

DESIGN • FASHION • ART
INNOVATION • EVENTS
TRENDS • ANTICIPATIONS



SUPERSTUDIO MAGAZINE

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THE DIVERSITY OF WOMEN-MODELS

The Fashion Week just ended in Milan, between phygital events, royal fashion shows and digital fashion shows, more than new clothes (everything is now permissible) has brought another idea of beauty. Identity went on the stage rather than aesthetics: “real” women in place of approved models. Another positive message in the year that inaugurates the decade that already sees many women in the foreground in key positions.

If there is a general observation that I could make after the brave Milan Fashion Week which lined up real, digital, virtual, essential, spectacular, classic, reinvented, filmed fashion shows - all interesting although a little cold unfortunately due to a lack of human warmth kisses initial thoughts and rock applause - it is not so much the variety of all kinds proposals (to what we are used to) but the change of models called to present them. More ethical than aesthetic choice. Fewer and fewer super skinny, very blond, extremely pale, so similar girls from the East of recent years, here come Women, not the sidereal beauty supermodels, '80s/'90s real stars, but girls different in personality, height, skin color, origin, culture, make-up and hairstyle and even silhouette, allowing curvy and supercurvy the satisfaction of the catwalk.

No-model instead of Top-model.

The whole world is cheerfully in the same carrousel, with a multiracial vision of the future that achieves in a moment everything that planet governments would like but are unable to do. Here are five examples that allow everyone to verify the message, still clickable online.

The cast of Giorgio Armani to present his Emporio on video on his website is made up of actress, actors, dancers, rappers, DJs and other beautiful interesting faces left natural, and obviously regardless of race, who choreographically move in his headquarters of via Bergognone made similar to a metaphysical building with dreamlike final sunset.

Versace also appears on computers and smartphones, as well as in presence for its employees that have made those slinky dresses. The seductive mermaids imagined in a landscape of the abyss, a fantastic Versacepolis, escape the rules of beauty codified by the brand and accompany equally heroic, strong, colorful men. When the two mythological black creatures decidedly overweight according to our standards parade, it is the confirmation that the homologation is over, and diversity finally wins. Message even more supported by Valentino, where Pierpaolo Piccioli for the first time of the brand in Milan, with an international casting, chose different, eccentric and individualistic girls as are seen in all metropolis. And it doesn't matter if one is shorter, fatter, less beautiful for someone or has green hair. Better yet, to represent a sample of humanity. It is the triumph of woman with her imperfections, her complex and varied personality that finds in the act of wearing a magical dress a gratification moment that's rightfully hers.

Even Massimo Giorgetti for MSGM collection works on identity: not models but twelve real women, artists, designers, activists, who portray themselves with selfies choosing and wearing urbanwear garments of the collection in their own way and showing themselves on Instagram and other social networks, giving evidence with words what is the collective snapshot of a generation.

Jeremy Scott is a counterpoints for Moschino with his usual intelligence and irony. For his digital audience he comes on stage with an amazing little fashion theater: an “old-fashioned” miniature fashion show, in which models and audience are marionette that faithfully reproduce top-models and beautiful people very well-known to fashion-addicts. A small representation with a big idea.

Gisella Borioli



Valentino Emporio Armani Versace Moschino

In these pages four large portraits tell the women diversity and they are taken from “The People I Like” exhibition by Giovanni Gastel at the Maxxi Museum in Rome, open until 22 November.



Stefania Rocca, actress. Photo Giovanni Gastel from the exhibition “The People I Like”.

fuorisalone at superstudio? let's think about it now!

It's time to schedule participation at Design Week 2021. Despite the difficulties of this period, a special edition is expected, both for the 60th anniversary of Salone del Mobile, and for the 20th of Fuorisalone spread through the city. But above all to mark with commitment of the whole design world the re-birth year.

For Superstudio the next edition of Fuorisalone 2021 is a special moment. Not only because it seals the beginning of the second twenty years of its involvement in design world of which it was the protagonist by launching the idea of an exhibition event that would involve the entire Tortona area (and, later, the whole city) but because it coincides with the opening of a new beautiful fully sustainable property, Superstudio Maxi, which joins Superstudio 13 and Superstudio Più, increasing exhibition capacity up to 30.000 square meters entirely dedicated with three different projects at Superdesign Show event. With multicultural projects looking to the future **Only The Best** at Superstudio Più in via Tortona 27, **DNA-DesignNatureArchitecture** at Superstudio Maxi in via Moncucco 35, **Tech&Life** at Superstudio 13 in via Forcella 13/Bugatti 9, aimed at companies, architects, designers, architectural firms, creative people and the special-project In Women's Hands dedicated to women protagonists of design and architecture, the possibility of making the most of their production and placement through exhibitions, installations, story-telling with customized solutions opens up. The Superstudio team will be happy to support you in the best choice. Please request the application form by email to: design@superstudioevents.com

