



@AT - March/April 2021 - n. 27

FAREWELL TO GIOVANNI GASTEL

The recent death of Giovanni Gastel, due to his versatility and all his works fascination, considered by many the greatest Italian photographer-artist of today, has deeply affected not only the entire image and fashion world but particularly Superstudio's community, where he was at home, and its founders, who have been mentors, teachers and friends since his youngest age. His photos - so unique, so different, so magical - have entered museums and left their mark on fashion history.



Ph. Riccardo Musacchio

When he was fourteen years old he wrote his first poetry book, drawing on his imagination and melancholy. When, at the age of seventeen, he decided that his future wouldn't be directed by his university studies but experimentations made in a basement used as first studio, his parents, the rich and noble Gastel/Visconti, cut his funds and he must take care of himself. From photos of friends' weddings to the first still-life to editing department's arrival at Donna and Mondo Uomo, in 1981, time passed quickly and he collected precious experiences, but he was still not up to his ambitions. There, in Edimoda group, which published 80s cult magazines, the young photographer aged quickly and found out all the possibilities "his" photo

puts in front of him. In thirteen years spent with Flavio Lucchini and Gisella Borioli his personality as an artist emerged, his ability to combine an intimate and personal point of view with technique, which does not hide but enhances the look of the soul: "I do not photograph reality but my interpretation of it" he often explained. The great outdoor exhibition in via della Spiga, in 1991, "Gastel per Donna" made him known to the world. At that time even big international names in fashion were looking for him, for whom he always invented amazing images. Up to the turning point of the meeting with the famous critic Germano Celant who recognised the artist as well as the photographer and dedicated a major exhibition to him at the Milan Triennale. It was 1997.

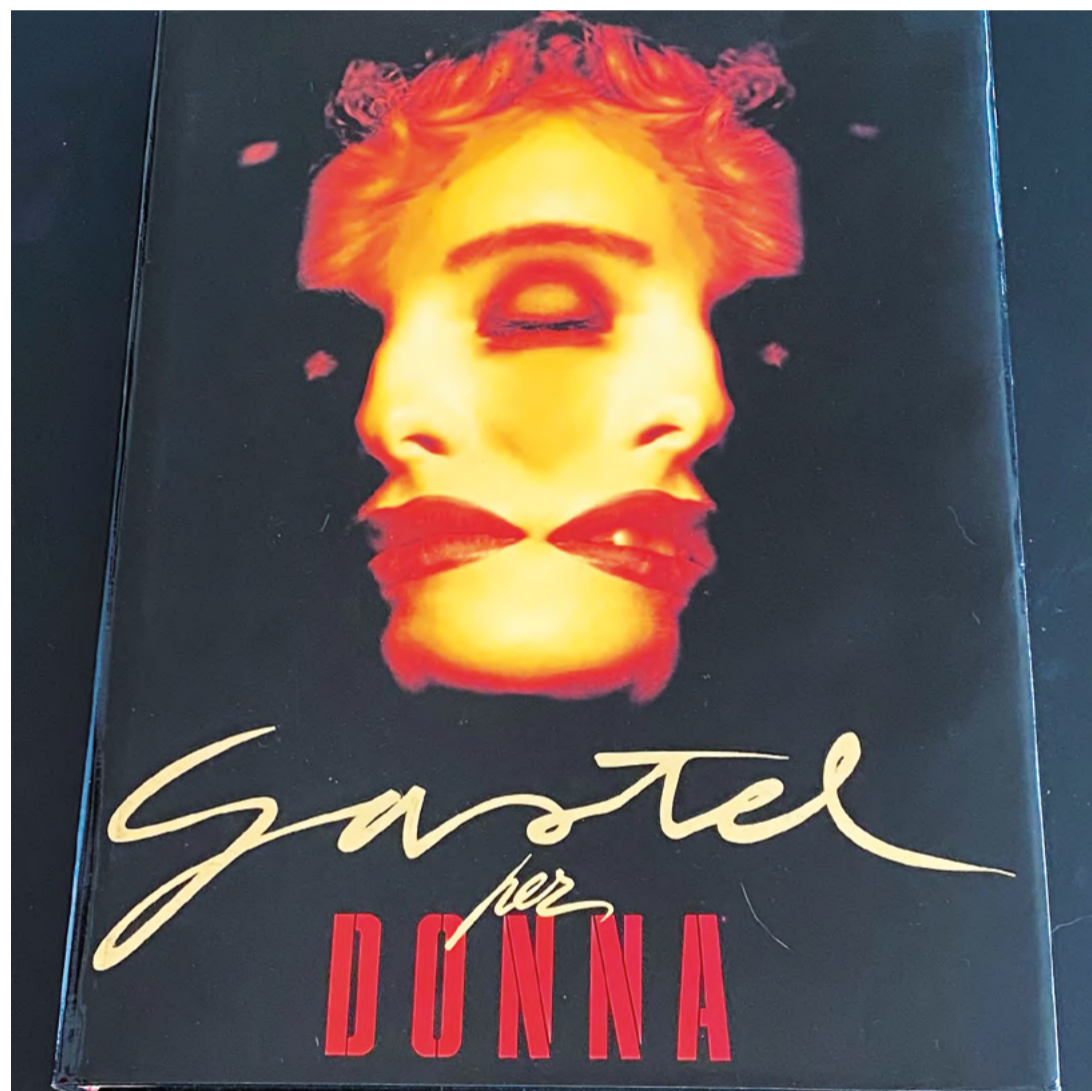
Despite the great success, photography continues to fill his life in a convulsive way: newspapers, travels, advertising campaigns, catalogues, portraits, shots to friends, experimentations. But also exhibitions, awards, celebrations. Meanwhile, his photos were transformed into a continuous search: he ripped them off, accumulated them, overlapped them, painted them, reinvented them as only he knew how to do.

