earlier by Herbert Johnston as professional gear began to also be produced for use in the home. The result was a brand that was to revolutionize the concept of cooking, also in terms of design. In 1920 the company patented the stand mixer, which became an icon and made the firm a household name in the United States. In 1949 the brand launched the KD-10, a dishwasher that was so innovative that it is still a source of inspiration for designers today. Since then the range of products has kept on growing, and in 1986 – the year of the launch of the first refrigerator – KitchenAid has been part of the Whirlpool family. In a span of 15 years (1992 to 2007) the range of small appliances has expanded to include blenders, toasters, espresso machines, food processors and the first cooking utensil models. In 2008 the time came for another epochal breakthrough: the launch of the complete line of built-in appliances, whose high point is Chef Touch, the system that permits vacuum cooking in the home. In the years to follow there have been many new developments, including the Artisan all-in-one Processor, the Mini kitchen robot (20% smaller and 25% lighter than the 4.8 liter model) and Black Line, the complete family of appliances in black and burnished steel. Today, 100 years after the first product, KitchenAid presents a limited edition of the Artisan, in the exclusive Misty Blue version with retro logo, including a flat

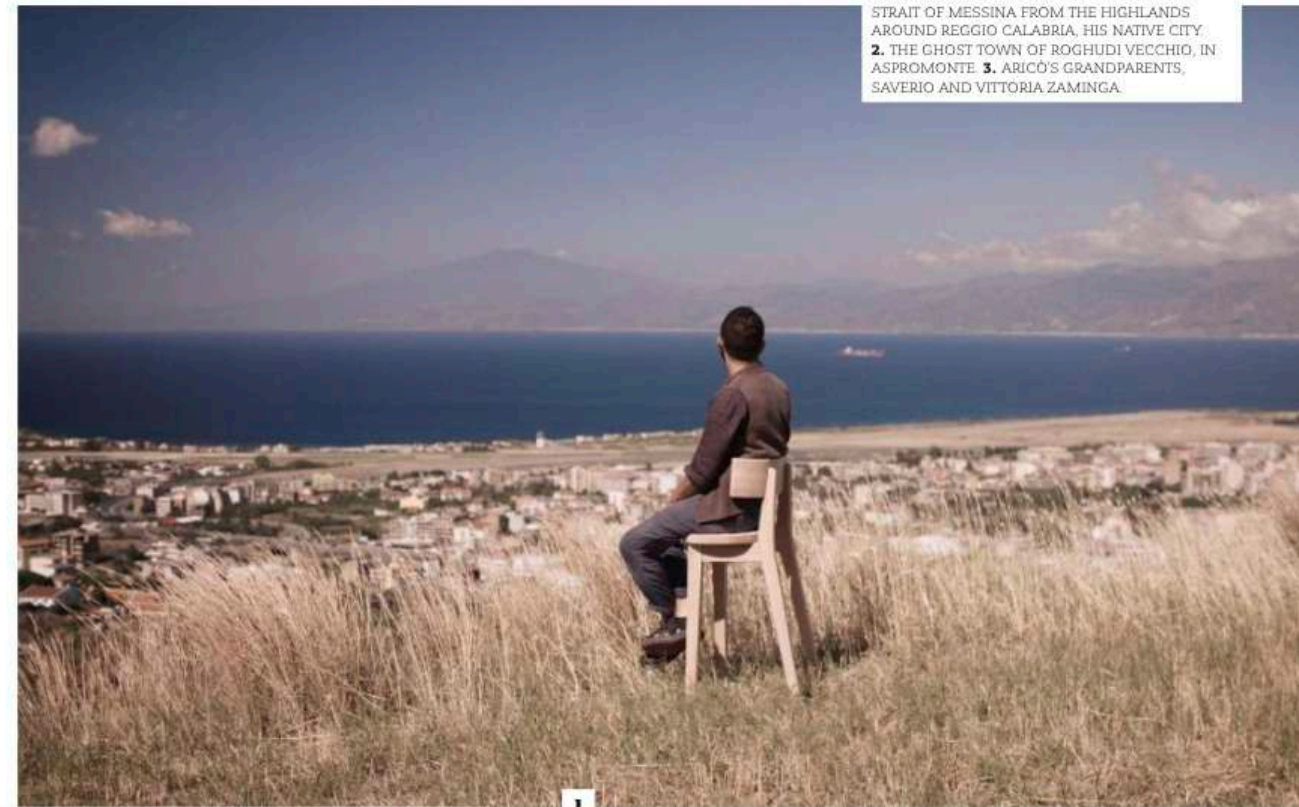
whisk with a flexible border and a ceramic bowl reinforced with titanium. To celebrate this important anniversary, the brand has another interesting surprise for all food lovers: a 29-cm vacuum packing machine, bringing a professional-grade tool into the domestic kitchen. The updated machine has an inner chamber that creates a vacuum by removing air, unlike the classic models that simply remove the air from the container. The remaining internal pressure, of just 5 mbar as opposed to 300-350 mbar with traditional machines, guarantees optimal vacuum packing and longer conservation of foods. The packages are hermetically sealed, permitting passage to the cooking phase for immediate consumption or storage in the refrigerator or freezer.

