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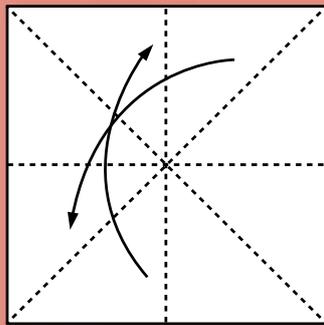
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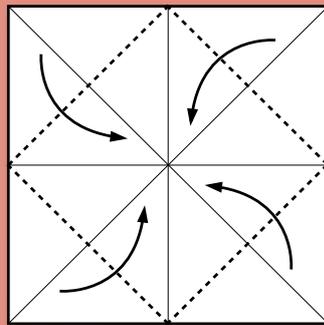


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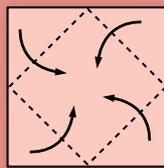
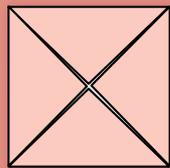
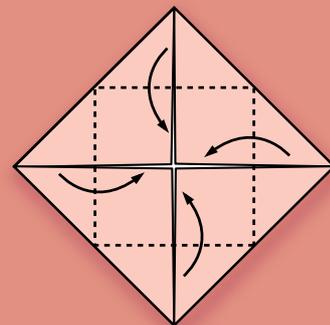




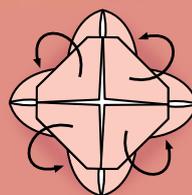
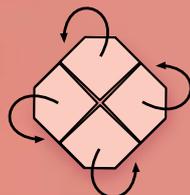
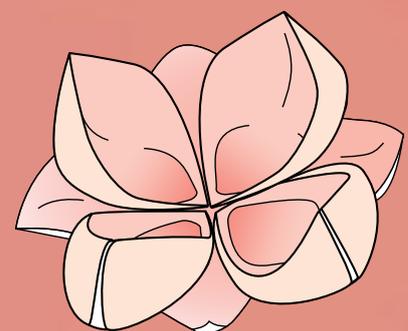
1. Fold the sheet to mark the diagonals and medians.



2. Fold the corners inwards and repeat this step again.



3. At this point turn the sheet and fold the corners as in step 2.



4. Fold the four corners inward as shown in the figure.

5. Turn the sheet and open the corners outwards thus forming the petals. Repeat the operation with the corners below to create the leaves.

#simplygardening

Simply **GARDENING**

MANIFESTO

Gardens fertilise the imagination.

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CROSS FERTILIZATION FOR LIFESTYLE



words *Marco Turinetta*

What the different proposals present in the fashion system have most in common is undoubtedly the quest for a refinement of taste, in line with the styles and expectations of professional and amateur sportsmen and women all over the world. The current tendency is towards a simplification and elevation of the design through elegant, refined choices, with a particular balance between matter and material, between technology and innovation, between texture and colour.

In fact the design of sportswear is not an autonomous activity, but a system in which there is a series of variables that interact with one another, connoting the entire process of design not only through the identification with the formal and technological aspect, but also through the inseparable relationship that links the different phases of the creative cycle.

When one speaks of the design of clothing and accessories, attention is immediately focused on all those details that indicate a precise basic design and an accurate realization of the product (in many cases still done by hand), enhancing the intrinsic and extrinsic qualities of the article itself, but also and above all the communicative values of the brand. Thus the detail can become one way (if not the main one) to characterize the product, through two predominant attitudes: the importance given to technology and materials and the significance assigned to symbolic and aesthetic factors, as true stimulators of memory or feelings, all

condensed into a sort of functional-aesthetic-decorative resonance. In this connection there is no shortage of innovative proposals in which sensorial and semantic qualities are heightened and where particularly advanced materials such as technopolymers and treated metals are utilized, guaranteeing comfort, aesthetic quality and high performance.

It is almost unnecessary to point out that treatment of the texture of surfaces, as well as meeting practical needs, can be a way of making an item of clothing more pleasant and attractive. In fact this kind of decorative effect has always existed in nature, long before it could be produced artificially through the use of technology. It suffices to think of the patterns and colouring of animal skins and furs or the veining of different sorts of stone and wood. Today the perceptual and tactile values found in new and old materials confer a sensual allure, further accentuated by unprecedented textures and unusual materials. Thus the attention paid in design to the form and surface products is focused on the tactile quality of the material at the points where it comes into contact with the body, as well as on the visual aspect of the material itself, through transparency, opacity, surface finish, colour. Consequently one of the main inputs, in the future, will be that of research into and choice of the most appropriate materials, and their combination in the manner best suited to finishes, textures and colours, in such a way as to enhance the sensory qualities of the product and its accessories. ■



Quintessentially Italian, with a touch of British humor
Handmade in Italy



WHATEVER THE WEATHER

*In these days we met Gianluca Brivio Sforza,
President of Orticola di Lombardia, a non-profit association,
and we asked him a couple of questions
about the history of his association and what exactly it does.*

Francesca Marzotto Caotorta



What is it Orticola di Lombardia?

Orticola is an historic association with birth on 1854.

On December 16th 1865, the act for the foundation of the “Società Orticola di Lombardia”, modelled on the “Société d’Horticulture de France”, was signed in Milan. The intention was to pursue the culture of the beautiful and the protection of the natural territory.

Since 1996 the Lombard Horticultural Society has been devolving profits from the flower show to green areas in the city. These initiatives are united under Green interventions for the city, regulated by the convention stipulated in 2014 with Milan Municipality.

What are the most recent green interventions for Milan?

In the last few years Orticola of Lombardia is involved in the improvement and maintenance of the Perego Garden, the Royal Palace Garden, the Palazzo della Triennale Garden and the extension of Flowering Allotments at Citylife, and continues with the new four-year cycle of “study days” started in 2017.

In details:

From 2016 until 2020 Orticola di Lombardia will take care of the Perego Garden, the smallest and most central romantic garden in Milan. It is a true oasis of tranquillity and coolness, particularly on hot summer days.

The Lombard Horticultural Society has once again taken on this beautiful park in Via dei Giardini, designed at the close of the eighteenth century for the Perego family from Cremnago,

and will be responsible for the care and maintenance of the Perego Gardens for the next few years which were reorganised in the past by planting acidophilous species and providing irrigation. Besides the normal maintenance of mowing, leaf raking, irrigation and intervention after vandalism, unfortunately quite frequent, the practice of ordinary care continues, also involving new planting of tulips, scillas and crocus. A shade border has been designed under the beech trees, alongside the moss garden planted in one of the Perego beds, in an attempt to follow what nature suggests. Almost all the previous plants were lost, due to poor luminosity; different species of flora have been chosen from Italy and abroad, all already in cultivation when the garden came into being and able to survive in dry shade conditions, typical of many of the city’s gardens

In 2017 Orticola created the Royal Palace Garden, a pleasant pause in the heart of the city and will take care of its maintenance until 2020. The Royal Palace Garden was created by the Lombard Horticultural Society and inaugurated in 2017 as a gift to the population, a green space opening onto via Pecorari and furnished with benches, with scenic lighting in the evenings.

It is now sought out by citizens and tourists looking for a congenial place to rest in the city centre. The project is by the landscape architect Marco Bay, inspired by the symmetric garden which once occupied the main courtyard, creating different environments. The main tree planting consists of *Platanus orientalis* pruned into “umbrellas”, forming a pergola. The skilfully mixed “undergrowth”, already experimented →

in Milanese gardens, guarantees year-round flowering: *Myrtus communis* 'Tarentina', *Rosa x odorata mutabilis*, *Anemone japonica*, *Helleborus hybridus* 'Black night', *Begonia grandis* var. *evansiana*.

In 2018 Orticola is also responsible for embellishing the entrance courtyard to Milan's Modern Art Gallery in via Palestro, supplying and maintaining the plants and pots, chosen to suit the architecture of the Royal Palace, the patterns in the cobble paving and the façades. The containers, made to measure, are reminiscent of the "Caisses de Versailles" and contain topiary yew pyramids alongside benches in early nineteenth century style, so that furnishings and topiary harmonise with the elegant neoclassical style of Villa Belgiojoso Bonaparte.

In the same year the Milan Triennale has launched an improvement project for its garden which is not only a pleasant open space belonging to the Palazzo dell'Arte, but also home to works of great value such as the *Bagni misteriosi* by Giorgio de Chirico, amongst others. This gave rise to the idea of entrusting the Lombard Horticultural Society (Orticola) with an exploratory project of fresh planting by the landscape architect Filippo Pizzoni, also the vice president of the association.

The described interventions could not have been carried out without the proceeds donated to the City of Milan for the city green and deriving from Orticola, the great exhibition-market that the association organizes from 1996 to May at the Indro Montanelli Public Gardens of Milan and every year tackles a different botanical theme.

Francesca Marzotto Caotorta, Vice-President of the association and creator of the exhibition-market, has been joined by architect Filippo Pizzoni, Vice President of the association, for some years, which unveils the theme of the 2019 edition.

What are the features of the next Milan Flower Show

Ever since it began, Orticola has continued to be the most important Italian show for national and international specialised nurseries.

This year it will be on 17, 18, 19 May.

The theme of this year is PLANTS FRIENDS. A GOOD BOTANICAL ASSOCIATION that emphasizes a decisive aspect in the care of the gardens.

Our territory, thanks to its hydrogeological conformation and position, offers a multiplicity of climates, environments and flora and the plants grow together, combining each other according to their needs and behavior. These characteristics should also be respected in gardening, favoring combinations not in shape, color and flowering. but according to the needs of the plants and the place where they must be planted.