He continued to take refuge in poetry, publishing other books. In the book written in 2015 to celebrate his 60th birthday, he revealed himself with "Un eterno istante: la mia vita" (An eternal instant: my life).

There were lights and shadows in his history. Joy and sorrows from which he modestly removed the veil. "Visioni parallele" ("Parallel visions"), the first exhibition that distracted him from the usual golden world, compared two different attitudes towards the portrait of Lucchini and Gastel: the subject for him is disturbing, spooky. A survey on pain from youth and beyond death. It was 2006. The strand of suffering dugged inside him, until "Maschere e Spettri" ("Masks and Ghosts"), the disturbing terrible exhibition of 2009 at Palazzo della Ragione in Milan.

The latest exhibition, "The People I Like", 2020/21 at Maxxi Museum in Rome tells of a new serenity and another turning point. They were luminous portraits of people he loved, even if only for a brief moment: from Barack Obama to his childhood friends.

G.B.



"Gastel per Donna" book, for the photographic exhibition dedicated to him through the whole Via della Spiga in Milan, edited by Gisella Borioli for Donna ten years. In collaboration with Polaroid. 1991.

the greatest thanks

«I certainly owe the greatest one to those who decided that my photos were beautiful and therefore two people: Flavio Lucchini, extraordinary art director who created all the Condé Nast, then Donna, Moda... and his wife Gisella Borioli, Donna's editor in chief... They decided that what I was doing was good and from that moment on it became beautiful. How did they do it? By publishing 30-40 pages of my photos per issue».

Giovanni Gastel



Some publications by or with Giovanni Gastel. In order: Book for Triennale exhibition, edited by G. Celant, 1997 - Autobiography, 2015 - Catalogue for "La fotografia velata" exhibition at the Triennale, edited by G. Celant, 2009 - Dialoghi sulla bellezza by Gastel with Davide Rondoni, 2020 - Book for the 50 years of Fratelli Rossetti, 2006 - Fashion and food by G. Borioli, 2019 - Interazioni tra arte e moda by G. Borioli, 2017.

GASTEL GENTLE GENIUS

By Gisella Borioli

Giovanni Gastel, a man of extraordinary humanity, photographer, artist, poet, writer of undisputed greatness, passed away in a moment of Covid. Grandson of the filmmaker Luchino Visconti, from a noble and wealthy family, in order to be a photographer he paid his dues like many others, starting from scratch. It just so happened that the beginning of his career was precisely in Edimoda, publishing house of Donna and Mondo Uomo, revolutionary fashion magazines created by Flavio Lucchini and which in the 80s even outclassed Vogue Italia and L'Uomo Vogue, created right by Lucchini. A partnership that never stopped.