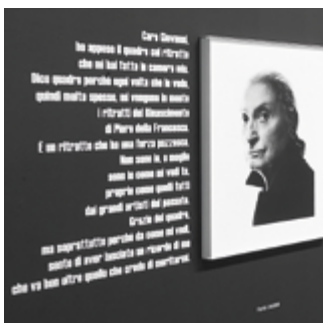


GASTEL AT MAXXI: 200 LOVE PORTRAITS



You have time until November 22 to organize a quick trip to Rome and get excited in front of the beautiful exhibition by Giovanni Gastel at MAXXI Museum, curated by Uberto Frigerio and rigorously staged by Piero Lissoni. Among the thousands of photos taken in forty years of fashion and encounters, Gastel chose the two hundred faces that most touched his soul and left an indelible memory. Portraits that demonstrate his great talent, but above all his sensibility. Among these, that of Flavio Lucchini, his mentor.

Giovanni Gastel is always an artist, whether he writes books or poems, takes photos of fashion or people, transforms a realistic image into a dream tracing mysterious lines on a black tablet that gives inputs to the computer. The choice for MAXXI in Rome, among his different artistic expressions that have already had international awards and important exhibitions, this time is focused on portraits. Peaceful, smiling, joyful, playful, thoughtful faces where eyes come inside you. Faces, and so much more. The secret is discovered in the title that Giovanni has provided “The People I like” and it’s clear that he tells the whole truth. In the black and white labyrinth Barack Obama and Monica Bellucci, Germano Celant and Bebe Vio, Ettore Sottsass and Isabella Ferrari and many others, architects, sportsmen, musicians, actors, journalists, friends look at you, people who in the short time of a shot gave him their intimacy to him well known through years of friendship or admiration. As Gastel explains: “The choice agreed with the curator Uberto Frigerio was ultimately a sentimental choice. It was a question of selecting between thousands of portraits the 200 dedicated to the exhibition. My affection and the strong feeling I had taking photos of these two hundred determined the choice. Evidently there are many excluded, people I love equally.” Intense as a portrait of Piero della Francesca stands out among them the one of Flavio Lucchini, the first to recognize a photography genius in that twenty-five year old boy who arrived in the editorial office in 1980 with a book of art photos to introduce himself to the most prominent art-director of fashion publishing and present himself for his publications of the time, Donna and Mondo Uomo, which with their success already contrasted the authority of Vogue Italia and L’Uomo Vogue, created by Lucchini himself. Lucchini was a mentor and a master of many young photographers now famous. Gastel points out “The portrait of the master Flavio Lucchini is a tribute from one of his students who owes him much of the success achieved. There is a mix of gratitude and childlike affection to the man to whom I owe so much and who together with his wife Gisella Borioli have made me who I am. Always and forever thank you Flavio, thanks Gisella.



photographer and poet: beauty speaks to you



This is the book-dialogue meaning, whose full title is “Be informal with beauty. Fragments for a restless conversation”, a project created years ago that collects many artists and intellectuals thoughts including the editor Lamberto Fabbri, Lucio Dalla, Dino Gavina, Giorgio Celli, Luigi Ontani, Mimmo Paladino, Ben Allison, Pino Jodice, Piero Lissoni. Dialogues in which art, photography, poetry and literature meet and merge, finally entrusted to the synthesis of Giovanni Gastel, photographer and David Rondoni, poet, who have made it a book to be seen, read, re-interpreted and preserved.

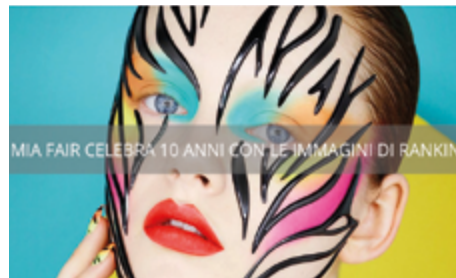
Lella e Gigliola Curiel, fashion designers. Photo Giovanni Gastel from “The People I Like” exhibition.



