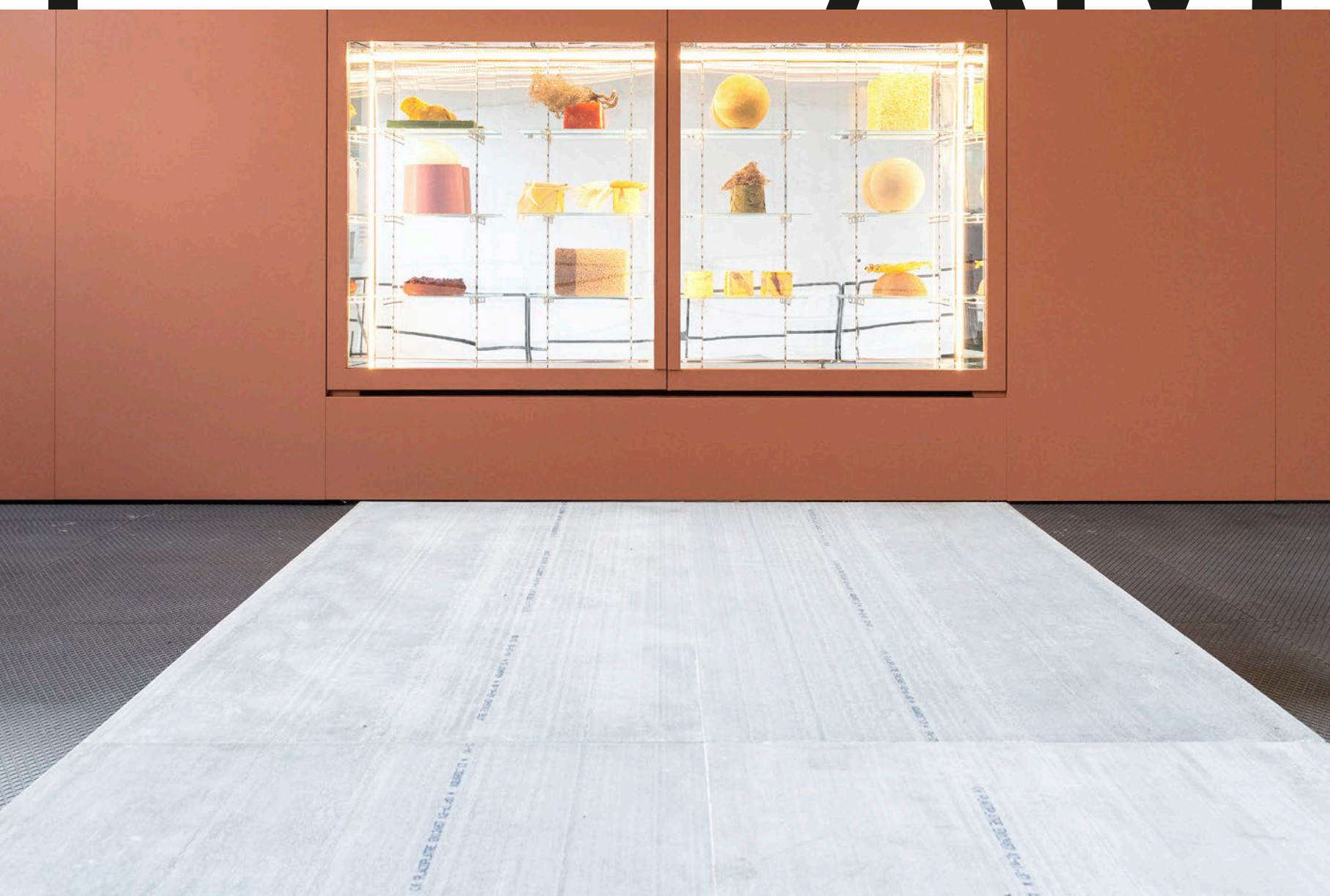


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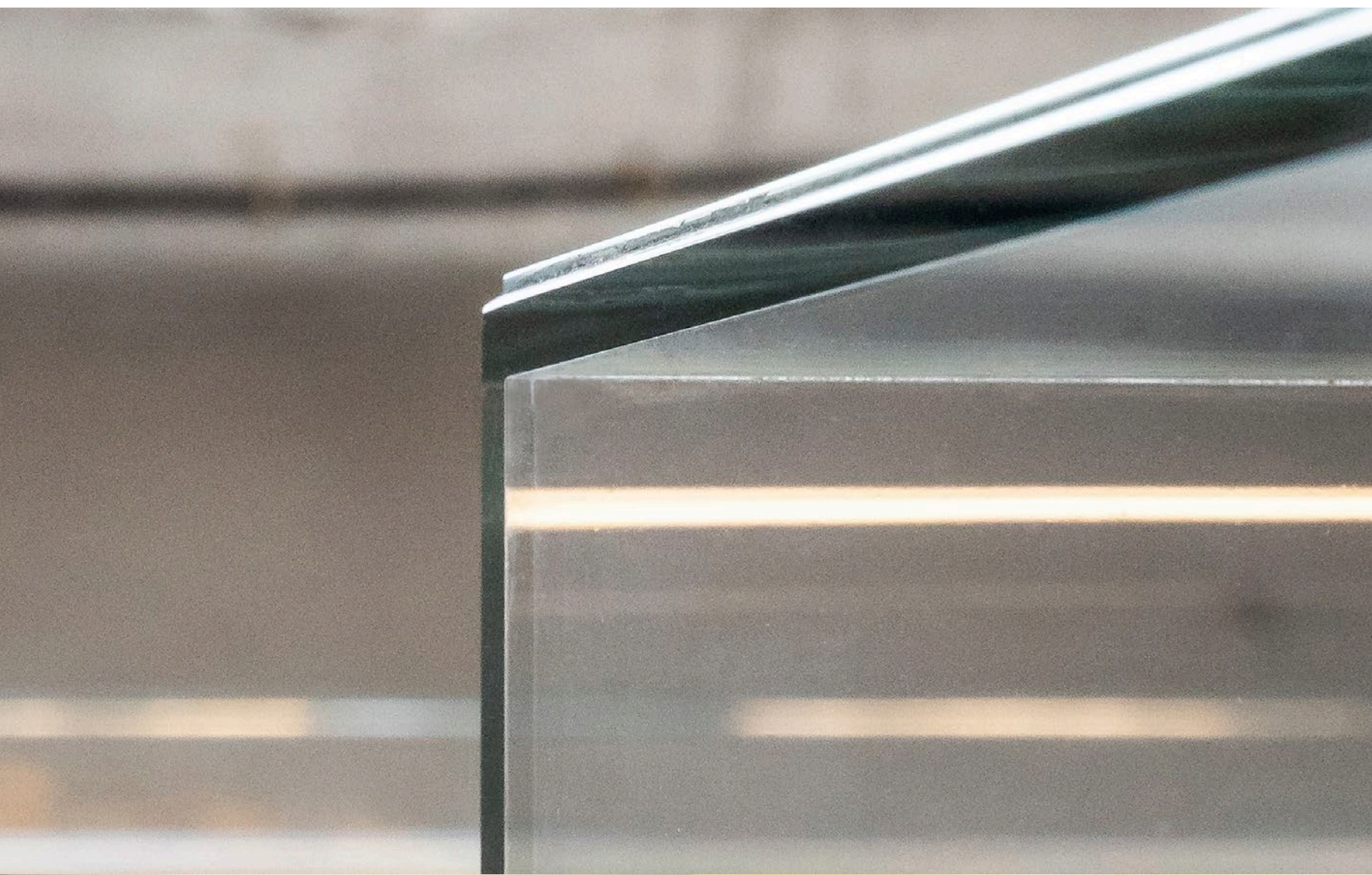
I AM



I met Federico Malizia and the CIAM company in 2015 while working on one of my interior projects. I was fascinated by the technological content of their refrigerated display cabinets and by their artisan ability in working with the materials, all within a highly industrialised process. In no time at all I imagined a visionary project that put contemporary design and high artisan craftsmanship at the heart of a new path along which I believe that every company, especially Italian companies, should develop in order to compete in international markets with excellence. Since then, I have designed the new products presented by the company in recent years, trying to innovate the aspects of concept and function with a high technological value, opting for minimalist forms in order to better express the constitutive materials. Murozero, Move16, Murozero Slide and Mirror are just some of these products that have allowed us to become partners of major international brands that now invest in food. In 2018, Murozero Slide, the refrigerated wall cabinet with coplanar sliding doors, was selected by the ADI DESIGN INDEX, which is a very prestigious award that confirmed that things were moving in the right direction. Today I am in charge of the company's Artistic Direction, constantly trying to create new connections, not only within the focus of the company but, above all, from the cultural point of view, in order to trigger continuous exchanges with our territory and become the driving force behind many initiatives that open company spaces to Universities, Institutions and events; a place of meetings, not just of production; an open place where we are constantly stimulated by and exposed to external influences. I believe that this is what true contemporaneity is today; an open approach. Forty years after the birth of CIAM, and with this new spirit, we have redesigned the company. We have made it contemporary, innovative and capable of exploring the niches of the international market with high specificity and associated luxury.