Donna Cover, 1982.

I ran Donna, and I introduced him to the magical fashion world.

If I think back to my life intertwined with that of Giovanni Gastel, the first memory that comes to my mind is this thin and introverted boy who, selected by Flavio who was the art director, I was given to make Donna's cover by Ferré which Toscani had to do when he left in a sudden fit of temper. Giovanni, in the waiting room to confer with the Grand Chief of what represents in those years the most coveted and most advanced magazine of women's publishing, was there with his still-life photos book and art works reproductions under his arm. No fashion photos, not even attempts.

He had nothing to do with us, but after a few words he was immediately captivated by Flavio to work for Edimoda and for that first cover.

We faced it together at night. He couldn't do that, I wasn't satisfied. The model frightened him, it was the first time with a model beyond the lens. I "stiffened" the girl by making her wear on top of each other three identical leather vests in different colors, transforming her into a kind of still-life. The first of his masterpieces was born. The symbol of fashion that was becoming design.

Donna became "his" magazine, sharing the most important shootings with Fabrizio Ferri for years. For Mondo Uomo, another successful newspaper, he invented smart and ironic still-lives, making each object the subject of an image that made both reflect and smile at the same time. He met Krizia and Trussardi with us, remaking the two brand's image. And then, for ten years, the Fratelli Rossetti. From there many others called him.



Gastel with Lucchini inside his atelier.

Very good with his giant Polaroid or old-fashioned plate photos that he dominated perfectly in the studio, I encouraged him to try outside, experiment with new points of view, get out of his comfort zone of woman painted by light. He hesitated. But after a forcing trip to Africa, so

many horizons opened up in front of him. His poetry was within him, not dependent on study, enlightenment, place.

The first exhibition

For Donna's tenth anniversary, 1990, after years of exclusive and intense collaboration, thanks to Luciano Bernardini's idea, I had the opportunity to dedicate to him the first important outdoor photographic exhibition that Milan had ever done. 1 km of great photos published over the years by Donna in via della Spiga.

A round-trip scenographic set-up created by the architect Dante Benini, and his mythical images chosen by me. The way came out transformed, for a long time a beauty and elegance stage, and his photos among windows of famous brands of the time. Except next to Prada, which preferred no interference. Even Carlo Verdone inserted in one of his films, in a cameo, photos by Gastel in the street, while he was writing on one of them.

In 1997 I collaborated with the choreographer Susanna Beltrami who made Verga's novel "La Lupa" an intense theatrical show where dramaturgy is expressed with the dance language. Once again generous, Giovanni made free of charge intense images of the protagonists for the accompanying book-catalogue.

When, in 2004, I was asked to bring to London the "Desir d'Italie" great exhibition,

From "Gastel per Donna" book, Krizia dress, 1989.



spread over several floors at Harrods, for Gastel's exhibition I took the cue from the hundreds of Polaroids shot and discarded and then transformed into "tiles" for his beautiful studio's floor opened in via Tortona, a few steps from our Superstudio.

Defying conventions, we rebuilt the same effect on London store's floor, surprising people with the fact that such magical photos could also be under their feet.

In 2013, the exhibition for the 30 years of Superstudio 13, of which he was one of the first users, was a double huge spectacular screen in which thousands of images taken for fashion followed in fractions of a second.

Art comes into photography

Gastel continued to take beautiful photos more and more requested by fashion greats. Flavio Lucchini, who remained a friend even after he left publishing, had already shifted to art for a while.

The Triennale dedicated, in 1997, an important exhibition to Gastel curated by Germano Celant. The subject were photos taken for publishing or the guest which, however beautiful and artistic they were, were created for "commercial" purpose. In the newly created Superstudio gallery, MyOwnGallery, I was looking for new languages and art contaminations. I talked about it to Giovanni. As always intrigued. I pushed him to try a purely artistic speech, detached from the client.