Therefore, to each place, its plant that, by promoting eco-sustainability, will give rise to more self-sufficient compositions, with reduced competitiveness, promoting biologically and aesthetically correct results.

The most recent studies are proposing planting schemes in which, as in a matrix, the different species are combined in a composition often self-sufficient, with reduced competitiveness and biologically and aesthetically correct results, all in favor of eco-sustainability. At each place his plants, combined together according to good associations; it is useless, or in any case not very productive, to use combinations and associations suitable for other climates in our regions.

For decades Italians have struggled in trying to grow the British mixed and herbaceous borders in the Po Valley, very hot in August, or on our coasts where the average annual rainfall does not allow us to achieve the same results: our summer heat sends vegetative rest the plants, where in

central and northern Europe, the much shorter summer is the moment of maximum flowering. The extremes of temperature and insolation of our country, added to a very long vegetative season, and a summer when everything stops, do not allow us to cultivate what is grown in Baden-Württemberg, in Friesland or in Oxfordshire, where the climate is continental and not Mediterranean.

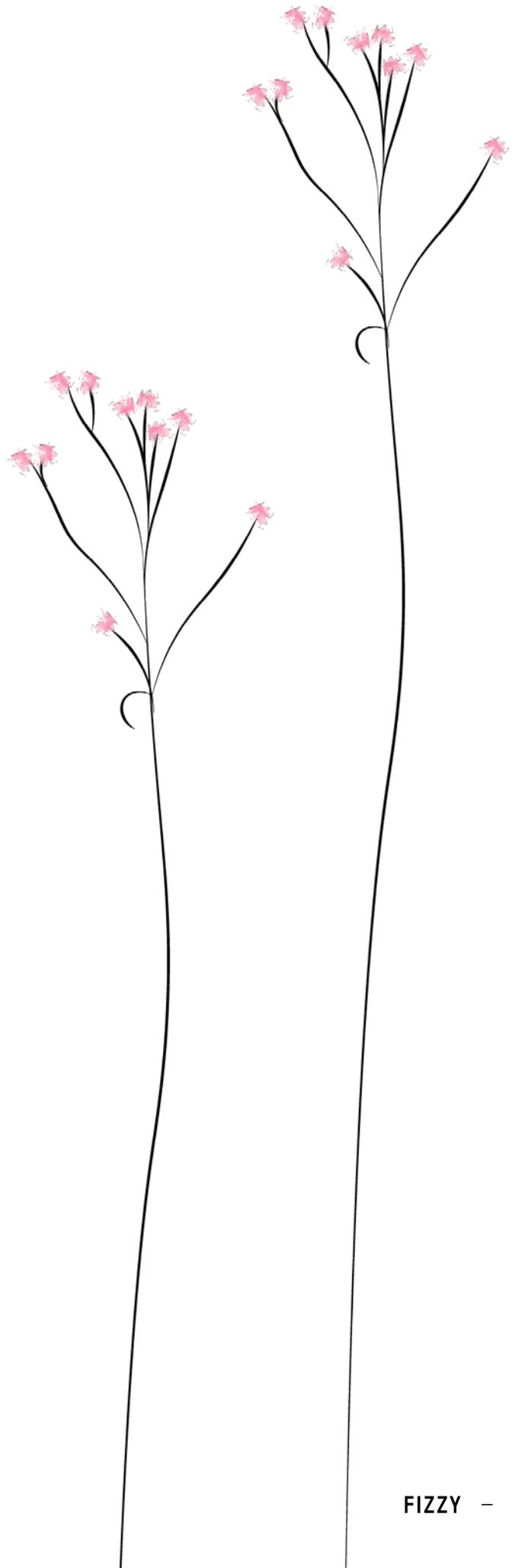
So we talk about good associations, in which the different species grow together in the best way, sharing the space together with the same water needs, temperature, air ... choosing them so as to obtain the best aesthetic combination.

Our nurserymen will be invited to propose for the 2019 edition of *Orticola* the best associations for the different climates of our country, from the coasts to the hills, from the plains to the mountains, from the pre-alpine lakes, to the Lazio ones.

The idea is to recreate the three areas of the Italian territory (north, center and south) asking some nurserymen to collaborate with landscape architects to set up real gardens with suitable plants.

Other news for 2019 dedicated to the city of Milan?

On the occasion of the 500th anniversary of the death of Leonardo, the Municipality of Milan has decided to create outside, in Piazza delle armi at the Castello Sforzesco, in collaboration with *Orticola di Lombardia*, on my project, a natural outdoor architectural structure, a vegetable gazebo composed of sixteen trees that will grow with a weaving portamento imposed on plants to imitate the motif of the great trompe l'œil painted inside the Sala delle Asse present in Sforzesco Castle. The works began today and will end at the beginning of May. ■



JAPANESE GARDEN

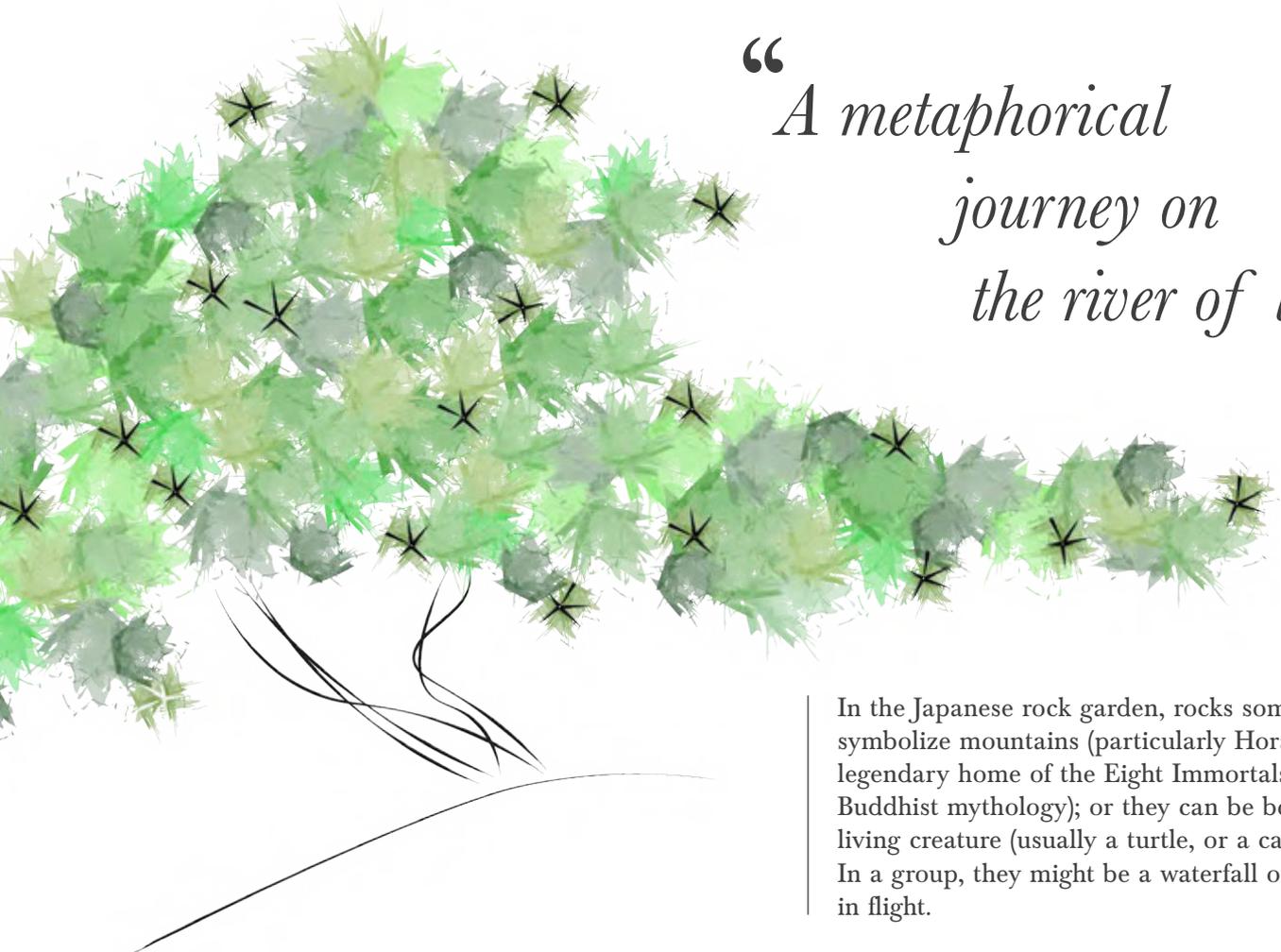
creativity for balance

words *Patrizia Beltrami*

The Japanese rock garden (枯山水 karesansui) or “dry landscape” garden, often called a zen garden, creates a miniature stylized landscape through carefully composed arrangements of rocks, water features, moss, pruned trees and bushes, and uses gravel or sand that is raked to represent ripples in water. A zen garden is usually relatively small, surrounded by a wall, and is usually meant to be seen while seated from a single viewpoint outside the garden, such as the porch of the hojo, the residence of the chief monk of the temple or monastery.

Classical zen gardens were created at temples of Zen Buddhism in Kyoto during the Muromachi period. They were intended to imitate the intimate essence of nature, not its actual appearance, and to serve as an aid to meditation about the true meaning of life.