Fabrizio Milesi





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KEEPING



Photography: Stefano De Matteis

CIAM unveiled its technological and visionary nature for its first event in the Milan Design Week.

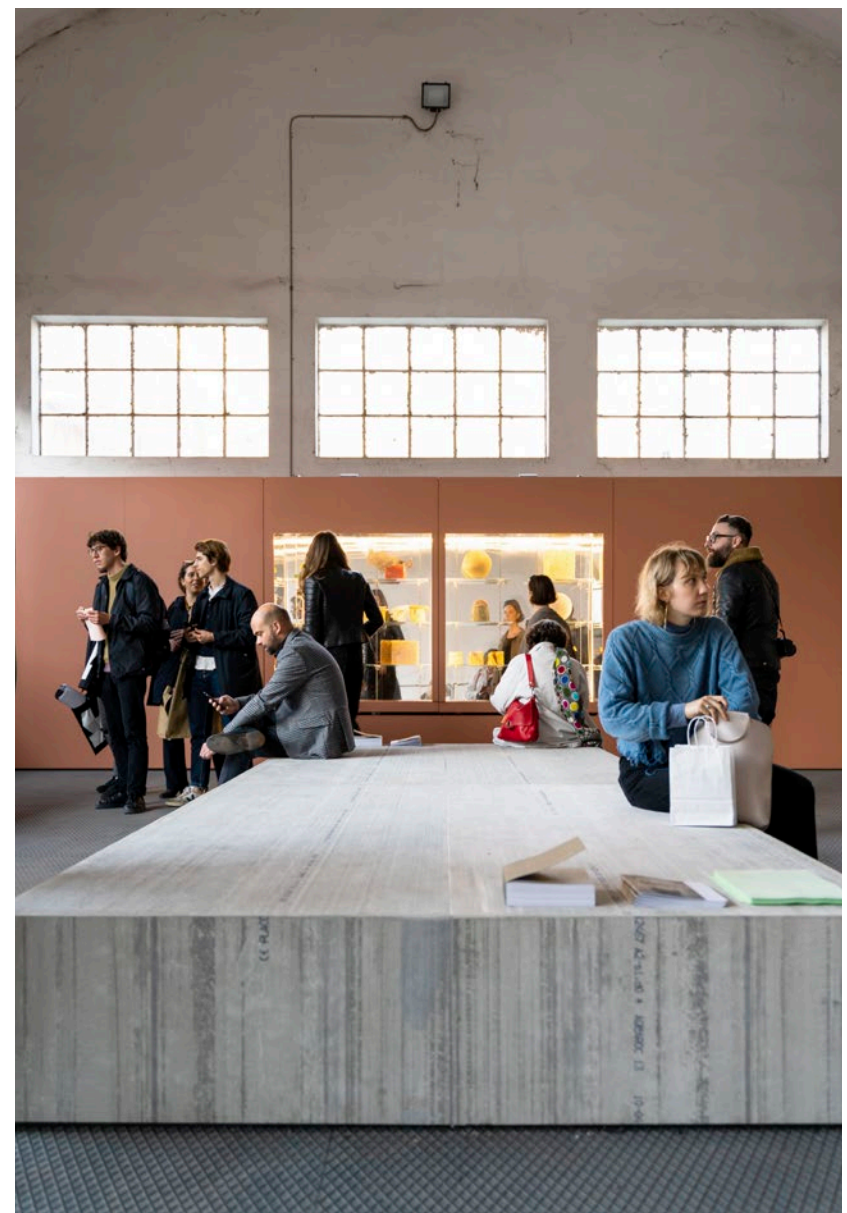
LIFE

Designer: Fabrizio Milesi / Year: 2019

Alcova Milano Design Week 2019

It was in this captivating post-industrial location, once home to the Cova panettone factory, that, thanks to a meeting between Joseph Grima and Valentina Ciuffi's Studio Vedèt, the Alcova space/project came to be. For the second year in a row, during the Fuorisalone event, the location was opened up to the public as an exhibition space. For the 2019 edition of the event the Alcova space hosted the KEEPING LIFE exhibition, among others, which showcased the union between technology, design, nature and food, staged by CIAM. The collaboration with food designer Francesca Sarti, founder of Arabeschi di Latte, saw the striking setting of Alcova Milano as the backdrop for an exhibition that, from 9 to 14 April, unveiled the new appearance of two of the most iconic CIAM products: Move 16 and Murozero Slide. They were presented, especially for this event, in super-glossy steel and lacquered MDF with a dusty, light-pink matte finish, and were designed by Fabrizio Milesi, art director of CIAM and curator of the exhibition space that hosted the event. A synergy originating from an increasingly contemporary concept, such as the conservation of life, also forms the base of the CIAM identity and of soil phytoremediation, a natural technology from which the art works created by Sarti originate. Organic shapes inspired by nature were preserved in highly-innovatively-designed refrigerated display cases capable of preserving food, ensuring that its sensory qualities and aesthetic perfection are retained, and is the result of CIAM's research and experience. These are not just museum cases in which to exhibit works of art, but the embodiment of the womb itself that preserves life.