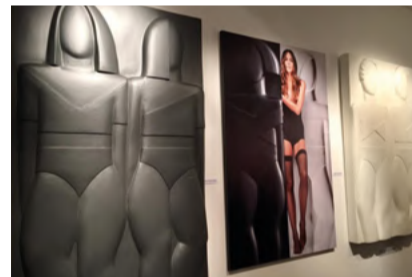
The occasion would be "Parallel Visions" exhibition where the bas-relief portraits series by Flavio were compared to many faces by Giovanni. I imagined his beautiful models sophisticated faces. Instead I got "La fine dell'innocenza", nine canvases printed with an Oriental's shocking face whose face transfigured from early youth to death and almost to decomposition. Powerful images. A punch to the gut. For his first time face to face with pure artistic research, Gastel had gone digging into the deeper sphere. They were raw images but they remained elegant, like everything he did.

The 1930s jewelry collection of my daughter Gaia, a dancer, was turned under his lens into a splendid gift for the Superstudio Dance Point she directed. A collection of amazing animated jewelry images recreating theatrical scenes.

I could go on and on.

Creativity beyond limits

I remember some books we made together. The first "Gastel per Donna", 1991, a collection of his most beautiful photos taken in the 80s for the magazine I directed. I published the "Cooking Couture" book in 2013, enhancing the creative and cultural exchange between fashion and food, among eleven fashion designers and chef Matias Perdomo and Giovanni brought his creativity. In "Inspiration", for Orobù anniversary, 2017, contaminations and visual experimentation between art, photography and intimate fashion, integrating subjects, enter into a unique dialogue between Gastel and once again Lucchini. Because everything intrigued Giovanni, the powerful's faces and those of friends who went to the studio to greet him and whom he stared in a shot with ease that then he gave them, already framed.



Art and photos for "Inspiration" exhibition, 2017.

He was unable to cook, but he responded to my invitation to prepare a show-cooking live together for Social Kitchen website. I invented a simple composition, "Rice and Rose", black Venere rice and other pinkish ingredients such as salmon, shrimp, pink berries. Plating was the beauty: my geometric composition was nothing compared to his ironic "Arcimboldo" with a funny face created by ingredients.

In 2018 we took another giant step. For Flavio Lucchini's ninetieth anniversary, I conceived "La Moda In Altro Modo" film which told his extraordinary career in fashion with the thread of Oliviero Toscani and Giovanni Gastel. Giovanni also took care of the direction, graphics and photography. The last exchange was for the recent Design Super Show book for which he granted me portraits of the great architects he had created for Elle Decor and for "The People I Like" exhibition at Maxxi Museum in Rome, November 2020.

We were just talking to bring these portraits also to Milan, for the opening of Superstudio Maxi in April as part of a design exhibition. Instead...

These are some small episodes I experienced firsthand, limited moments in a blazing career. They measure man's greatness, talent, generosity, sensitivity. The world of photography, art and culture mourns him. But it will not be able to forget him.



Video installation for Superstudio 13's 30th birthday party, 2013.



"La danza dei gioielli". Private collection.



Gastel with Borioli in his studio, 2021.

"Giovanni Gastel creates the image in his head and sends it back to us as a great mirror of changing reality. His fashion photos turn into an authentic cultural commitment. In his images he always manages to show how much the dress transforms today's woman. And how much the woman of today transforms the dress. A bit like great painters, from Renaissance onwards. Thus image as a whole comes to tell a period, an era. That's why his photographs are meant to stay."

Flavio Lucchini, Superstudio Group president and artist

AND AFTER VIRTUAL FASHION SHOWS...

Camera della Moda (Chamber of Fashion) had announced the exceptional effort of the entire fashion sector for this February appointment with Milan Fashion Week. And so it was. A busy week, with a number of appearances, including fashion shows and presentations, nothing to envy to "usual" fashion shows, those that lay down the law and business in happy times when the word pandemic was not part of common language. Seven days of elegance and extravagance in response to a single question: what about tomorrow?

So virtual catwalks, walk-in between buildings and monuments, empty theaters, light runways in the dark, visionary sets, country views, comforting apartments, stunning environments, graphic interventions were the virtual frame of fall/winter 2021/22 fashion. With Italian fashion superstars, international brands, reassuring classics, contemporaries, the emergent ones, transgressive, fashion "niches", accessories. All freely combined, one behind another. A free and varied panorama, an open and punctual evidence between new-classic and provocation, between strict-chic and street-mix.