kitchenaid.it



Looking AROUND VISION PROJECTS

FRAMES FROM THE DOCUMENTARY "LE RADICI E LE ALI" PRODUCED BY ANTONIO ARICÒ WITH ALTROVE. 1. ANTONIO ARICÒ LOOKS AT THE STRAIT OF MESSINA FROM THE HIGHLANDS AROUND REGGIO CALABRIA, HIS NATIVE CITY. 2. THE GHOST TOWN OF ROGHUDI VECCHIO, IN ASPROMONTE. 3. ARICÒ'S GRANDPARENTS, SAVERIO AND VITTORIA ZAMINGA.



1



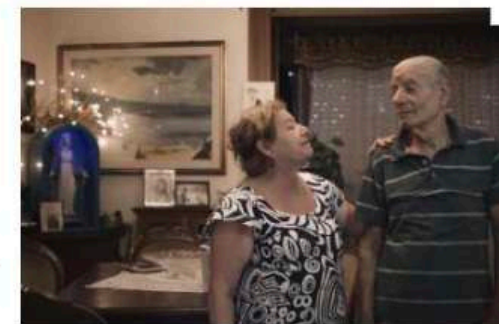
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ROOTS AND WINGS

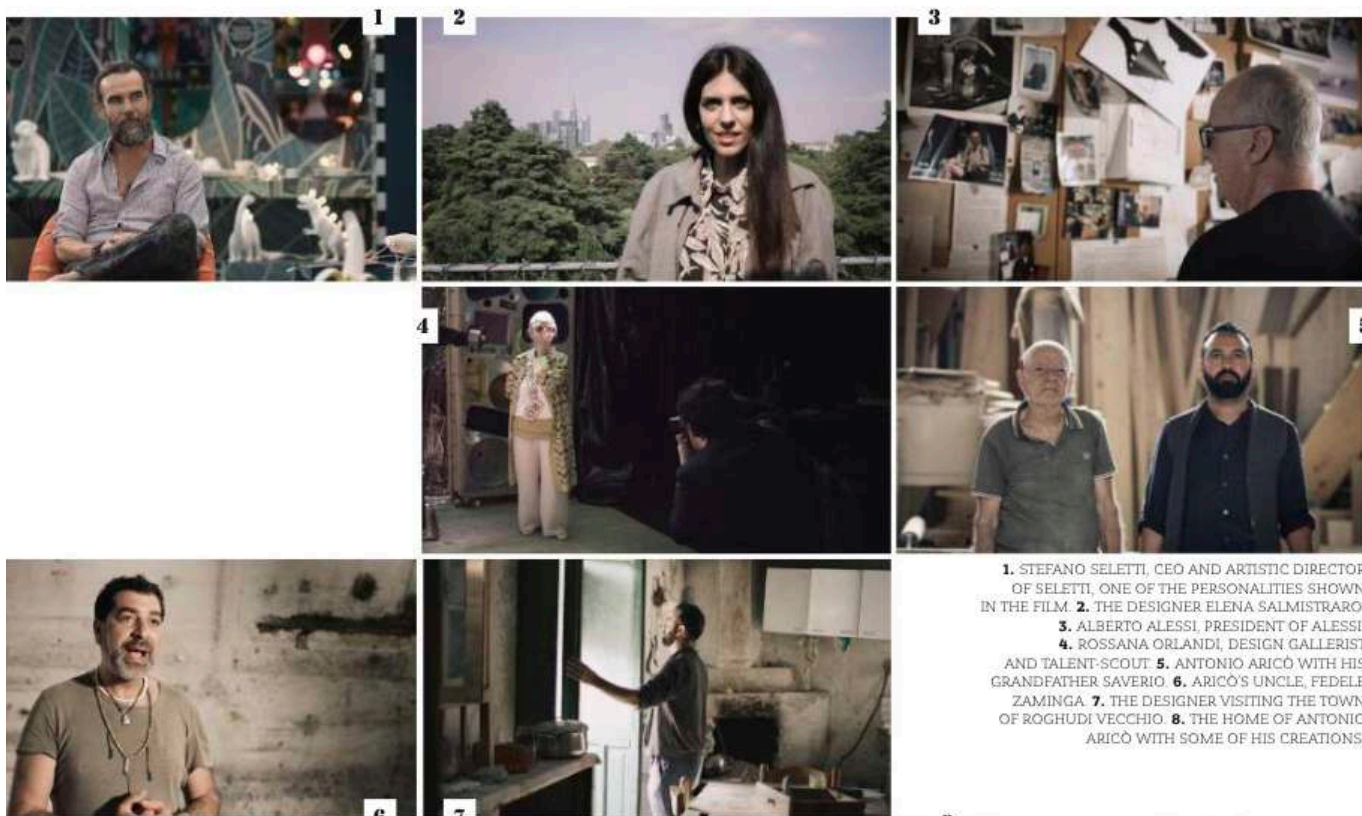
A film, a work of docu-fiction, illustrates a story: that of the artist-designer Antonio Aricò in search of a new identity, between crafts and industry