From Cova Factory to Alcova Space, from the production of panettone to the production of concepts, ideas, dialogues, reflections and beauty. The desire to maintain the fascinating decadence of an industrial archaeology as a backdrop to the most innovative design products demonstrates the ability to look to the future, infusing innovation and concurrence. It was with this spirit that we participated in the creative performance by imagining a highly balanced and symmetrical set design that confronts the almost sacred monumentality of

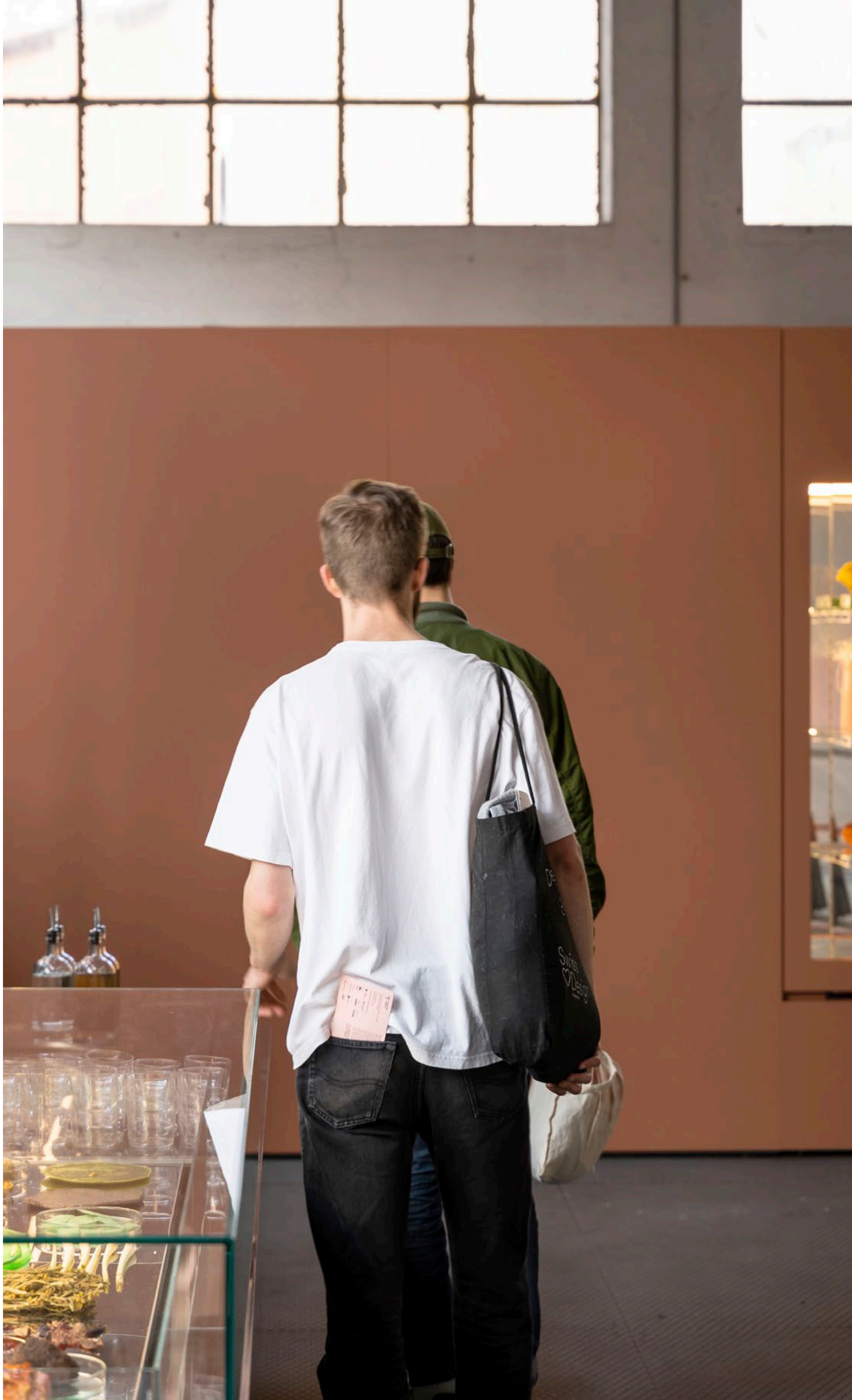


this space, characterised by a perfect symmetry of elements, the two large concrete beams and the vaulted roof above. “Visiting the Alcova space intended for CIAM for the first time, I felt a deep sense of rigour, a serene void full of light; I immediately thought that this tension should definitely be maintained in the project: the setting, in fact, is generated by a perfect symmetry, obtained by carefully arranging two identical horizontal elements and placing a vertical backdrop element in contrapposto. In the centre, the void. A space built with two of the most symbolic products from CIAM’s recent research: Murozero Slide (a vertical refrigerated cabinet with flush sliding doors, selected by the ADI Design Index 2018) and Move 16 (a horizontal counter with automatically-opening glass cabinets). The super-glossy stainless steel finish of the two Move 16s has completely dematerialised their dimensions, making them ethereal, almost transparent, and, with their reflective surface, multiplying the movements of visitors within the space; these two counters arranged one in front of the other gently direct one’s gaze towards the large Murozero Slide with a monochrome matte finish that stands out like a theatrical backdrop against the back wall. At the centre, a monolithic concrete element