MIA FAIR 2021: 10 YEARS 3 AWARDS AND NEW LOCATION

MIA, the great Milanese appointment with art photography celebrates 10 years, changing exhibition location and re-launching its New-Post Photography contest attentive to the most innovative contemporary photography trends. All the next-generation artists, but not only, are requested to answer the call.

Following the success of the 1st Award Edition, MIA Fair announces the 2nd Edition of the New Post-Photography Award on the occasion of the next edition in March 2021, which aims to



promote the new languages of a photography capable of dealing with contemporary world in an innovative way and addressed to all artists, without any restrictions of age and nationality, who work with the medium of photography. Winners will have the opportunity to exhibit free of charge during the tenth edition of MIA Fair (from 24 to 28 March 2021), at Superstudio Maxi in via Moncucco 35, Milan, in an exhibition dedicated to the “New-Post

Photography II Edition Prize”. For the 2021 edition two awards have been added:

- **Gente di Fotografia**: publication of a portfolio in the magazine “Gente di Fotografia” which will be published in conjunction with the tenth MIA Fair edition.

- **Gallery exhibition at mc2 gallery**: a participating artist of the final exhibition of the “New-Post Photography” award will be selected by Vincenzo Maccarone and Claudio Composti (the directors of the mc2 gallery, based in Milan and Luštica Bay in Montenegro). The artist will then have the possibility to exhibit his work in a fair organized by 2022.

The final Award Jury will be composed of Gigliola Foschi (curator, professor and member of the MIA Fair Scientific Committee), Gabi Scardi (international contemporary art critic and curator), Paolo Agliardi (architect, collector and founder of the CAP contemporary art projects), Carlo Sala (curator, professor, artistic director of the Festival Photo Open Up), Giorgio Zanchetti (art historian, professor, curator and member of the Mufoco Board of Directors) and Claudio Composti (curator and artistic director of the mc2 gallery).

Award coordination by Gigliola Foschi / MIA Photo Fair.

Other big news: the fair will take place in an innovative location, which will make it possible to double the available space and to make the most of the event.

MIA Fair will move to the new **SUPERSTUDIO MAXI**, in via Moncucco 35 in Milan, which is the result of a futuristic industrial conversion project. The space, with its area of 7,500 m² in a single exhibition venue, will allow to easily apply the established social distancing rules, while ensuring the best possible development of the event. The tenth fair edition will present 140 galleries and international exhibitors divided into Main Section, curated sections and Publishing, awards and an intense cultural programme.

Application Deadline: 4th December 2020

Visit the website dedicated to “New-Post Photography”; and download the Call for Applications For further information: newpostphotographyaward@gmail.com

LINDBERGH AT ARMANI/SILOS: TIMELESS IMAGES

“I have always admired Peter Lindbergh for the consistency and intensity of his work. Being timeless is a quality I personally aspire to, and that Peter certainly possessed. With this exhibition at Armani/Silos I want to pay tribute to a wonderful workmate whose love for beauty is an indelible contribution to our culture, not just to fashion.” Thus Giorgio Armani introduces the discovery in his museum space of a great man of world photography. Not to be missed.

Heimat is a concept that has a deep meaning in German culture. It is home, the place of belonging and of heart, the homeland. It’s also the exhibition title “*Heimat. A Sense of Belonging*” commissioned and curated by Giorgio Armani in his Armani Silos, to celebrate one of the greatest masters of twentieth century photography, Peter Lindbergh, who died in September 2019 at the age of 74. *Heimat* for Lindbergh represents the industrial background of Duisburg in Germany, with its factories, fog, steel and concrete, the gray horizon. A place that has forever marked its aesthetics, with its truth and personality. Timeless icons, ‘90s supermodels, Fashion, intense never banal portraits of a poignant black and white, but also industrial landscapes, still life, everyday objects, many never before seen shots. Created in collaboration with Peter Lindbergh Foundation, the exhibition also tells values and affinities that two masters share, the fashion designer and the photographer, an aesthetic partnership of many Armani campaigns: the identity sense, honesty, always remaining true to yourself. With an almost dramatic set-up and a cinematic light and dark play, the exhibition is divided into 3 sections, all located on the ground floor: *The Naked Truth* portraits, *Heimat* factories and gloomy urban landscapes and modern heroines which proudly show their authenticity of *The Modern Heroine*. Peter Lindbergh changes fashion photography standards forever. He introduces a new form of realism that undermines stereotypes related to age and beauty, giving priority to his subjects soul and personality: finally real women without veils and artifices, the overwhelming beauty of uniqueness.