“
*A metaphorical
journey on
the river of life*
”



In the Japanese rock garden, rocks sometimes symbolize mountains (particularly Horai, the legendary home of the Eight Immortals in Buddhist mythology); or they can be boats or a living creature (usually a turtle, or a carp). In a group, they might be a waterfall or a crane in flight.

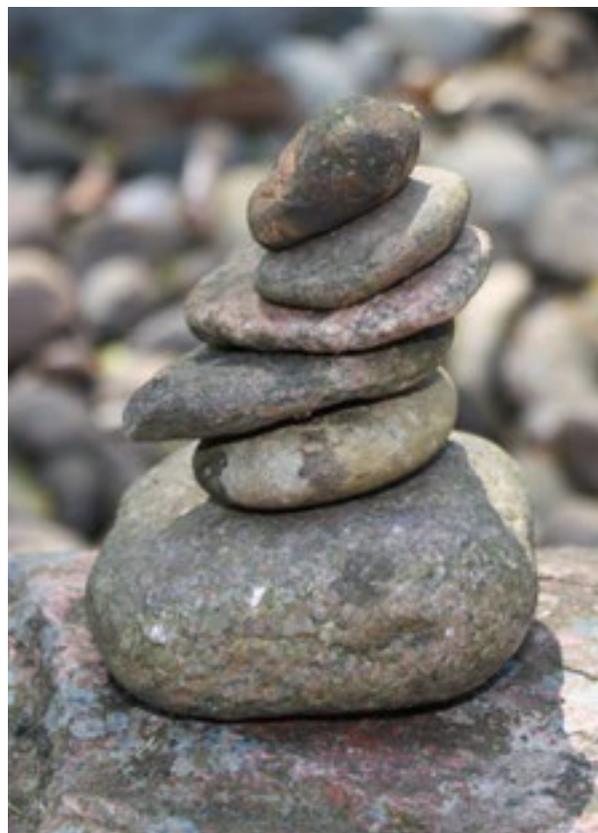


“*The intimate
essence of life*”

ZEN GARDEN | CREDITS @ DERWEG

In the earliest rock gardens of the Heian period, the rocks in a garden sometimes had a political message : “Sometimes, when mountains are weak, they are without fail destroyed by water. It is, in other words, as if subjects had attacked the emperor. A mountain is weak if it does not have stones for support. An emperor is weak if he does not have counsellors. That is why it is said that it is because of stones that a mountain is sure, and thanks to his subjects that an emperor is secure. It is for this reason that, when you construct a landscape, you must at all cost place rocks around the mountain”.

Some classical zen gardens, like Daisen-in, have symbolism that can be easily read; it is a metaphorical journey on the river of life. Others, like Ryōan-ji, not have easy interpretation. Many different theories have been put forward about what the garden is supposed to represent, from islands in a stream, to swimming baby tigers, to the peaks of mountains rising above the clouds, to theories about secrets of geometry, or of the rules of equilibrium of odd numbers. ■



▼ ZEN GARDEN | CREDITS @ SEANMACDUBHISTHE

WHEN PLANTS LEAVE THE GROUND

*We've always been told
that plants have their roots in the ground,
but a new trend is changing the rules.*

words *Paolo Balladore*

Vertical gardening is spreading around the world because allows plants to grow vertical in small places, no longer limited by the ground underneath their feet. This practice is nothing more than using vertical space to grow vegetables, herbs or flowers, often using containers that hang on a sunny wall or suspended panels by using hydroponics. For centuries traditional gardeners have done similar things with climbing plants by building trellises while in other foreign countries vertical gardens have been used since ancient civilizations.

Vertical gardening takes it one step further by giving non-climbing plants a space on the wall: they require less space, are easier to harvest and maintain. However, they do have their own limitations due to weight and height.

Vertical gardens or green walls?
Vertical gardens go by many different names. Whatever you want to call them, these vertical living structures can be as small as a picture frame up to meters wide: the bottom line doesn't change. Vertical gardens can be placed indoor as in hotel lobbies, corporation headquarters,

or even small residential walls, or outdoor. Their power is to be able to bring even in small places big comfort and tranquillity. This practice is changing the aspect of many buildings, walls, gardens, and skyline, giving birth to new textures, colors and vibrancy, especially into



PLAC SOLNY, POLAND | CREDITS @ PAWEŁ CZERWINSKI

cities, where the problem of space and pollution is more relevant.

Good for us and for the planet

If placed inside, vertical gardens not only create a pleasant sight, but they help the natural airflow to the environment.

Vertical gardens can be regarded as natural air cleaning system and allow a better breathing atmosphere and a healthier environment overall. Plants also help to reduce noise pollution which is a great problem especially in big cities.

Exterior vertical gardens also give buildings and its occupants great protection from temperature fluctuations, UV radiation and rain. In the summer, they use a process called evapotranspiration, which helps cool the air around it.

Major cities around the world have seen many vertical gardens growing up quickly, changing positively their aspect, bringing beside low impact materials, new colors and shapes.

The Bosco Verticale of Milano, built in 2009 by Stefano Bøeri Architects, located in Porta Garibaldi, near the new Gæ Aulenti Square complex, is a strong example of this living building and in 2015 was nominated as World Best Architecture. Just think than more than 90 different kind of plants decorate the 110 meters-height green building!

London, which has a strong traditional



CREDITS @ KARLSHEA ON UNSPLASH

gardening history (as the whole country), counts various examples of vertical gardening too: one of the most iconic living walls is the MTV one in Camden Town, right behind Poppies (known as the best Fish & Chips diner in the capital).

For the height enthusiasts, the highest garden is located at the 35th floor of the 20 Fenurch Street: a breathtaking landscape of the city and the Thames can be enjoyed surrounded by plants and trees from the so called SkyGarden.

The vertical gardening movement is growing quickly as a strong tree. ■



*The innovation lives in the idea:
it's all about imagining the architecture
as a complex structure responsible for the environment*



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Steve McQueen's legacy is timeless. More than an actor, more than a pilot, he became a legend. Like TAG Heuer, he defined himself beyond standards and never cracked under pressure.

FROM THE GARDEN TO THE RESTAURANT: *floral dishes and unexpected locations*

words Federica Buratti

In the world there are many types of gardens, English or Italian, vertical or hanging, with different details that make them unique in their kind. But if the idea of the garden changed and the set of shapes and colors, that we admire each time, was reinterpreted? This is what happens when plants and flowers are used in catering: just a few tricks to capture customers through all the senses and give them a new type of experience.



FIORAIO BIANCHI, MILANO

In the heart of Milan, for example, it is born a new typology of restaurants in which plants and flowers shops turn into a Bistro-Bar with a small kitchen, thus allowing guests to enjoy a cup of coffee or a glass of Prosecco, in a sunny and energetic atmosphere that recalls that of a garden in full bloom, even in the middle of winter. One of the best known of this kind is Potafiori, in Via Salasco, which promotes itself as “a new way to spend time together”. It is a flower shop but equipped with a kitchen

where every day are made recipes with fresh flowers and where you can also learn how to cook seasonal flowers thanks to Workshops and Showcooking. Also Fioraio Bianchi is a flowery corner, with a vintage flavor: it's located in Via Montebello in the heart of Brera, and it was wanted by Raimondo Bianchi, one of the very first masters of floral composition of the city. The restaurant, very romantic, offers refined and extremely well presented dishes, while from 9 am to 9 pm it is still possible to



SPRING



FIORI COMESTIBILI

buy flowers. Even in other cities we can find this new concept, for example in London, that is full of restaurants like the Clos Maggiore conservatory in Covent Garden: a typical place to dine surrounded by trees and, in spring, by a cascade of cherry blossoms. The structure in fact is characterized by a glass cover for the colder months, that can be removed for the summer season, and that draws inspiration from the cozy country inns of Italy and France. Plants also cover the walls of the Spring restaurant's private dining room, in the Somerset House: the production designer Jinny Blom created the interiors of this enchanted place, conveying the atmosphere of a ruined castle. Here palm trees and potted trees dot the space, bringing the atmosphere of an outdoor garden into this hidden atrium.

As previously mentioned, another way in which the garden can be included in the catering sector is strictly linked to culinary recipes. In fact, many flowers can not only be smelled and admired, but they can be also delicate ingredients that can be used in the kitchen: with different shapes and colors, edible flowers offer a visual pleasure to the eyes and the palate. Their use dates back to thousands of years ago, from Chinese civilization to Roman and Greek, but even today many cultures use these wonders of nature in their traditional recipes: think of the flowers of pumpkin used in Italian dishes or rose petals in Indian preparations. On the contrary, the tendency to enrich the dishes with flowers is much more recent, making the dishes refined and meticulous compositions of colors and perfumes, just like those found in gardens. The edible flowers can be found in different ways: in some nurseries, by requesting them in a specific way or online, even if some like the Calendula grow spontaneously close to the rivers and meadows. Once bought, the flower can be consumed immediately (fresh) or it can be dried and then stored in a glass or tin container, keeping it very long. Edible flowers are not only a beautiful decoration, they are also healthy, rich of vitamins and minerals such as potassium or iron and even calcium, and for this reason they are often used in many recipes as an integral part of flavor and consistency. An easy way to use the edible flowers is to place them in rich mixed salads, along with dried fruit or cheeses. ■