organises the flow of people, and is set up as a large seat. The comparison between materials and concepts, between containers and contents, is surprising about this project: the lucidity of the steel converses with the sense of mass-production taken from the sheet metal of the floor, the roughness of the monolith with the softness of the opaque paint, the large prefabricated concrete beams create tension with the fragility of the small pastry sheets, transparent works by Francesca Sarti, carefully preserved inside the CIAM products. It is exciting to see how buildings are brought back to life within their walls through the contemporary vision of those who live in them and those who know how to give quality, perfection and poetry to commonplace objects such as a refrigerator, a former panettone factory, and food.



“I felt a deep sense of rigour, a serene void full of light; I immediately thought that this tension should definitely be maintained in the project.”

Fabrizio Milesi





It is exciting to see how buildings are brought back to life within their walls through the contemporary vision of those who live in them and those who know how to give quality, perfection and poetry to commonplace objects such as a refrigerator, a former panettone factory, and food.





“Elements of nature intertwined with modern technology - dainty plants-made sculptures and herbs set in a beautiful contemporary household appliance. The use of fridge prolonged plants’ life cycles metaphorically - plants that eternally safeguard soil, water, air and us, human.”

Francesca Sarti



CAFFÈ



Photography: Michele Nastasi

A name that celebrates an icon, a space that makes interaction part of museum art: Caffè Fernanda revolutionises the collection at Milan's Pinacoteca di Brera.

FERNANDA

Designer: rgastudio (interior design), Hi Lite Next (lighting design) / Year: 2018

