

USEFULNESS DURABILITY LIGHTNESS:  
THREE WORDS FOR CONTEMPORARY DESIGN

**Saguaro, MiniBookie and InsideOUT, an object, a bookcase and a kitchen, Three news of Bauplan and Targa collections, to go on talking about the relationship between man and his environment.**

As a the link between people and their environment, design is no longer simply called upon to bestow the aesthetic qualities of craftsmanship on mass-produced objects— something that happened with Bauhaus, which fulfilled the relation between art and machinery. Its purpose is not to develop the aesthetics of mass products either, as the Ulm school did.

Design must take on the task to advocate for new needs: no more “generated” needs, induced by the logic of consumerism, but deeper and more rational demands, in line with a process capable of referring human activity to a more peaceful relationship with its surroundings.

The process is still in its initial stage, but we have no doubt that this is the way to go to appropriately enact present-day design.

**USEFULNESS** – It is one of the key words of this transformation. It is promoted by searching for rigorousness in the project, rightsizing the product to its essentials and avoiding any waste.

Usefulness means looking for strong motivation in the product, so as to satisfy real and widespread needs, able to adapt flexibly to diverse situations. Usefulness means injecting strong formal, functional and typological innovation into a new product.

A proper project will therefore discard all useless frills from the object, making it more affordable and closer to the function it intends to fulfill. A good project will renounce the object itself, if this is too similar to many more already on the market, so the motivation to bring it forth is not strong enough.

Good design is not only against copies but also against the endless variations of the same project.

**DURABILITY** – It doesn't merely mean solidity: this word includes the concept of good manufacturing, high-quality materials, and attention to finishing details. But there is more to Durability: it also implies the capacity to adapt flexibly as living needs change, so as to reuse the same product in different ways in the course of time.

Durability also means moving across fads, anticipating trends, becoming something of a benchmark, a “classic”.

This downsizing process, in its search for rigorousness, brings along **LIGHTNESS** as a by-product.

The essential object becomes light. Not only in a physical sense, but also in a formal-visual one. It is light because it's been stripped down of everything that is unnecessary. Not a "status symbol" anymore, but an object useful in its function and its beauty, which has reclaimed what's essential and meaningful.

We have selected these four products as the most recent and those which best exemplify the philosophy we have briefly described above. This sample of products represents the way we pursue our relationship with clients: not only to simplistically "capture" their consumers' attitudes, but to engage them in rethinking a home, interpreting the furnishing project, devising production and proposing design. The same approach is the foundation of our research as a whole.

**LIBRE** is probably a case in point of all these characteristics. Libre's elements, which can be assembled with no need to drill (except for the suspension type), can be repositioned in combinations even completely different from the original one. Libre appears on the design scene as one of the most typologically innovative products in the bookcase segment.

Its simple and adaptable assembly solution, the idea of a single module which can be combined in endless permutations, its sturdiness and the lightness of its lines: all of these features together represent its essence and its strength. There are no additional elements, the module is single but still rich with solutions offered.

**BOOKIE** shows again the "open plan" modular bookcase theme, similar to a cellular organism growing in all directions, with differently spaced dimensions. The structure is made of low-thickness matt-lacquered white MDF.

**MINIBOOKIE**, just like Bookie, combines the flexibility of composition and use with lightness. Measuring cm 84x95, it can easily be hung on a wall and be arranged side by side until the entire surface is filled up, like a jigsaw puzzle piece. Components can be rotated by 90 degrees so that each user's composing wishes can be satisfied in the best possible way.

The table **SALINA** is inspired by Nature's smooth shapes. This way, it avoids the formal and functional schematism typical of geometrically regular tables, and it encourages a freestanding relationship with the surrounding space and with the people using it.