Among the most coherent and interesting proposals there are those of "Black Lives Matter in Italian Fashion" with five PoC (people of color) fashion designers, perfect interpreters of the cultural crossing that the Third World movements have grafted into the Western one. All the rest does not indicate univocal trends (except for a few signals) but rather an even more exalted freedom of choice and styles where contrasts coexist and create a complex and unclassifiable view.

The black presence is certainly strong, hand in hand with white: a certain severity aware of times we live in that even seems to re- evoke modesty, and then suddenly abandon it with long, high-necked but completely transparent dresses.

Another unmistakable sign of a new normality with does not surprise but wraps with discretion and monochrome abundance: all blue, all beige, all ton-sur-ton. And obviously also its opposite with bold color compositions that bring joy. Very long dresses, coats and trousers, on the other hand skirts are also very short and winter

shorts disappear under jackets. Many pantsuits, with generous cut and masculine fabrics to be worn by him too. Men often appear among ethereal and frowny models, and they do not disdain instead wearing grid-like tops on their bare chest, skirts, light coat, printed shirts, heels and handbags and even jewels stolen from their wardrobe. Gender identity does not seem to interest anyone in the very advanced fashion world: so clothes that many offer are perfectly interchangeable without sex distinction.

The lockdown with consequent smartworking has left a legacy of relaxing suits, trousers with elastic waistband, comfortable knitwear, a cozy attitude even on formal occasions. Between so much strictness and transgression sometimes a hint of romance appears: printed flowers, flower brooches, soft ruffles, white laces, Botticelli's transparencies. There are many references to the past, both by rediscovering authentic vintage pieces mixed with new ones, and by looking in the 80s and 90s rear-view mirror. And its opposite: wardrobe "pieces" designed with new technologies for ZGeneration: 3D prints, nylon fringes, plastics and polymers transformed into "non-woven fabrics", iridescent effects like the ones of thousand screens filtering the world.

This anomalous Fashion Week's end leaves eyes saturated and the head full of thoughts. Maximalism? Minimalism? And the famous new-normal so much advertised? Fashion reflects a fragmented, confused, multifaceted, inclusive vision of society, where style is made by the individual and not by designers diktats. Where creativity is shown in a thousand streams and does not necessarily follow marketing directions and business. Niches become important. In some ways it reminds me of the 70s revolution, which took us out of tradition's strict respectability to direct us towards new horizons. From the show's point of view, fashion shows, the essential and spectacular ones, have fulfilled their task, leaving time to enjoy releases. Interesting but to better calibrate videos, small visionary "short movies" that gave only hints about fashion. And for the new entries they invite you to double-check.

It was a good marathon, comfortably seated in an armchair. But once again we wish a fashion "in presence" return with the corollary of that "in absence". G.B.



From "Gastel per Donna" book, Thierry Mugler shoe, 1984.

successes and excesses fashion festival

After Sanremo Festival and online Milan and Paris Fashion Weeks, among social and mass media, eyes are full of spectacular fashion contaminated with stage and virtual catwalks. What's clear is that pandemic has no set limits to imagination.

Sexual fluidity, mutants of all kinds, returns to the future, tributes to the past, mixologies, spectacular nudity, theatrical costumes or chaste white tailor-suits for women but tuxedos with jet for men, minimalism and excess: the fashion lexicon of the latest Italian digital-fashion shows is reinterpreted in extreme version on the catwalk of the just ended Sanremo festival. Where there was no shortage of creations with powerful brands. Starting with Etro's Swarovski crystal-embroidered nude effect jumpsuits for Maneskin, the rock-winners, the proposals by Maria Chiuri, Dior creative director for Madame in white and Ornella Vanoni in black, to the very present Giorgio Armani who elegantly dressed Malika Ayane, Serena Rossi, Barbara Palombelli, Giovanna Botteri, to Dolce&Gabbana worn by Ermal Meta, Francesco Renga, Mirco Mariani, Noemi, while Gucci struck the attention with Achille Lauro's antique pink velvet suit then opened on the chest pierced by roses and Veronica, of Rappresentanti di Lista, with a monumental white Valentino Haute Couture. Fashion means also show. And vice-versa.