Until 10 January 2021. Armani/Silos, via Bergognone 40. www.armanisilos.com

Chiara Ferella Falda



FASHION COMES BACK ON SET. AND DOUBLE IT

Shooting boom in the historic studios of Superstudio 13 with the most important fashion brands that have all returned to photograph the upcoming advertising campaigns and images for the web with famous photographers. The large studios, the dedicated on site restaurant, the careful prevention measures have ensured anti-covid safety. Even larger rooms made



Photo Giovanni Gastel

available by the nearby big hub Superstudio Più. For the most challenging shootings it has provided generous spaces set up for events, digital equipment for virtual images, the garden and the entire private outdoor area. Superstudio 13 and Superstudio Più together they become the largest and most fascinating citadel of the image of Milan!

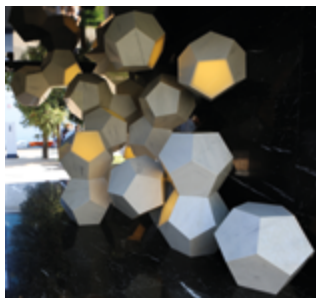
DORIANA FUKSAS: DESIGN BETWEEN MACRO AND MICRO

First inter pares in this extraordinary couple at the top of the most aware and advanced world architecture, Doriana, who participated with her husband Massimiliano Fuksas, in the circuit of amazing installations made with marble at Superstudio in 2013, claims the equal role of architects. The studio that husband and wife run as a couple has done great works all over the globe thinking about future cities, but she does not disdain even small-scale creativity, designing original micromosaic jewels in which she brings her strength and her femininity.



In daily banality, design has always been given the very small connotation and, improperly, the very “large” plan to architecture. It seems clear to me that a distinction between architect and designer has been objective for at least a century. Architect and designer deal with very different things. Or at least that seemed to be. Today we have almost reached a creator hybrid figure who goes from large scale to the small one and vice versa. In other words, it remains that design autonomy has exceeded the limits it had set to conquer sectors and horizons homogeneous to more complex life forms. Technology has certainly helped a lot in this context, allowing greater precision in detail study and certainly a considerable acceleration in production. It directly affects the work's

“Asia” Turkish marble installation for “Bathing in Light” exhibition at Superstudio Più Art Garden, Fuorisalone 2013. The aim was to highlight the aesthetic and functional peculiarities of marble and at the same time bring the audience closer to a different experience in the use of this precious material. In concept, the architectural sign changed the exhibition environment into a mineral structure. Black marble for the flooring and side walls, and particularly bright white marble for installation structure. A precious concatenation of white marble dodecahedra rose from the ground, as if to draw strength from it. From a perspective point of view, the installation developed in height with an irregular sinusoidal pattern, almost like climbing along the black marble wall.



Many and none. Inspiration can come from everything, even from everyday life. The only thing I can say is that I'm not always looking for inspiration. I don't look for it, but in the end I find it anyway. I have always cultivated a passion for small things, for details, for paintings and sculptures, for fashion and for jewelry. For example, I have always designed my own jewels. For this reason it was almost natural to open the studio to new application areas.

DANCE POINT BECOMES A MULTIFUNCTIONAL SPACE

For further information: info@superstudiogroup.com

● Abolondeandabrunette,cuteandsmiling.Emmanuelle
● Charpentier and Jennifer A. Doudna, two ladies who
● look like ordinary friends, but who together have
● nothing less than rewritten the code for genome,
● that is to say, they have developed the technique
● which cuts and pastes DNA and allows to rewrite
● the life code. The 2020 Nobel Prize in Chemistry
● was divided equally between the French biochemist
● Charpentier and the American chemist Doudna.
● With their research that makes it possible to modify
● DNA, they have opened the way to many therapies that were once impossible. Due
● to the attention that we bring to women's creativity in this period we could not
● overlook this wonderful news that gives top priority to scientific innovation thanks to
● two fantastic scientists.



Marisa Berenson, model and actress. Photo Giovanni Gastel from “The People I Like” exhibition.



FROM SEPTEMBER  PRINTED VERSION BECOMES MONTHLY!

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YOGAFESTIVAL
15 YEARS WITH GIULIA BORIOLI

Meeting with Chiara Ferella Falda

YogaFestival has just ended at Superstudio Più, the fifteenth edition that focuses on quality and “live” practice in complete safety. Giulia Borioli, its founder and leading personality of the entire Italian and international Yoga field, tells us what has changed in the Covid era.