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A GREENER FUTURE

words *Niccolò Turinetti*



IMAGE COURTESY OF PIAGGIO

As the years go by, the concept of movement is becoming more and more “Green”: just think of the car companies that place more and more electric cars on the market or the fact that there are also championships with only electric cars. All of this suggests that the problem of pollution is an important issue, which must be solved in order to be able to live in a reality that does not damage us. In this context, one of the newest innovations in that of Piaggio. The Piaggio Group embraced this idea and gave birth to a new generation of scooter. The Vespa Elettrica is a contemporary icon of Italian technology in the world, a synonym for advanced connectivity and silence, personalisation and accessibility, respect for the environment and style. These values have always characterised the Vespa and are fully implemented again today in the Vespa Elettrica, confirming Vespa as a pioneering brand on its market. With a power unit delivering top power of 4 kW, the Vespa

Elettrica, assisted by the dynamic performance typical of electric engines, outshines a traditional 50cc scooter, particularly as regards acceleration and hill starts. It guarantees easy, agile and enjoyable riding on city roads, even at the very low speeds of congested urban traffic, with the added benefits of absolute silence and absence of vibrations, helping to make cities less chaotic and more livable by avoiding both air and acoustic pollution. The Vespa Elettrica has a maximum range of 100 km, a value that changes little between urban and extra-urban environments thanks to the scooter’s modern lithium ion battery and efficient kinetic energy recovery system, which recharges the battery during deceleration. To recharge the battery the rider simply plugs the cable located in the compartment below the saddle into a normal electric wall socket or into one of the recharging points that are becoming a common sight in today’s cities. A complete recharge normally takes 4 hours. ■

LOVE FLOWER IS LOVE LIFE

A flower journey across three countries

words *Elisa Ponti*

Marcus Tullius Cicero in the 1st century BC said:

“Si hortum in bibliotheca habes, deerit nihil”

(If you have a garden next to a library, you have everything you need).

If this is true, we all could consider culture and nature with her blessings as essential for our life and happiness. Sometimes flowers can change your entire life, sometimes they become your life: three evidences are described below, three women who decided to leave a gentle mark in this world with a flower petal.

So let's start our flower journey between Milan, London and Singapore, and be ready to explore how flowers are spreading so much love all around the globe.

Milan. The journey starts from Italy, and Italy obviously means food, so let me introduce to you a super cool and sparkling place, POTAFIORI. In the first instance, POTAFIORI is a flower shop. So here you can get your personalised flower bouquet, but considering that the time required to prepare a bunch of flowers can be boring, the founder and owner of POTAFIORI, Rosalba Piccini, decided to create a new place, where everyone could spend some time together in a different way. POTAFIORI can be considered as a “flower bistro”: it's a daily open flower shop, equipped with a kitchen, where flowers and food are the core of the diner. The scene is governed by Rosalba, who added to her restaurant another precious character: jazz music. To her, flowers and music are linked in a special and romantic way: you can call her a “singer florist”. So let the voice of Rosalba delights your dinner with an unexpected serenade at your table. Flowers are the soul of POTAFIORI, from the most precious to the most common, which



POTAFIORI MILANO | CREDITS @ POTAFIORI INSTAGRAM PAGE



POTAFIORI MILANO | CREDITS @ ULTAF KTAIFAN INSTAGRAM PAGE



A BABY SHOWER BOUQUET BY PAULA | CREDITS @ PAULA PRYKE INSTAGRAM PAGE

have become the link between food and music, between clients and the bistro. This reflected also the interior design of the flower restaurant. The earthy wood floor, restored and painted an oatmeal colour, contrasts with the mud grey walls, and everything is balanced by the presence of flowers: cutoff flowers, ornamental plants, branches, roots and bulbs act as a background at POTAFIORI. In addition, also the mise en place is done so as to enhance the power of flowers, transforming every dish into a special visual experience.

London. From Italy to Great Britain, where the weather is the best friend of gardens and of course flowers. And because of it, so many British are obsessed by them (and who's to blame them?).

A love at 360 degrees: this is the way Paula Pryke loves flowers and the way she spreads her passion.

Paula is a renowned florist, a “Florist to the stars” according to Good Housekeeping →

magazine, she's a writer, a teacher, a journalist, a designer, a consultant, a beauty seeker and a pink lover. Every shade of her soul is linked to flowers, and her purpose is to share all of her love. Paula has been based in London for many years: there she completely changed the face of British floristry and became one of London's top florist. This achievement was due to her powerful passion, her contemporary and original approach, her special and dramatic use of colours, her ability to understand and interpret the dreams and desires of her clients, her need to share her love of flowers to a wider audience. Paula's flowers creations are now sought-after by a multitude of companies including architects, interior designers, media and advertising companies. Paula's growing success brought

her to manage a flower school: Paula teaches her innovative ideas, skills and techniques, with step-by-step instructions for stunning projects. Unfortunately in 2014 Paula had to re-locate and so she chose to offer flower classes online, with a two-months course.

In addition, now Paula's website has also a catalogue dedicated to luxury flowers: elegant, sophisticated, pure and colourful flowers bouquets. All of the compositions can be online purchased with special extras: a bottle of Veuve Cliquot champagne, or a bottle of Italian Fili Prosecco, and one of Paula's book.

Singapore. From Europe to Orient, where everybody has a very precious source of inspiration: nature. In particular, flowers



▼ FLOWERS | CREDITS @ PAULA_PIRYKE INSTAGRAM PAGE



▼ FLOWERS | CREDITS @ PAULA_PIRYKE INSTAGRAM PAGE

are such a tactile source of inspiration, and Grace Ciao knows it very well. Grace, a young girl from Singapore, in love with fashion and arts, uses a super original way to draw her fashion illustrations: instead of standard media such as ink, watercolours, pencils or fabrics, she uses real flowers petals. The result is a fashion illustration with a tender beauty: the softness of the flowers petals, their delicacy and pureness add a flowing form to the hand-drawn dresses, mimicking the texture of a delicate fabric. Also their velvety elegance allow to image how the dress would feel when it's worn. This technique made Grace an artist globally recognised: her sophisticated drawings have been sought after by the leading fashion and lifestyle brands. Grace combines her creative mind with her business studies to help fashion marketing teams bring their visions to life and to connect luxury brands to their audience. This process transformed Grace into a desired fashion artist. Now she is well-regarded in the social media community, thanks to her long list of esteemed clients, including Chanel, Dior, Louboutin, Fendi, Omega, Pomellato, Tod's, Elie Saab, and many more. Grace also worked in license with world's leading groups, for example L'Oreal and Estee Lauder, customising their packaging and products, helping them to promote the essence of the company. She also offers creative contents for companies' social media pages: just drawings or animation, interactive videos and gifs to bring illustrations to life. Grace also organises press previews or prestigious brand functions to provide live art demonstrations using flowers and paint. In addition, she creates customised portraits and creative press gift for numerous fashion brands.

All things considered, Grace has smartly exploited her passion and her skills, from simple fashion drawings she now works globally with leading brands in fashion. Everything has been possible thanks to flowers. ■



▼ CREDITS @ [GRACE CIAO](#)
INSTAGRAM PAGE



▲ CREDITS
@ [GRACE CIAO](#) INSTAGRAM PAGE

TRAVELLING WITH FASHION



words
Michael Trefor



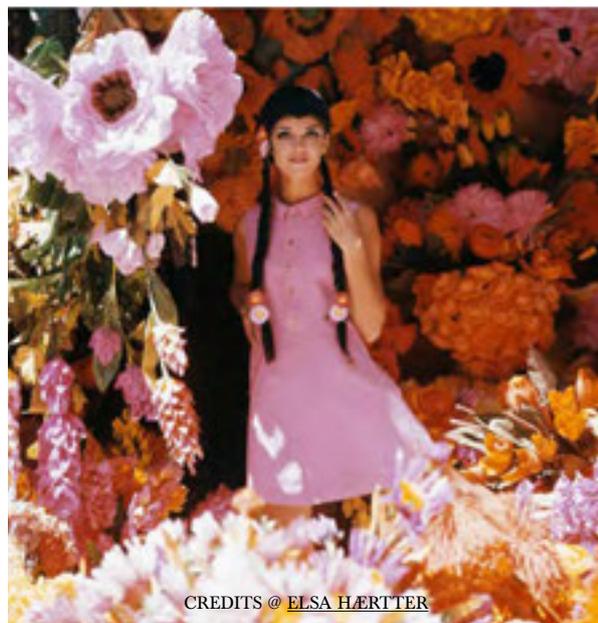
CREDITS @ ELSA HÆRTTER

The innate value of Elsa Hærtter's photographs, lies in all those activities where "all things" acquire value not only for their correct presentation, but also for their meaning and the access they provide to experiences using new keys of interpretation. Indeed, creating originality means inventing an interpretative model based on a continual exchange of knowledge and creativity. Indeed, Elsa's work shows a strong tendency to continually reevaluate personal experiences, and consider memory not only as an archive of recollections but also as a terrain for rediscovering and drawing inspiration, new stimulus and continually developing creativity. The attention to the form and landscapes of the chosen locations are the basis for the "tactile" quality of the materials in the points of.



▼ CREDITS @ ELSA HERTTER

contact, as well as their “visual” impact through its transparency, opacity, surface finishes and colour. An element that increases the value of the shot, a value that is not so merely because it is in line with the swings in tastes and the trends and designs of the moment, but more precisely because it inserts itself into the panorama of experience as a new presence, which is capable of stimulating the reader’s curiosity and reaching that harmony of intents implied by coordinated project for a fashion photographic shoot. Therefore, traveling with fashion becomes synonymous with perfect blend of information and communication, but also with art and elegance. A continual search for balance between the desire and the necessity to express different identities transforms the photograph into a symbol. ■



CREDITS @ ELSA HERTTER

MILAN IS STILL GROWING

new project Giardini d'Inverno

words Federica Buratti

It is not the first time that the gardens in Milan develop vertically: Giardini d'Inverno is a suggestive project not only for its name, but also for its vegetal mantle that surrounds one hundred new Milanese apartments in the Garibaldi district, close to the Bosco Verticale, was become famous all over the world.