Maneskin band won Sanremo Festival's first prize not only for their song, but also for their glamorous-rock looks. For the final performance they wear transparent jumpsuits with Etro crystal embroidery.

ART AND/OR COMMERCIAL CLICKS?

World has changed since 1983, year of Superstudio 13 foundation, a fashion and image citadel that quickly attracted great photography personalities: from the irreverent Oliviero Toscani who revolutionized the way of advertising, to Giovanni Gastel, photography magician that through face captured soul in suspended places, and legendary international authors.

Despite the fact that everyone, from children to older people, now has a smartphone in their hands to capture life, professional photography continues to be a great interpretation of reality and the possible, a means to tell creativity, timeless beauty, new trends energy from original perspectives. And there are countless shootings, filming and events that over the years have made Superstudio 13 the most important and permanent temple of photography. Photography world has not stopped, it has adapted to continue and Superstudio has always been part of this journey through images, becoming, thanks

to the many spaces and all the steps for infection's prevention, a photographers and photographic agencies "safe house". A close collaboration process began with one of them, ePhoto, becoming part of "Superstudio group". We talk about it with Priscilla Foschi, agency co-founder with Giulia Ghiazza and Roberta Pirisino.

What's the most significant change clients are asking photographers to represent in these difficult times?

With ePhoto we have been dealing with product photography for years and we have recently experienced a great transformation. The great emotional paradigms of art photography become part of the commercial world we follow. A shot must be able to convey context, belonging, a brand or a collection mood. Photography must be able to replace or tell all the value of a physical experience that cannot be lived. This was certainly a great commitment but also a very strong motivation, which brought commercial photography closer to an artistic concept that was previously experienced as a separate world.

Was rearranging in compliance with new rules and current justifiable fears complex?

It was complex to the extent that we had to pursue incomplete or missing rules and measures for months. Necessary rules and procedures were immediately implemented in all our productions, which never stopped, to allow our professionals to work safely. We have expanded work shifts, including evenings, nights, weekends... The breadth of spaces has certainly become an even more sensitive issue on our productions!

What do you ask Superstudio after this period of suspension, recovery and major changes?

We ask Superstudio to be the dynamic reality it has always been and to be able to anticipate the spirit of times as it has always done. This difficult and unexpected period has probably forever changed some work, interpersonal relationships and vision logic. We live Superstudio as a safe home, rich in history and knowledge, a home that knows how to welcome and protect from this moment's din. Inspiring, as always! F.R.

The historical "wall" of Superstudio 13 with some legendary photographers, renewed in graphics.



NEWS: 4 DIGITAL MAGIC-SETS AT SUPERSTUDIO

After the newly launched Green Screen and for GoLive project, at Superstudio Più there's a "theater" on the way, created with an even more performing Ledwall which makes all kinds of events and production in favor of phygital communication possible. The new Superstudio Maxi is also getting ready with a Green Screen and a digital and television "theater" even larger and interacting with each other in real time. Superstudio's r/evolution continues...

As Incredible as it may seem, cinematic special effects have been experimented since the early 1900s through a double shot that can add spectacular backgrounds and performances in a seemingly normal scene. One hundred years later, with digital advent, the ability to recreate virtual worlds in which real people move has become a professional choice of photographers and directors, increasingly accessible thanks to green backdrops whose official name is Chroma Key.

Over more than a century the technique has been so improved to create fantasy or epic masterpieces with incredible scenarios. Photography has taken over it for more commercial purposes also and these days a green screen (color that allows you to insert in post-production the backgrounds you want) represents often the solution when trips to suggestive places are impossible as now. A Chroma Key, a powerful computer and every fantasy becomes possible. However, with the latest technology, offer expands and offers even more...

AT SUPERSTUDIO PIÙ IN VIA TORTONA 27



Green Screen Più

In Superstudio Più's Art-Point (1000 sqm), a large green screen including floor, 8x4x4h m, has recently been installed. It allows to get people and things in virtual sets of all kinds, perfect for high-impact images creation, increasingly required by fashion shows needs, presentations, videos, digital catalogues able to excite - even if for a little while - like a physical event. There is also a make-up area, lounge and dressing room as well as lots of space around.



