

Cristina Celestino

# CORALLO

a project by Cristina Celestino

Milan Design Week 2018  
Brera Design District

Cristina Celestino choose to reinterpret the historic streetcars of the city, imagining an ideal "Cinema Corallo" that will circulate in the Brera district.

Corallo brings on stage a suggestive screening room on rails, an unexpected and evocative place, an authentic travelling salon inside a historic tram from 1928, reinvented in a contemporary way.

The project is inspired by the theme of the journey, as an experience with dream and surreal overtones, that the designer carries within a d'antan cinema set up.

Milan and its urban landscapes are the main subject of the surreal footage that enters through the ribbon windows at the back of the tram, in a dimension that seems to travel in space and time.

Through a project of totally tailor-made interior design, unusual and precious for a transport vehicle, the environment reflects the designer's aesthetic, where precious materials and references to the past, contemporary intuitions and visionary spirit are harmoniously combined.

Inside, the division into two zones creates two specific moments, recurring situations in theaters and cinemas.

The foyer, seen as the main volume, mimics a soft, enveloping waiting room, featuring rigorous settees, windows screened by abundant Rubelli drapes visible from the outside, and soft inlaid carpeting.

The back of the streetcar, behind a light passementerie curtain, introduces to the intimate screening room, where the visitors, seated comfortably on ottomans, can experience an unforeseen cinematic perspective on the city of Milan.

#### SPECIAL PARTNER:

Tissot

#### DESIGN PARTNERS:

Rubelli

Besana Moquette

Antica Fabbrica Passamanerie Massia Vittorio 1843

#### TECHNICAL PARTNER:

Antique Mirror

#### LIFESTYLE PARTNERS:

Senato Hotel Milano

Franciacorta

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## INTERIOR DESIGN

Passengers are welcomed in the front part of the tram, reorganised in the project as a foyer. Impenetrable to the gaze from outside, the foyer has two accesses, namely the entrances to the vehicle, ideal thresholds between the street and the waiting area. Once on board, the image balanced between an elegant sitting room and a movie theatre becomes clear at first glance.

The traditional benches made with wooden staves have been covered like settees with padded backs and armrests. The geometric contemporary volumes play with colour combinations and a variety of materials: for the seat, the velvet has a solid hue, while the armrests and backs are covered in jacquard fabrics with multi-coloured microtextures. The dominant tones are coral and aqua-green, alternating in equal doses.

The ribbon windows running along the perimeter of the tram are shielded by silk brocade curtains, with a dominant coral-colour background, enhanced by a floral pattern with irregular gilded accents.

Closer observation reveals the fact that the vertical metal posts at the sides of the entrances have been covered in passementerie, again in tones of coral and aqua-green. The three-dimensional effect is obtained by alternating a tube with a round section in passementerie with a flat tube, in contrasting colours. This becomes a way of intervening on an iconic-functional feature of the tram, with an interesting materic effect.

The rear-view mirrors, a traditional presence inside trams, have been reinterpreted in an ironic way, becoming part of the new interior design. The large convex mirrors offering the driver a wide-angle view of the cabin have been treated with a special coloured antique effect on the whole rounded surface, framed by a lush coiled passementerie rope and positioned near the entrances.

At the end of the perspective formed by the settees, before the passementerie curtain that separates the foyer from the "screening room", two low furnishings are placed, facing each other. Both stand out for their geometric, linear volumes in black lacquer, with fronts composed of a dense tripolino fringe, printed in the same colours and with the same graphics as the curtains.

The unit to the left has a rear frame composed of brass ginkgo leaves, while the one to the right features a display case containing a true oversized jewellery box, and an original table lamp designed exclusively for the Tram Corallo.

The lamp, with a brass structure and a sphere in blown Murano milk glass, suggests an elegant off-scale game applied to a men's accessory. More specifically, the reference is to an item of male jewellery, a small affectation at the wrists: cufflinks. The cufflink represents a perfect combination of vanity and

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refinement: a diminutive icon of elegance. The theme of the clasp, turning on a small scale inside the cufflink, meets with a design interpretation here as a functional detail. The movement and adjustment of the light diffused by the milk glass sphere are blocked in position thanks to a device of counterweights with the metal rocker arm, creating a delicate static balance.

Beyond the area bordered by the two tops, one reaches the final part of the tram, crossing the threshold formed by a passementerie curtain. Here the windows, no longer darkened by drapes, offer the visitor a 180-degree view of the city of Milan in movement, suggesting the illusion of being inside a surreal screening room.