“**R**oots and wings. But oh, let wings take root, and roots take flight.” These verses by the Spanish poet Juan Ramón Jiménez have suggested the title of the documentary *Le radici e le ali* made by the Calabrian artist and designer Antonio Aricò in collaboration with Gruppo Altrove, a collective of professionals of communication and video production, presented in Milan during the FuoriSalone. Actually this is not exactly a documentary, but more

like a work of docu-fiction, in which the protagonist investigates the themes of design, crafts and identity, between “the memory of the roots” and the “awareness of a dream.” To do this the author has orchestrated a variegated weave of places, situations and voices involving figures apparently distant from one another – his grandfather Saverio Zaminga, who is a carpenter, the master potter Rocco Condurso, but also the entrepreneurs Alberto Alessi,



**Looking
AROUND**
VISION PROJECTS



1. STEFANO SELETTI, CEO AND ARTISTIC DIRECTOR OF SELETTI, ONE OF THE PERSONALITIES SHOWN IN THE FILM. 2. THE DESIGNER ELENA SALMISTRARO. 3. ALBERTO ALESSI, PRESIDENT OF ALESSI. 4. ROSSANA ORLANDI, DESIGN GALLERIST AND TALENT-SCOUT. 5. ANTONIO ARICÒ WITH HIS GRANDFATHER SAVERIO. 6. ARICÒ'S UNCLE, FEDELE ZAMINGA. 7. THE DESIGNER VISITING THE TOWN OF ROGHUDI VECCHIO. 8. THE HOME OF ANTONIO ARICÒ WITH SOME OF HIS CREATIONS.

Stefano Seletti and Silvia Ariemma, the designers Elena Salmistraro and Laura Polinoro, founder of LPWK, the trend-setter Annamaria Gulli and Francesca Appiani, curator of Museo Alessi. The red thread is research conducted simultaneously in the direction of a past that seems to be inevitably destined to fade, and a future full of promises and possibilities, but difficult to really put into focus. A sort of autobiography, but without commemorative or promotional ends. "When I left my native city, Reggio Calabria, twenty years ago, and decided to study industrial design, it was like being shot into a futuristic dimension," Aricò recalls, adding: "At the time organic minimalism was all the rage, with Ross Lovegrove and Marc Newson, so I learned to do what they did. Then, traveling the world, I realized that there was a widespread tendency to conform with this way of thinking. Instead, during those same years, Li Edelkoort was pointing in the opposite direction: a return to shared project activity, connected to



crafts practices and local traditions. I fell in love with that approach. I met her in 2009 and talked about my origins, my affinities with her vision, which in 2012 I was able to translate into my first collection of self-produced furniture, which I presented in Milan, in the Ventura Lambrate district. In the meantime I had new work experiences that led me to explore the potential of materials and industrial processes. But the bond with the traditions of my homeland has remained solid. The

documentary tries to illustrate just this polarity, without claiming to offer any answers." The roots and the wings, then, tradition and innovation... In the end, between the lines of the work of Antonio Aricò, a message shines through, addressed to himself and more in general to Italian creativity, that "has to go back to nurturing our crafts with dreams, promoting the diversity of products capable of conveying poetry and emotions." ■
Francesco Massoni

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Boè divano, design Jai Jalan. Nemu tavolini, design Setsu & Shinobu Ito.



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