GoLive Studio

The last set, staged in a different area of Art Point venue, looks like a real "television" theater, with top quality performances, which allows to arrange any magic coming to mind. GoLive Studio, a new digital stage for conventions, shows, talks and presentations, is equipped to host up to 100 people safely, according to current regulations, and to stream any content to reach a much wider target. Technical details:

1 Stage 180x300x40 cm - 2 LED screens 2.9mm, side dimensions 550x350h cm - 1 LED screen 2.9mm, central size 300x350h cm - 2 LED towers 2.9mm, dimensions 50x350h cm - 1 Complete three-camera video control. A production in collaboration with Giochi di Luce.

AT SUPERSTUDIO MAXI IN VIA MONCUCCO 35

The new Superstudio location is so large to allow events, broadcasts, recordings, connections, coexistence of different types. Inside the 7,200 square meters, in a secluded position with respect to exhibition area, two sets with different characteristics have been created, they can also interact with each other, mixing effects and contents in real time.



Green Screen Maxi

A magical Green Screen set in an elegant and functional studio, with a large waiting or production room, dressing rooms, control room, all the comforts, is suitable to be used for all productions requiring this technical support. Its performances can be doubled when it communicate with the great Theater next to it, where it is possible to simultaneously pour contents, doubling surprise and special effects. Its dimensions: 800x400x400h cm.



Superstudio Theater

Superstudio Maxi is proud to offer its users also the great Superstudio Theater, created in collaboration with Franchino Hi Tech, an immersive world made of last generation LED screens: a spectacular stage to be experienced far away or in presence with widely spaced spectators for very strong impact shows and high technological content. Nothing to envy to television studios that make use of realistic rear-projections or participations by virtual guests, with the same effect as Che Tempo Che Fa, or to animated backgrounds and with

rock concerts light effects and related things.

Superstudio Theater, behind which Green Screen Maxi is set up, represents a set designed for presentations of all kinds in order to become a real theater where everything is possible. Its features are exceptional: 1 LED stage/platform 8.9mm 1400x500x40h cm - 2 LED 3.9mm side screens, size 500x600h cm - 1 central 3.9mm LED screen, central dimensions 1100x600h cm - Full video direction including Jimmy Jib - double tack rail move System with 10 carts and 4 motorized towers. Spectators number in attendance is interesting, from 200 granted by current health rules to many more, when it is possible.

To find your way around the various Superstudio digital sets, get in touch with Superstudio Events: our experts will show you the best solution. Certainty that real and unreal come together at Superstudio for an optimal experience.

info@superstudioevents.com

closed-set applause

A sensational change in our invaded by Covid lives is reaching even the most intimate, personal, entertaining, playful spaces, those where the presence of family and friends is important. Streaming concerts and theatrical performances have already arrived. Even at Sanremo Festival, Irama, a singer quarantined in hotel, participated with his avatar, that is to say him in prior recording. With "iorestoinsala" ("istayintothevenue") format we watch first-run film by choosing our seat at the cinema complete with reserved number but illusion remains there because then you stick to a home screen. The most recent of these digital performances see us in virtual company of other guests participating at streaming-parties, streaming-dinners, streaming-birthdays, streaming-weddings, without moving a step. Birthday flowers are sent with WhatsApp, group shots are shared on social networks, gifts are sent via amazon, wedding list is activated online, kisses travel via FaceTime, for hugs and other signs of affection there are likes and all the other cute emojis of our mobile phones, board games to play with friends have moved on PC. It's not the same but... that's okay too. Maybe. We all wait for the pleasure of a handshake to return (the elbow-touch is honestly unbearable), a smile, even an outburst without mask filter that muffles it already at the start. But above all social occasions, moments of healthy and wise diluted gathering, public and private events, live communication where empathy glues business and friendship relationships. So? We all hope that, thanks to vaccines, tunnel's end is not far off, although caution will have to remain a way of life for a long time. Meanwhile Superstudio continues with futuristic sets offer where you can create special effects as if you were living in distant worlds or incredible situations and technological stages placed in large areas allowing new hybrid modes, peaceful and fruitful coexistence between physical and digital, for events that make the most of the two special features while maintaining safety distances.