The access curtain of the space is woven by hand in tripolino, and in the lower part it echoes the colours of the carpeting, thanks to a modern technical of printing on yarn, while the upper part is composed of strands with shaded nuances in pink tones. The graphic design printed on the passementerie references the imagery of the curtains of large stages, with sinuous flounces for a vivid material presence. The effect, however, is one of surprising lightness and semi-transparency, due to the weave of the tripolino threads.

The seats in the screening room are four ottomans completely covered in fabrics with microtextures in tones of coral and grey. The ottomans, designed for Tram Corallo and presented as an exclusive, draw on the imagery of antique jewellery boxes. The outer edge is shaped by soft curves, while the volume is divided into two parts, separated by a precious brass strip. The ottoman, like a true jewellery box, can be opened to reveal a storage compartment. The space inside, like an unexpected hiding place, is covered in soft monochrome velvet.

The entire floor of the tram features multi-coloured inlaid carpeting assembled by craftsmen on site. The three selected colours – moss green, anthracite grey and agate grey – form a regimental pattern of maxi-stripes, positioned diagonally.

The carpet rises to cover the wooden base of the original seats, creating a horizontal-vertical continuum in the foyer, while in the “screening room” it becomes a velvety panel that extends to cover the lower part of the tram.

The original lighting of the streetcar with classic moulded glass diffusers has been kept intact. Three of the nine lamps, near the thresholds, have been surrounded by large vaporous shades. These shades delicately envelop the light source. The double veils of two-tone bonded fabric softly form volumes of light, leaving a glimpse of the original glass bodies.

The traditional safety straps of the tram have been redesigned: the grip ring, interpreted with tortoise-shell resin, replicates the volumes of the originals in Bakelite, a material that was very widespread in the 1920s but is also absolutely in vogue today. The passementerie bands that connect the grips to the horizontal tubes of the tram have an aqua-green colour.

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SPECIAL PARTNER



[www.tissotwatches.com](http://www.tissotwatches.com)

To portray the combination of different time periods, three Tissot watches from the Everytime Swissmatic collection will be displayed inside a special jewellery box covered in velvet, an exclusive design by Cristina Celestino.

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DESIGN PARTNERS

RUBELLI  
VENEZIA

[www.rubelli.com](http://www.rubelli.com)

The precious fabrics of the historic Venetian company enhance the interior design created by Cristina Celestino.

Curtains:

"Goldfinger" silk brocade fabric in the coral colour

Seats:

"Vello d'Oro" velvet in the colours coral and aqua

Armrests and backs:

"Beat" fabric in the colours coral and aqua

Ottomans:

internal: "Martora" velvet in pink  
external: "Domus" fabric in grey and red  
"Terrazzo" fabric in coral and jade

Lamps:

"Sabbion" bonded fabric in sand colour  
"Fog" fabric in carnelian colour

Box for watches:

"Ombra" velvet, emerald colour

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DESIGN PARTNERS



[www.besanameoquette.com](http://www.besanameoquette.com)

The soft Diana carpeting from the Live In Collection, in the colours moss green 28, anthracite grey 25 and agate grey 26, for the floors of Tram Corallo.



[www.massiavittorio1843.it](http://www.massiavittorio1843.it)

Many parts of the project feature refined passementerie elements.

Covering of the tubes:

32 bobbins colored cord and a 16 bobbins flat ivory cord

Borders of settees and covering of the upper part of the rear of the tram: braids woven on a crochet loom from 1948 with two alternating wefts in cord, spiral yarn and opposing damine, then printed with chequered pattern

Curtain and furniture fronts:

fringe woven by hand in rayon-acetate tripolino, then printed with chequered pattern

Ropes for mirrors and dividers:

rope with four tubular strands, coiled by hand

Safety grips:

tortoise-shell grips – lower part with three spiral strands;  
attachment to tube – crochet braid

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## LIFESTYLE PARTNERS



[www.senatohotelmilano.it](http://www.senatohotelmilano.it)

A presence in the Tram Corallo project due to the affinities with the designer – who has already collaborated with the hotel – and with the world of travel reinterpreted in a contemporary, unique and tailor-made way.

One aspect of the spirit of Senato Hotel Milano, an independent *bijou hotel*, is to take part in the creative energy of the city.



[www.franciacorta.net](http://www.franciacorta.net)

In the context of the project, Franciacorta represents the convivial side, with an accent on maximum quality and Italian excellence. These are the values that have led to the partnership with Senato Hotel Milano, and to the creation of the first urban Franciacorta Bar, also operating on the tram on a number of occasions.

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## TECHNICAL PARTNER



[www.antiquemirror.it](http://www.antiquemirror.it)

Refined mirrors decorated with particular patented procedures enhance the space.

Rounded mirrors in "Policromo"  
Furniture tops in "Policromo" mirror.

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