Pinacoteca di Brera



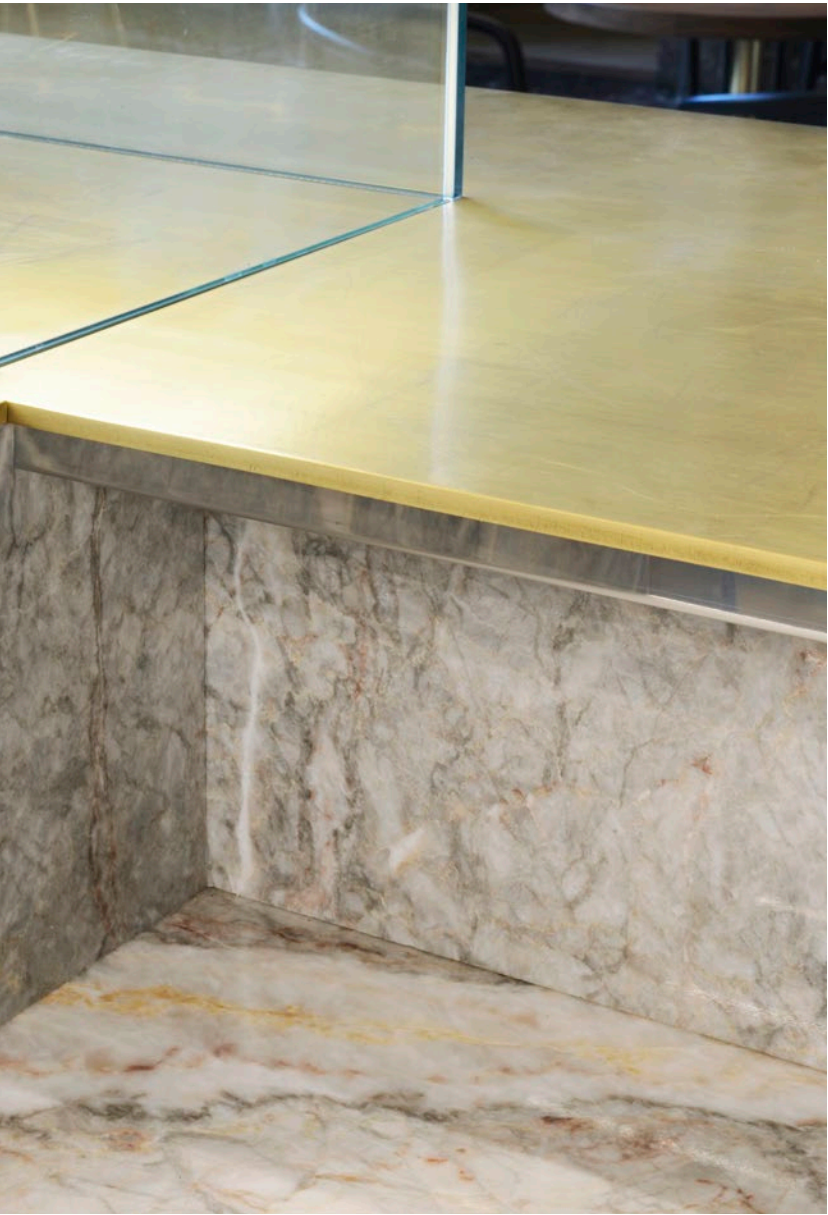
Dedicated to its visionary director, Fernanda Wittgens, who was responsible for the reopening of the museum in 1950 after the terrible bombings of 1943, Caffè Fernanda is part of the project to refurbish the Pinacoteca di Brera. It constitutes a real first step in the museum project, commissioned by director James Bradburne, that involves 38 of the extraordinary halls in Milan's national gallery. Located in the former main entrance, the café is part of a project with a contemporary flair, fitting in with the mid-twentieth century architecture and reinterpreting it, placing an extraordinary

coherence of colour and material at the heart of the refurbishment. CIAM is the protagonist of its inauguration and composition, with custom-made furnishings by rgastudio, founded by Raffaele Azzarelli and Giuliano Iamele. In recent years, rgastudio has gained a great deal of specific experience in designing catering spaces, some of which include the Hangar Bicocca, the Bistrot della Nuvola Lavazza by Cino Zucchi and the Ratanà restaurants.



Colour and materiality represent the philosophical and aesthetic pillars around which the construction of this space revolves, bringing equal value to both visual senses and tactile discovery, which is a fundamental characteristic for an ambitious environment that elevates the interactive experience to an element of art exhibition. The intense teal colour chosen for the walls is cohesive with the different warm tones of the 38 rooms, and enhances the great works of art on display in the café: 'St. Bernard Converting the Duke of Aquitania' by Pietro Damini, 'The Three Graces' by Bertel Thorvaldsen, a bust of Fernanda Wittgens by Marino Marini and her portrait, painted by Attilio Rossi. In order to correctly illuminate the environment and works, only adjustable LED projectors are used, mounted on tracks that follow the structure of the existing plaster beams. The splendid marble floors made from Fior di Pesco, a grey-lilac marble, and door frames in Rosso Levanto, a burgundy marble, both inherited from Piero Portaluppi's project, have been recovered and restored. The large bar counter with rounded ends sits under Damini's seventeenth-century canvas. The décor, supplied by CIAM, reinterprets the furniture of the 50s through the project by distorting its dimensions: the wooden caned counter is made up of large semicircular strips of Canaletto walnut and a thin antique brass worktop. The brass used for the worktop is further thinned and becomes the framework for the mirror behind the bottle rack, showing us reflections of 'Love' and 'The Three Graces' by Thordvalsen. The desire to use the same materials for furnishings throughout the room is aimed at standardising the space and not interfering with the vision of the works.

The burnished brass tops, the raised mirror at the back of the bar with brass tubing, and the wooden shelves with built-in LEDs join the FLAT TS showcases and COMPACT BASIC back-counters in a harmony of colour and reflections.





Federico Malizia



The intuition of thinking of a refrigeration concept with a design-oriented approach.

Rooted in the heavy transformations of the period's economy, the move to new headquarters in Petrignano d'Assisi in May 2010 represented the fundamental turning point: in that moment we redesigned the company in its structure and ambitions, we updated it and prepared it for the challenge of international markets. From 2015, in particular, we have been able to get involved with a flexible mindset and have taken on the risks involved in a constant evolution towards the what we imaged for the company. Together with designer Fabrizio Milesi we have embarked on a 360° re-branding process. An ongoing operation linked to an entrepreneurial vision that looks to the future and puts design and craftsmanship at the centre. We worked on our final element, changing the way in which we thought: no longer would it be merely a simple, semi-finished product, but a product that expresses a strong aesthetic character, customisable and of a contemporary design, bringing together high values, real and perceived.