THE NEW TALENTS HANGAR

In the current context of the transformation of the digital sector in Italy, Hangar21 was opened on March 8 in Milan in the Superstudio Più complex, via Tortona 27. It's a multimedia production house equipped with the most modern technologies. It's created to promote the dissemination of digital culture, facilitate, enhance, and concretize the ideas of anyone who wants to express their talent through the production and publication of digital and creative content. We invite you to discover it here. Hangar21, a 700sqm structure, located on the first floor of Superstudio Più's Art Point, has large spaces with cutting-edge equipment for the realization of digital and physical events, recording rooms for videos and podcasts, with an adjoining direction for streaming and post-production, multifunctional environments and finally rooms available to the community such as meeting rooms, a bar and an area for reading and relaxation, complementing the reality of Superstudio's significant events. Hangar21 represents the new 'home' for micro and macro influencers, web creators, artists, musicians and future protagonists of digital communication, who in this location are stimulated to confront, experiment and improve themselves to explore and bring out talent and creativity. In the same way, companies and associations are able to consider Hangar21 as a reference point for the supply of digital services and content, an ecosystem of digital creators with which to connect and develop new business opportunities.



Margherita Leder, Davide Maestri, Roberto Rosati, Hangar21 management team.

D.N.

IMMATERIAL CATALOGUE: MORE TRUE THAN TRUE



Materials on i-Phone are as sensitive as if they were real with Sense.

It is undeniable that technology is going to be more and more a strategic support in many different ways in the life of a modern company: from production to communication, from new technologies to artificial intelligence but... what happens when materials become "immaterial"? Sense - Immaterial Reality, with its headquarter based at Superstudio Più, presents its immaterial catalogue: and materials become real.

Sense, the wizards of augmented reality, have conceived a powerful tool for the companies that work with materials in any possible way, from surfaces to textile: the sample cloth and the box full of panels covered in pieces of tiles have been outdated by a truly immaterial catalogue. SenseSurfaces allows the user to load the product images into an app that lets you visualize not only textures and available colors, but to bring them to life: by changing the angle of the tablet, it also changes the exposition of the surface to different kind of lights

and the fabric moves in a very natural way, to let you see a dynamic-life-like version of the product. It's not over yet: in fact, by raising the tablet to focus on an empty wall, it appears for example our favorite kitchen finished with the material of our choice.

The gesture to drop the tablet and check if the kitchen could really be there in the room is almost unavoidable: the level of the output generated by SenseSurfaces is so real to justify the misunderstanding.

With Sense Surfaces the catalogue steps into the tablet.

For more information, Sense-immaterial Reality.

D.N.



SUPERSTUDIO MAGAZINE is a monthly magazine published by Superstudio Group.

Editor in Chief: Gisella Borioli.

Editorial coordinator: Chiara Ferella Falda. Graphic: Anna Bergamo.

Collaborations: Carlota Calvi, Dario Negri, Fulvia Ramogida, Ilenia Sileni, Rocco Soldini.

Magazine in Italian and English.

On-line digital version updated daily: www.at-superstudiomagazine.com

Paper edition downloadable in PDF on www.superstudiogroup.com e www.superdesignshow.com

Editorial contact: communication@superstudiogroup.com

Registered with the Ordinary Court of Milan on 20/12/2017 at number 368. All rights reserved.

Superstudio Group - Via Tortona 27 Milan 20144.

Phone +39 02 422501 - info@superstudiogroup.com - www.superstudiogroup.com

Information. For Events: www.superstudioevents.com - info@superstudioevents.com

Photographic studios: info@superstudio13.com - info@superstudioiset.com

"This pandemic has hit events world: it has overwhelmed a sector that in recent years had embarked on road to strong growth and great expansion. But the lockdown allowed us, during the activity's suspension, to observe the situation and react with the realization of new projects that enclose in two sets the maximum of technology possible to create digital events in streaming and, as soon as possible, even with a public presence."

Tommaso Borioli, Ceo of Superstudio Events