It is a new 15-storey building born from the talks, in the 2015, between the entrepreneur and former regional councilor Maurizio Del Tenno and Chinese investors who are part of the Zhu Group. From those talks about the future of Milan the China Investment company was born, which started the construction site to build this futuristic energy-saving building in just under two years. An energy-saving building with zero noise impact in Via Pirelli 33, with views of three other streets: Via Adda, Via Cornalia and Via Bordon. In total 13 thousand commercial square meters, 127 apartments with large terraces and greenhouses. It is no coincidence that the new skyscraper is called Giardini d'Inverno (Winter gardens).

In the Giardini d'Inverno project, signed by the Italian architect Paolo Caputo, there are 110 greenhouses at high altitude, vertical gardens with shrubs, creepers, fruit trees. Even the roofed terraces host hanging gardens, thus becoming true high-altitude gardens. Although you are in town, in the Giardini d'Inverno you can dream of being immersed in a green oasis, enveloping and all to be experienced.

In the attic of the building 200 square meters of solar panels and photovoltaics will be installed. On the fifth floor there will be a wellness area with gym and spa, as well as a panoramic swimming pool, while the ground floor is intended for commercial establishments.

The systems will have centralized control, a 24-hour video surveillance system and the ability to manage the house thanks to home automation, reducing consumption and the impact on the ecosystem, and increasing people's comfort. ■



ART CHIT TEC TURE 2019

28/06 | ST.MORITZ
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MASTERS

GARDENING AS THE NEW HYPE SPORT

words *Clementine Le Goic*

The Sports have everything to do in our imagery with competition and sweating activities, but we often tend to forget that the first definition of sport - expression that come from “desport” in french (old word for “leisure”) - in English was “anything that humans find amusing or entertaining”. In this older definition, sport is including many more hobbies and relaxing activities in its wide range of meanings. If really sport includes all kind of physical exercise, even done just for fun, then gardening is nothing else than sportive!

For sure, gardening is involving lots of physical activity, which a research of Iowa State University classified as burning around 170

calories in 30 minutes of digging, 200 while moving the lawn; the caloris burnt while planting, trimming and pruning for half an hour are 150, and weeding the flower beds and vegetable garden willll make you spend

another 140 calories. Gardening, even for just 30 minutes a day, ould

increase flexibility, strenghten joints, help decrease blood pressure and cholesterol levels, while also slowing the advance of osteoporosis. In a contemporary lifestyle that includes a larger number of activities and hobbies in each person’s life, gardening could also be thought of as a medidtative practice, one that try to reconnect with the ground, the earth, the silence, and a growing sustainability trend, together with a lost manuality.

But gardening is even more sportive than what one could think: isn’s that true that most of the time, we play sports in a field, on the grass,

GARDENS BY THE BAY, SINGAPORE | CREDITS @ MIGUEL SOUSA ON UNSPASH



CREDITS @ MARKUS SPISKE ON UNSPLASH

in nature at the park? Doing sports is often, for urban people, the rare and only occasion during the week to meet nature between two work meetings. And also, lots of projects for new spaces dedicated to exercise are including activities like gardening or taking care of a small common garden.

More and more roof top and bridges are dedicated to both sport and gardening: in Toronto, thanks to a 2010 bylaw mandating that new commercial and residential buildings reserve at least 20 percent of their roof space for vegetation, the city was recently recognized for having installed the most green-roof area in North America, with up to about 500 living roofs. Improving air quality and reducing storm water run-off, and with plenty of studies showing how feeling connected to nature boosts your mood and improves overall mental health, these roofs are more than just a pretty place to sit or a quiet place to enjoy the view.

The Bridgepoint Active Health Care, for example, winner of the Green Roofs for Healthy Cities Award in 2016, is a rehab hospital's tenth-floor garden, where patients and staff can garden and meditate. The Central Toronto YMCA's green roof is a multi-use garden: there you can find a raised platform for exercise classes (mostly yoga), a running track, benches for lounging and

picnic areas, and, last but not least, one can apply for volunteering in gardening the space. In a world where the fashion designer Dries van Noten has decided from a reasonable amount of seasons to step back from the fashion system, putting as much dedication in his garden as he does in his creative work, gardening has become the new recreational luxury. If it's true that in the UK 27 million people of the total 64 million living there are gardening, then the trend is much more consistent than what we could think. If we tend to think that it is an activity connected to senior age and retirement, we should immediately update our thinking: according to Statista, more than 10 percent of the persons that stated they gardened in the last 12 months in USA are aged between 18 and 29. The 20 percent of them is between 30 and 49, and the 29 percent between 50 and 64. ■



ADIDAS | Y3 YOSHI FLORAL

BLOOMING PARIS

*Hundred shades of flowers
at Paris Haute Couture season*

words *Elisa Ponti*



CREDITS @ CHANEL

During Paris SS 2019 fashion shows, so many shapes of flowers have appeared, becoming special starring of the scene. Karl Lagerfeld enhanced the beauty of nature and flowers thanks to the know-how of Chanel's ateliers: the amazing skills of the French couture suppliers were necessary to evoke flowers in feathers, handpainted sequins and ceramic: an explosion of pure elegance and femininity.

From pureness to extravagance: at Maison Valentino fashion show, stylised flowers became the stars of colourful and voluminous dress prints: an eccentric, gaudy and romantic way to express the female beauty. Details are fabulous: hand beaded stockings, feather lashes and floral face paint. From excess to simplicity: on the Givenchy catwalk, flowers were present as small and delicate details. Silk, lace and diamond flowers refined the looks, creating a dynamic contrast and giving to the dresses a sophisticated flair.

And what else? Well, Iris van Herpen fashion show was unreal: elements lost their natural shapes, becoming something different, lines and volumes were free, without edges, outlines or limits, defining a fantasy world. So the fashion creations could be identified as decomposed flowers: 3-D cut drawings bonded to layers of silk panels created the effect of a flower of the future. So cheers to the next warm season, full of fresh flowers in every shape possible. ■



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Quando l'arte del profumo e la natura si incontrano

CHRISTIAN DIOR

*Gardens as an inspiration
for fashion greatness*

words *Elisa Ponti*

*"I drew women-flowers, soft shoulders,
fine waists like liana and wide skirts like corolla"*



▲ CREDITS CHRISTIAN DIOR



CREDITS @ CHRISTIAN DIOR

“I drew women-flowers, soft shoulders, fine waists like liana and wide skirts like corolla” said Christian Dior about the dress that now we know as the “New Look”. The design of this shape was influenced not just by an accentuated female form, but also by botanical anatomy and whole flowers, such as the tulip. This for Dior was a natural evolution from his other great passion: gardens.

Christian Dior spent most of his childhood in Villa Les Rhumbs, a seaside house near Granville, in Normandy: here Christian’s mother, Madeleine, transformed the villa garden into



▲ CREDITS @ CHRISTIAN DIOR

the most flourishing of Edens Her rose garden, planted with more than 20 different species, became a source of great inspiration and sensitivity for the scents and designs that Dior would go on to create, as did the scrambling jasmine, honeysuckle and passionflower which adorned the garden walls The rose became the symbol of Granville, and more than many other, the rose remained Dior’s favourite flower.

After his haute couture dresses made him a famous designer in Paris, he searched for a country residence where he could escape from Parisian effervescence. Eventually he found Le Moulin du Coudret, just an hour outside Paris, where Dior created his first simple garden.

But it was in Montauroux, some kilometres from Cannes, where Dior really found his true home: Château de La Colle Noire, where he placed his inspirational gardens. As his status grew, he was more and more drawn into nature.

These three gardens offered something special and unique to the designer’s creative mind Indeed flowers are everpresent in Dior’s life and art. He used to sketch more in his garden than in his studio.

Dior created garden print fabrics, floral swags in his 1955 collection, flowing romance in his early work echoing the delicate silkiness of rose petals. Many of these pieces are on show at the spectacular new Dior retrospective at London’s V&A Museum. ■

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FROM FLOWERS TO... LIBERTY LONDON

words *Patrizia Beltrami*

Natural forms and structures, particularly the curved lines of plants and flowers inspired Art Nouveau, the international style of art, that was most popular between 1890 and 1910. A reaction to the academic art of the 19th century English uses the French name Art Nouveau (new art).

Art Nouveau is a total art style: It embraces a wide range of fine and decorative arts, including architecture, painting, graphic art, interior design, jewelry, furniture, textiles, ceramics, glass art, and metal work.

The style is related to, but not identical to styles that emerged in many countries in Europe at about the same time, in Italy for example was named Style Liberty or Stile floreale.

It seems strange the use of Liberty, but this choice was due to strong relationships that Liberty London built with many English designers. Many of these designers, including Archibald Knox, practised the artistic styles known as Arts and Crafts and Art Nouveau, and Liberty helped develop Art Nouveau through his encouragement of such designers. The company became associated with this new style, to the extent that in Italy, Art Nouveau became known as the Stile Liberty, after the London shop.

The famous destination shop was opened in 1875 from Arthur Lasenby Liberty. The shop opened selling ornaments, fabric and objets d'art from Japan and the East. In few years the store became the most fashionable place to shop in London, and Liberty fabrics were used for both clothing and furnishings.