The clean lines, which are particularly attentive to proportions, are combined with research into new materials that have never been seen before in our sector. Cement resins, burnished brass, natural iron and high- quality ceramics have been combined with indirect lighting systems that enhance the display of products. Choosing design as a virtuous acceleration of the system also means profoundly revolutionising the way all CIAM employees think. This is especially important for our designers who, in preparing commissions, must know how to embody a sleek and concise essence while respecting the importance of proportions.

Custom and serial production: an oxymoron that, in reality, guarantees maximum performance.

I have always wanted our customers to be able to obtain perfect quality craftsmanship from the reliability of the industry by turning to CIAM. For this reason we have invested a lot in human resources, in the technical office and in R&D: numerous technological solutions have been patented (move16, G1 glass lift, Mirror, Murozero Slide) and applied to a flexible and customisable building method, both in terms of finishes and materials, which leaves freedom and imagination to designers and planners. Standing out and remaining reliable continues to be key to success.

We can reach the future by safeguarding the past: Heritage and human resources.

Our history is made of passion and craftsmanship, ever since, in 1977, my father started the business with only two employees. They built food counters, then modular bar furnishings, and gradually we came to the turning point of the technological semi-finished product and the conquest of international markets. Today we have more than 160 employees working in the plant in Petrignano d'Assisi, where, in line with the flexibility of craftsmanship and by going completely against the trend, we have achieved an unparalleled self-sufficiency in production thanks to the various internal departments of the cutting and bending of sheets, welding, insulation tanks, glassware, aluminium, electrical and refrigeration systems, carpentry and climatic chamber for product testing. The island production and assembly system is a point of excellence for commissioned custom production. For us, human contribution is a fundamental value, and it is for this reason that we have been carrying out an innovative welfare system for three years. The system is focused on physical well-being and on the awareness of protecting and safeguarding the health of our employees.

In the heart of the factory we have built the CIAM Museum, a modern and multifunctional exhibition room situated in the production area that is fitted to accommodate designers and external partners for special occasions, allowing the sharing of different and dynamic cultural ideas.

The international development of the Brand: CIAM in 20 years.

For the future I would like an increasingly structured and independent company, with a managerial team that is prepared and competent, which shares a passion for craftsmanship and the desire to put ourselves out there, because in twenty years we will have to be ready to reinvent ourselves, time and time again. I would like a smart company, with an international profile; a company close to our shareholders and dealers that is always ready to face the challenge of international markets. I can imagine new offices operating abroad, a process that already began in 2019 with the new office in Dubai. In short, I would like a company that is capable of continuously growing while keeping the passion that made us take our first steps close to its heart.

W I N N E R

Designer: Fabrizio Milesi, Carlo Antonelli / Year: 2018



Photography: Carlo Antonelli

Located in the outskirts of Foligno, in a densely populated area that is rich in commercial activities and services, Winner is both a reference - and urban meeting point for its spatial capacity and range of products. Twenty years after its opening, and with a wealth of experience in the food industry, the property has decided to completely rethink its premises in order to completely open up the interior spaces and offer a service that can be adapted throughout the day as needed. The desire to revolutionise the gastronomic proposal, seen as a challenge for the future and as the essence of necessary transformation, has also influenced the concept of the interior design that has tried to enhance new methods of use and the general approach to food. The architectural project was born out of the need to provide two distinct and complementary reception areas, which, despite being different, should not be dissonant with each other. The first was the one originally in use in the premises, intended as a bar, pizzeria and self-service, and was reorganised based on the idea of a wide open space surrounding the large central island, offering different foods based on a new relationship between work - and consumer-oriented spaces. The second area concerned the design of the new restaurant, situated in the adjacent rooms that had previously been used by a bank. This addition represented both the physical and conceptual expansion of Winner and extended the usable area of the premises by a further 300 m². The two areas, reconnected by a linear path that acts as a filter, illustrate two intentionally different yet complimentary atmospheres; the first is dynamic and fast, while the second is calm and relaxing.