15 years of YogaFestival and the return to the historic location, Superstudio Più, where your headquarter is also located. How has the festival changed in these 15 years and how has the enjoyment of yoga turned in Italy? From the first year until today yoga itself has undergone a swift evolution, which has had a great impact on today's society. The first edition was born in this way, for my desire to convey this ancient and wonderful knowledge to as many people as possible. Over the years, the festival has become a reference point, which was missing, for yoga community. Why? I believe that being superpartes, presenting so many yoga styles in the same way, involving foreign guests who have never come to Italy is the secret of a certain success.

How was YogaFestival last edition?

This was a limited edition, for the reasons we know. More a review than a festival. Only yoga classes ,26, with teachers chosen from among those who over the years have supported and have grown during the event. We asked to work on the idea of providing tools to “be born again” and here everyone has done their utmost with commitment and care. For example. RamRattan proposes a (rather secret) Kundalini technique to boosting the immune system; Nuzzo teaches how to purify body and mind and soul; Elena De Martin on how to take root to “keep afloat”, Jacopo Ceccarelli describes how to activate a body and consciousness global awakening... and so forth.

You once told me: “In the end, yoga is one!”, beyond styles and different schools. What exactly did you mean?

Yoga is a multimillennial tradition which has a first common reference text for all those who have chosen the path over the millennia. It consists of YogaSutra, by Patanjali, a mysterious mystic who lived before Christ. In this text you'll find basis, the yoga foundations, there is no escape. All we see around is a free and sometimes questionable creative and subjective interpretation... because yoga is one.

Practice at home has been fundamental for many people, locked in lockdown. Is it the proof of how powerful yoga is to maintain a physical and mental balance? My lockdown's been filled by a lot of yoga. I did Instagram and Facebook live interviews with many teachers, I created an online streaming event 4 hours only of speech long with teachers, musicians, monks, swamis... lots of very interesting guests. Online yoga... I hope it will soon be past and we return to practice live.



What do you think about “digital practice” done through the new media: Zoom, several apps, webinars, online classes...?

I don't consider them neither good nor bad...I think it's a moment need but not healthy to continue it indefinitely. It is not good for people!

There has been a great proliferation of schools and teachers over the years. Crash courses of several hours to get a piece of paper and teach. What is being done to safeguard teaching quality?

A superpartes institution that can certify the quality of individual's preparation without wanting to make a profit has not yet been created in the yoga world (not even in the whole world). That's be nice, because the endless proliferation of influencers and shallow teachers, in addition to hurting yoga can be harmful for those who practice! I hope that someone will decide to regulate the sector soon or later.

“in women's hands continues” and it looks to the future

The double exhibition at MyOwnGallery In Women's Hands continues until October 29, investigating female creativity with its two chapters Narcisi Fragili curated by Sabino Maria Frassà (for artists) and I Fiori della Materia curated by Gisella Borioli (for designers). A great success underlined by the large number of visitors, by the echo of press and television, by the hundreds of pages and social likes. Sign that the topic is important and interest is high. In Women's Hands will have other interesting developments: with an exhibition at the gallery dedicated to selected female photographers and a large pavilion at Superstudio Più on design theme interpreted exclusively by female architects during Design Week 2021. For applications or information write to info@superstudiogroup.com



I Fiori della Materia for In Women's Hands. Photo Francesca Piovesan.

TRENDS
BRIGHT IDEA: TOYS' NEW LIFE

Bruno Petronzi, from Turin, is a metropolitan artisan who decided to give “light” and unusual answers to requests of daily objects. Or maybe a kid who doesn't want to grow up and who chose to keep on playing creating funny and yet useful and beautiful Toys.

Studying as car-designer got him closer to iron, plastic, taillight, industrial leftovers from car productions, and he transforms them into little men-bookcases that carry on their shoulders the weight of the books, spindly puppet-floor lamps that light up thanks to the sun, bright fish bones, gigantic ants with a light bulb on their head and other childish extravagances.

Moving further on the recycle and circular economy topic, he now retrieves those plastic toys that filled our kids' rooms, soon abandoned in a corner to follow other fantasies, and he treats them with nontoxic paints and a good dose of imagination to turn them into little cheerful wistful abat-jour guiding us to sleep. Halfway between up-cycling and pop-design these are original pieces with authentication certificate at alluring prices, from 80 to 200€ that will invite reflection on waste and garbage of the contemporary world. www.brunopetronzi.it



Bruno Petronzi. Photo James Dino. 2010. Toys Lamp by Bruno Petronzi.



Paola Navone, designer. Photo Giovanni Gastel from “The People I Like” exhibition”.

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