Arthur Lasenby Liberty opened the store with

three staff members, with a £2,000 loan from his future father-in-law.

In 2010, Liberty was taken over by private equity firm BlueGem Capital in a deal worth £32 million.

Liberty has a history of collaborative projects – from William Morris and Dante Gabriel Rossetti in the nineteenth century to Yves Saint Laurent and Dame Vivienne Westwood in the twentieth. Recent collaborations include brands such as Scott Henshall, Nike, Dr. Martens, Hello Kitty, Barbour, House of Hackney, Vans, Onia, Manolo Blahnik, Uniqlo, Superga and Drew Pritchard of Salvage Hunters. ■



THE “LABIRINTO DELLA MASONE”

a unique place

words *Gaia Dolcini*

In an interview Franco Maria Ricci, one of the finest and most cultured publishers and designers worldwide, has declared that the project he would like to realize is a labyrinth. His “Labirinto della Masone”, located near Parma, is the largest labyrinth in the world, it is entirely made of bamboo plants (around 200 thousand in total) between 30 centimetres and 15 metres in height, and of many species. Franco Maria Ricci chose bamboo as raw material, because it is a very elegant plant, so less used in the West and specially in Italy.

Why a labyrinth? Because it is a maze for losing oneself in, for fantasising and reflecting.

A labyrinth is a non-denominational spiritual tool used for meditation, inspiration, and self-discovery. Over the past several decades, there has been a revival of this ancient practice of walking to its centre and back out.

For some, the labyrinth is a metaphor for life’s journey. For others, it symbolizes the layers of the self. Some believe it is a path



to the Divine. Others see it simply as a peaceful walk. Whatever significance it holds for the walker is appropriate.

The first time that Franco Maria Ricci dreamt of building a labyrinth was twenty years ago. In that period he housed the Argentinian writer Jorge Luis Borges. It is known that the labyrinth was one of his favourite issues. The paths of blind steps he drew around him suggested the hesitation of someone who have to deal with enigmas and bifurcations. Located in the heart of the Labirinto are two Suites, finished with decorations, artworks, and refined décor.

This place is one-of-a-kind in the world, to anyone wishing to spend time in a very unique place. ■

GREEN THERAPY

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The park was inaugurated in late October 2018 and lies at the foot of the Unicredit tower, the tallest in Italy, encircled by the Bosco Verticale: “a home for both men and trees.”

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Seeing is believing. ■

“
*A home for both
men and trees.*
”

words Anna Fabbrini

BOSCO VERTICALE | MILANO



Three questions to... **BEPPE MODENESE**

words Cecilia Gandini

Beppe Modenese, has made a career out of making Milan Italy's fashion capital and making sure the rest of the world knows it. His professional clout convinced Italian and international fashion designers to show their men's and women's lines in Milan, making it an important symbol of local economy. The result: four times a year, the most important international buyers and press gather in Milan to see the collections.

He has also worked with leading fashion designers in Milan manufacturers to bolster the city's image by organizing events in historic locales (Castello Sforzesco, Triennale di Milano, Teatro alla Scala, Museo Poldi Pozzoli, etc.) that brought together culture, the community and business in contact with the international world of fashion.



▲ CREDITS @ ELSA HÆRTER



CREDITS @ ELSA HÆRTTER



CREDITS @ ELSA HÆRTTER

1 | Fashion week founder Beppe Modenese is credited with making Milan Italy's clothing capital in 1970. How would you describe that period?

I'd rather say that fashion got started in Milan in 1960, because models launched at the Florence fashion shows were being reproduced here then. Even though the '70s are at the heart of the development of the fashion, the '60s were an important bridge between Florence and Milan.

2 | Those were the years when the first Associations, trade shows and the Camera Nazionale della Moda Italiana reshaped the fashion business. How do you remember that time?

The fairs come to Milan coinciding with the official arrival of fashion. Indeed, in the '70s gathered and brought the biggest names from Florence to our prêt à porter Milan Fair, and its success was a lucky fluke. The General Director of Fair, then, Commendatore Gori had full confidence in us and provided an empire: he believed in our project. Basically I started the fairs penniless but with the backing of the managers. The first fairs had a strictly commercial format and showed less important names which only a small nod to the fashion industry in the sense of the term today. Gradually the fair developed into a major event it is today and from those first 11 names, some already famous, it became the most important in the industry.

3 | The design world appears to be increasingly linking its fortunes to fashion, with show rooms being used during Milan's furniture fair. The furniture fair is useful to for the fashion world to reach people and for both sectors to get publicity. What do you think of this relationship? Perhaps fashion week is not enough anymore?

I'm not a big fan of people who claim can do everything. Designing furniture is not the same thing as designing clothes. I don't give these strange bedfellows very long. Fashion provides a unique and highly effective way to communicate, adding it to other sectors will always yield very positive results. Fashion communication is more immediate and more exciting so design is wise to try to capitalize on that. Milan's furniture fair is opened to everybody not only to professionals and that's something useful to the fashion too. On the other side fashion's advantage has to do with the beautiful men and women who show off the skills of designers. Giorgio Armani's clothes show his history and greatness, they immediately tell the story of Italy's greatest designer. I think that's why other sectors like to pair themselves with fashion. ■

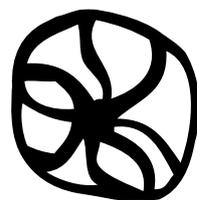


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CONTAMINATIONS

Between fashion and nature

words Grecja De Stefani

Nature has always been the inspiring muse of all forms of art, from painting to music, architecture and fashion. The last one is particularly influenced by a deeply rooted natural aesthetics scenario, which is reflected in every creative process, starting from the choice of fabrics up to the formal and chromatic definition of dress or accessory.

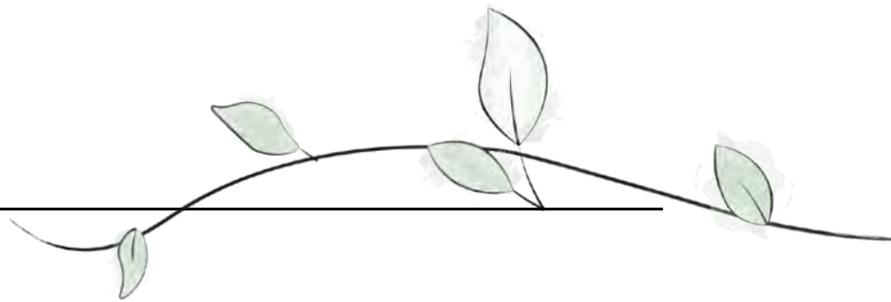
What is important to emphasize about the parallel evolution of these two worlds is the fact that in the past fashion looked at nature as an inexhaustible source of inspiration, but today the situation has changed! This link has become bidirectional and reciprocal, and now it is no longer just about aesthetic field.

All the materials necessary to create a dress come to life from nature, not only the yarns, but also all that is needed for the production of a finished garment (sewing and embroidery threads, buttons, feathers, leathers, etc.) and that is why there are more and more debates that deal with possible solutions to reduce the impact that the fashion industry can have on the environment.

The exhibition “Fashioned from Nature” that has just ended at the V&A Museum in London, is a clear invitation to reflect on the issues that surround the symbiotic relationship between fashion and nature. The exhibition traces the growth of the link from the seventeenth century to the present day. What is interesting is how the performance does not focus so much on the person who wore clothes or in which occasion the dress was worn, but on the creative process and on the people that participated.

Another initiative that highlights the symbiosis of this article is the “Fashion & Nature”





photographic collection created by the twenty-year-old Russian artist Liliya Hudyakova, who decided to merge her great passion for photography with the one for fashion, giving birth to a project that consists in the combination of natural-themed photographs matched impeccably with “stolen” clothes from the big names in fashion. The artist is very active especially on social networks where she became known by numerous followers all over the world thanks to her blog “Photo & L’ART”, where you can admire her works. But, if artists and museums are not enough to highlight the influence that nature has on fashion, just look at the creations that appeared on the catwalk during the Milan fashion week SS 19 to get a contemporary view on the matter. The natural contamination in the collection presented by Etro is immediately evident: it flies over the concept of fashion to focus on the social theme of ecology. Nature is the unique protagonist, not only in outfits, but also in the chosen setting a tropical labyrinth that invites us to reflect on respect for the environment.

Moreover, another winning example, the absolute protagonist of the current scenario, comes from the Paris fashion week, where Pierpaolo Piccioli presented his romantic collection for Valentino, where the dresses appeared following a common thread represented by flowers, which is re-proposed in the form of prints, shapes, colors, etc. Two usle to makeup. Indeed, the models paraded wearing an eccentric make-up that provided for the application of colored feathers on the eye contour, an image that wants to be a synaesthetic call to the petals of the flowers. ■

PLANTS FRIENDS

A good botanical association

words Kate Woolton



▲ GIANLUCA BRIVIO SFORZA

In these days we met Gianluca Brivio Sforza, President of Orticola di Lombardia, a non-profit association, and we asked him a couple of questions about the history of his association and what exactly it does.

- *What is it Orticola di Lombardia?*

Orticola is an historic association with birth on 1854.

On December 16th 1865, the act for the foundation of the “Società Orticola di Lombardia”, modelled on the “Société d’Horticulture de France”, was signed in Milan. The intention was to pursue the culture of the beautiful and the protection of the natural territory.