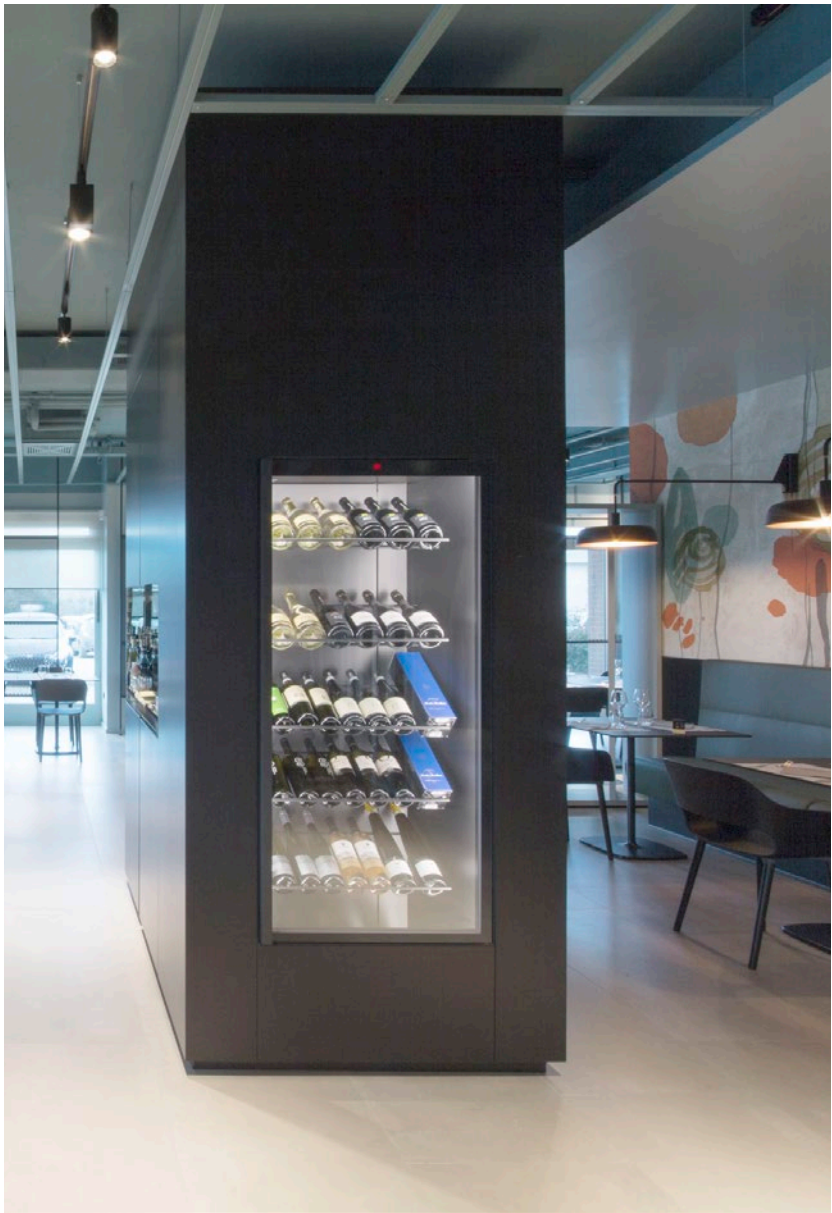


Foligno Italy

The cafeteria-gelateria-pizzeria area, no longer bound by its previous partitions, has been refurbished with a large, custom-made workbench produced by CIAM and based on the concept of a museum display case, with a clean, horizontal shape that enhances the product on display through its transparency design. The two adjacent self-service islands have been removed and replaced by a single vertical refrigerated container that is covered in black-dyed birch wood. In addition to conserving and supplying food, this container acts as the architectural backdrop to the enfilade perspective that can be seen upon entering the premises. The project expresses Winner's original character through the new restaurant. Leaving the dynamic and lively environment of the bar and self-service area behind, which well reflect the authentic and historical spirit of the premises, customers will find themselves in a very different atmosphere as they step into this new space. It is a place of privacy and comfort, both values that the refurbishment suggests, and is made of highly-tactile materials and softly-opaque colours, combined together to create a sober yet informal environment. The design concept aimed to achieve a progressive feeling of welcome and continuously changing focus points. Wooden wings, made from partially-rotated vertical panels and micro-perforated sheet metal make up the main space, alternating the placement and distancing of the various furnishings and furniture in relation to the fixed tables. At the heart of the architectural care is the free-standing pillar that integrates Murozero, the vertical refrigerated cabinet intended for a cellar: a large, floor-to-ceiling monolith that welcomes customers as they enter the room.



A progressive feeling of welcome and continuously changing focus points.



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I AM is the periodical exploring the world from CIAM's perspective. It is a wide open eye on technology, art and culture, and also a living space aiming to create new ground for innovation. We like to think about it as a room to get closer and deeper inside the brand, by looking at what is around us.