Since 1996 the Lombard Horticultural Society has been devolving profits from the flower show to green areas in the city. These initiatives are united under Green interventions for the city, regulated by the convention stipulated in 2014 with Milan Municipality.

- *What are the most recent green interventions for Milan?*

In the last few years Orticola of Lombardia is involved in the improvement and maintenance of the Perego Garden, the Royal Palace Garden, the Palazzo della Triennale Garden and the extension of Flowering Allotments at Citylife, and continues with the new four-year cycle of “study days” started in 2017.

In details:

From 2016 until 2020 Orticola di Lombardia will take care of the Perego Garden, the smallest and most central romantic garden in Milan. It is a true oasis of tranquillity and coolness, particularly on hot summer days.

The Lombard Horticultural Society has once again taken on this beautiful park in Via dei Giardini, designed at the close of the eighteenth century for the Perego family from Cremnago, and will be responsible for the care and maintenance of the Perego Gardens for the next few years which were reorganised in the past by planting acidophilous species and providing irrigation. Besides the normal maintenance of mowing, leaf raking, irrigation and intervention after vandalism, unfortunately quite frequent, the practice of ordinary care continues, also involving new planting of tulips, scillas and crocus. A shade border has been designed under the beech trees, alongside the moss garden planted in one of the Perego beds, in an attempt to follow what nature suggests. Almost all the previous plants were lost, due to poor luminosity; different species of flora have been chosen from Italy and abroad, all already in cultivation when the garden came into being and able to survive in dry shade conditions, typical of many of the city’s gardens



▼ ORTICOLA 2018 | CREDITS @ MAURIZIO TOSTO

In 2017 Orticola created the Royal Palace Garden, a pleasant pause in the heart of the city and will take care of its maintenance until 2020. The Royal Palace Garden was created by the Lombard Horticultural Society and inaugurated in 2017 as a gift to the population, a green space opening onto via Pecorari and furnished with benches, with scenic lighting in the evenings.

It is now sought out by citizens and tourists looking for a congenial place to rest in the city centre. The project is by the landscape architect Marco Bay, inspired by the symmetric garden which once occupied the main courtyard, creating different environments. The main tree planting consists of *Platanus orientalis* pruned into “umbrellas”, forming a pergola. The skilfully mixed “undergrowth”, already experimented in Milanese gardens, guarantees year-round flowering: *Myrtus communis* ‘Tarentina’, *Rosa x odorata mutabilis*, *Anemone japonica*, *Helleborus hybridus* ‘Black night’, *Begonia grandis* var. *evansiana*.

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luminosity; different species of flora have been chosen from Italy and abroad, all already in cultivation when the garden came into being and able to survive in dry shade conditions, typical of many of the city's gardens

In 2017 Orticola created the Royal Palace Garden, a pleasant pause in the heart of the city and will take care of its maintenance until 2020. The Royal Palace Garden was created by the Lombard Horticultural Society and inaugurated in 2017 as a gift to the population, a green space opening onto via Pecorari and furnished with benches, with scenic lighting in the evenings.

It is now sought out by citizens and tourists looking for a congenial place to rest in the city centre. The project is by the landscape architect Marco Bay, inspired by the symmetric garden which once occupied the main courtyard, creating different environments. The main tree planting consists of *Platanus orientalis* pruned into "umbrellas", forming a pergola. The skilfully mixed "undergrowth", already experimented in Milanese gardens, guarantees year-round flowering: *Myrtus communis* 'Tarentina', *Rosa x odorata mutabilis*, *Anemone japonica*, *Helleborus hybridus* 'Black night', *Begonia grandis* var. *evansiana*.

In 2018 Orticola is also responsible for embellishing the entrance courtyard to Milan's Modern Art Gallery in via Palestro, supplying and maintaining the plants and pots, chosen to suit the architecture of the Royal Palace, the patterns in the cobble paving and the façades. The containers, made to measure, are reminiscent of the "Caisses de Versailles" and contain topiary yew pyramids alongside benches in early nineteenth century style, so that furnishings and topiary harmonise with the elegant neoclassical style of Villa Belgiojoso Bonaparte.

In the same year the Milan Triennale has launched an improvement project for its garden which is not only a pleasant open space belonging to the Palazzo dell'Arte, but also home to works of great value such as the *Bagni misteriosi* by Giorgio de Chirico, amongst others. This gave rise to the idea of entrusting the Lombard Horticultural Society (Orticola) with an exploratory project of fresh planting by the landscape architect Filippo Pizzoni, also the vice president of the association.

The described interventions could not have been carried out without the proceeds donated to the City of Milan for the city green and deriving from Orticola, the great exhibition-market that the association organizes from 1996 to May at the Indro Montanelli Public Gardens of Milan and every year tackles a different botanical theme.

▲ PROGETTO
PERGOLA DEI GELSI



Francesca Marzotto Caotorta, Vice-President of the association and creator of the exhibition-market, has been joined by architect Filippo Pizzoni, Vice President of the association, for some years, which unveils the theme of the 2019 edition.



▼ FILIPPO PIZZONI

What are the features of the next Milan Flower Show

Ever since it began, Orticola has continued to be the most important Italian show for national and international specialised nurseries.

This year it will on 17, 18, 19 May.

The theme of this year is **PLANTS FRIENDS. A GOOD BOTANICAL ASSOCIATION** that emphasizes a decisive aspect in the care of the gardens.

Our territory, thanks to its hydrogeological conformation and position, offers a multiplicity of climates, environments and flora and the plants grow together, combining each other according to their needs and behavior. These characteristics should also be respected in gardening, favoring combinations not in shape, color and flowering. but according to the needs of the plants and the place where they must be planted.

Therefore, to each place, its plant that, by promoting eco-sustainability, will give rise to more self-sufficient compositions, with reduced competitiveness, promoting biologically and aesthetically correct results.

The most recent studies are proposing planting schemes in which, as in a matrix, the different species are combined in a composition often self-sufficient, with reduced competitiveness and biologically and aesthetically correct results, all

in favor of eco-sustainability. At each place his plants, combined together according to good associations; it is useless, or in any case not very productive, to use combinations and associations suitable for other climates in our regions.

For decades Italians have struggled in trying to grow the British mixed and herbaceous borders in the Po Valley, very hot in August, or on our coasts where the average annual rainfall does not allow us to achieve the same results: our summer heat sends vegetative rest the plants, where in central and northern Europe, the much shorter summer is the moment of maximum flowering. The extremes of temperature and insolation of our country, added to a very long vegetative season, and a summer when everything stops, do not allow us to cultivate what is grown in Baden-Württemberg, in Friesland or in Oxfordshire, where the climate is continental and not Mediterranean.

So we talk about good associations, in which the different species grow together in the best way, sharing the space together with the same water needs, temperature, air ... choosing them so as to obtain the best aesthetic combination.

Our nurserymen will be invited to propose for the 2019 edition of Orticola the best associations for the different climates of our country, from the coasts to the hills, from the plains to the mountains, from the pre-alpine lakes, to the Lazio ones.

The idea is to recreate the three areas of the Italian territory (north, center and south) asking some nurserymen to collaborate with landscape architects to set up real gardens with suitable plants.

Other news for 2019 dedicated to the city of Milan?

On the occasion of the 500th anniversary of the death of Leonardo, the Municipality of Milan has decided to create outside, in Piazza delle armi at the Castello Sforzesco, in collaboration with Orticola di Lombardia, on my project, a natural outdoor architectural structure, a vegetable gazebo composed of sixteen trees that will grow with a weaving portamento imposed on plants to imitate the motif of the great trompe l'œil painted inside the Sala delle Asse present in Sforzesco Castle. The works began today and will end at the beginning of May. ■

Health & Beauty

NEW GENERATION



PARTNER



WHATEVER THE WEATHER



EXPERIENCE *lab*



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Yue Li, China - Roman Maranov, Russia
Fabiola Papini, Italy - Eleonora Sandre, Italy
Elena Sangiorgi, Italy - Mia Zeidan, Lebanon - Lucia Zucca, Italy

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9 students from different Countries and Degree courses will study and plan how to start a business project.

SIMPLY GARDENING PROJECT

The covered themes are addressed in a synergic way and linked by means of a "direction" that allows the participant to put into practice the different areas of creativity, going through a concrete project in a multidisciplinary way and in direct collaboration with the partner companies.

Simply Gardening will be the theme of this first edition of the Health & Beauty New Generation class.



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THE “GARDEN OF ART & FRAGRANCES”

words Grazia Zuccarini

Gardening in the City of Angels has always been a real form of art, part of the everyday life for all social classes. Creating a garden as a unique “masterpiece” is an art form from the smallest houses in the Valley down to the marvelous stars’ villas in Hollywood and Bel Air. But above all, there is a magical place on a hill overseeing Los Angeles from a bird’s eye point of view: the Getty Center. While, the center is famous for its Art, architecture, and incredible views of Los Angeles the enormous white building is known also for it’s garden: The Getty Center Central Garden.

THE SENSUALITY OF GETTY CENTER

Richard Meier was the American architect who in 1984 created the Getty Center building, Meier was obsessed with order, structure, geometrical form, perfection, and linearity. Meier’s completion of the Getty Center catapulted his popularity into the mainstream. He wanted his masterpiece to be a harmonious, elegant and most of all sensual opera. Completely white, made with travertine marble from Tivoli, the same marble used for the Colosseum and Fontana di Trevi in Rome, the Getty is a stunning building surrounded by a beautiful panorama.



CREDITS @ KATIE MANNING ON UNSPLASH

AN ARTIST TO CREATE A “SENSUAL GARDEN”

In 1992 the Getty Foundation decided to complete the Center with a “different,” unique garden that was opened to the public 5 years later in 1997. The foundation did not go the conventional route to commission the work to a landscape architect or to a famous gardener, but to artist Robert Irwin. The Californian artist had no knowledge at all about gardening, plants, and flowers, and at that time he was working on large outdoor sculptures.

Irwin creation features several gardens, including the Central Garden-an evolving work of art, a cactus garden that overlooks Los Angeles, and two sculpture gardens. The Central Garden at the Getty Center is an evolving work of art, designed to change with the seasons with inspiration from sculptures in a form of a garden pretending them to be art. Using art as an inspiration, Irwin wanted to create a series of



CREDITS @ BADDY QB ON UNSPLASH

“outdoors experiences” that engage and absorb visitors. The artists’ vision is for the visitor to be free to interpretate his art with senses, not with the brain.

Can you find a parallelism with what fragrance noses pretend to do when they create their fragrances?

GARDENING AND FRAGRANCES

In the middle of the floral part, Irving put very high trees with the precise intent of cutting the light in every moment of the day to give the garden a different, evolving aspect every hour, every single season.

The Getty’s garden in the artist mind pretends to be an evolving sensory experiences, the same as the fragrance creator want when their create their parfums.

As the high three in the garden give an evolving image of the same place, the way nose perfumers mix the main olfactive notes with other components create a parfume that evolve its olfactive structure during the day. Every fragrance has his own dynamic evolution, the mix of the bouquet in the fragrance and its pyramidal structure mixed with the ph of every skin make every parfume an evolving experience able to evoke different sensation and memories free to be interpreted as is the Getty’s “art Garden.” →

THE FLORAL FRAGRANCES

The Garden of exuberance, as it is called the Getty Central, is made in 3 parts that converge in the central square which is particularly rich of rare flowers which delight the visitors with different perfumes every different season.

Irwin's statement "always changing, never twice the same" is carved into a stepping stone in the garden, reminding you of the ever-changing nature of this living work of art. Talking of gardening takes us to talk about the biggest and most popular of the seven fragrance families, the Floral one.

Harvard researchers have discovered that flowers based fragrances can be used to help people waking up gently and have a calming effect.

This fragrance family is one of the oldest used perfumes used in the ancient time in form of water or oil, it can be created with only one flower, or a bouquet of flowers. The most used flower both for men and women is rose, in Middle East men used it mixed with musc notes.

Today the boquet are much more complex and nose perfumers like putting together complex ingredients so that we can divide the Floral fragrance family into different categories depending on the other components of the formula: monofloral, multifloral, with musc, with aldeids, with wood, fruity, marine, the trendiest in this season is the floral gourmand.

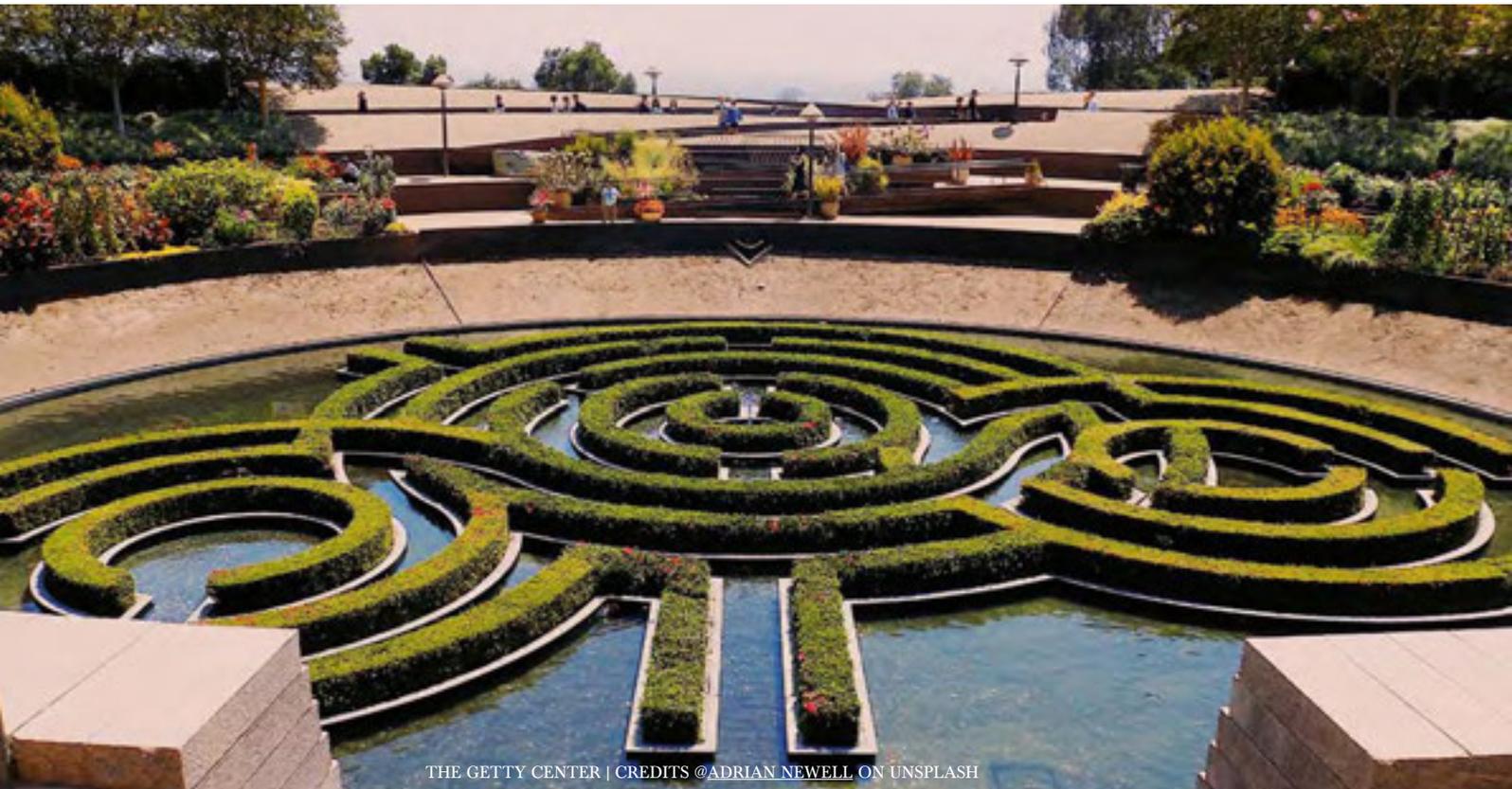


CREDITS @ MITZIE ORGANICS ON UNSPLASH

*"always changing,
never twice the same"*

CREDITS @ BRADLEY ON UNSPLASH





THE GETTY CENTER | CREDITS @ADRIAN NEWELL ON UNSPLASH

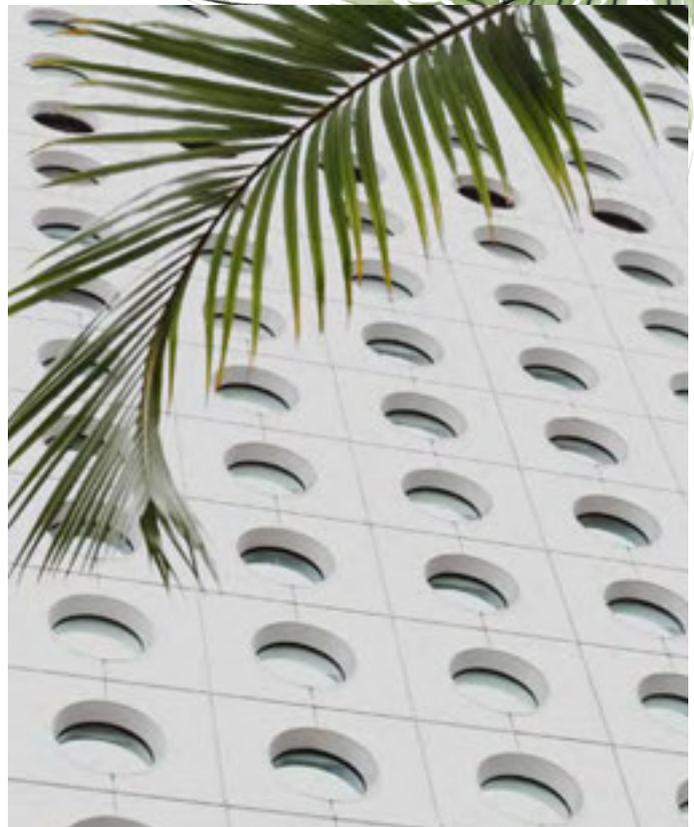
FLORAL FRAGRANCE AND LA LEGEND

Irving used three adjectives to talk about the central garden: sculptural, seasonal, and sensual. The same words can be used to describe the floral fragrance:

Sculptural as their precious artistic flacon, seasonal, they're so fresh they are mostly used in the hot season or all over the year in hot and humid countries, for example, they are best sellers in China. They are sensual, give a touch of mystery and femininity to every woman.

The most famous user of a floral fragrance was “blond bombshell” and Hollywood icon Marilyn Monroe. Her famous quote is “when I go to sleep I just wear two drops of.....”.

I won't tell you the name of the fragrance she uses; I'll like you to imagine her surrounded by this magic flowers chemistry which makes her sensuality a never ending legend. ■



▼ CREDITS @ KATIE MANNING ON UNSPLASH

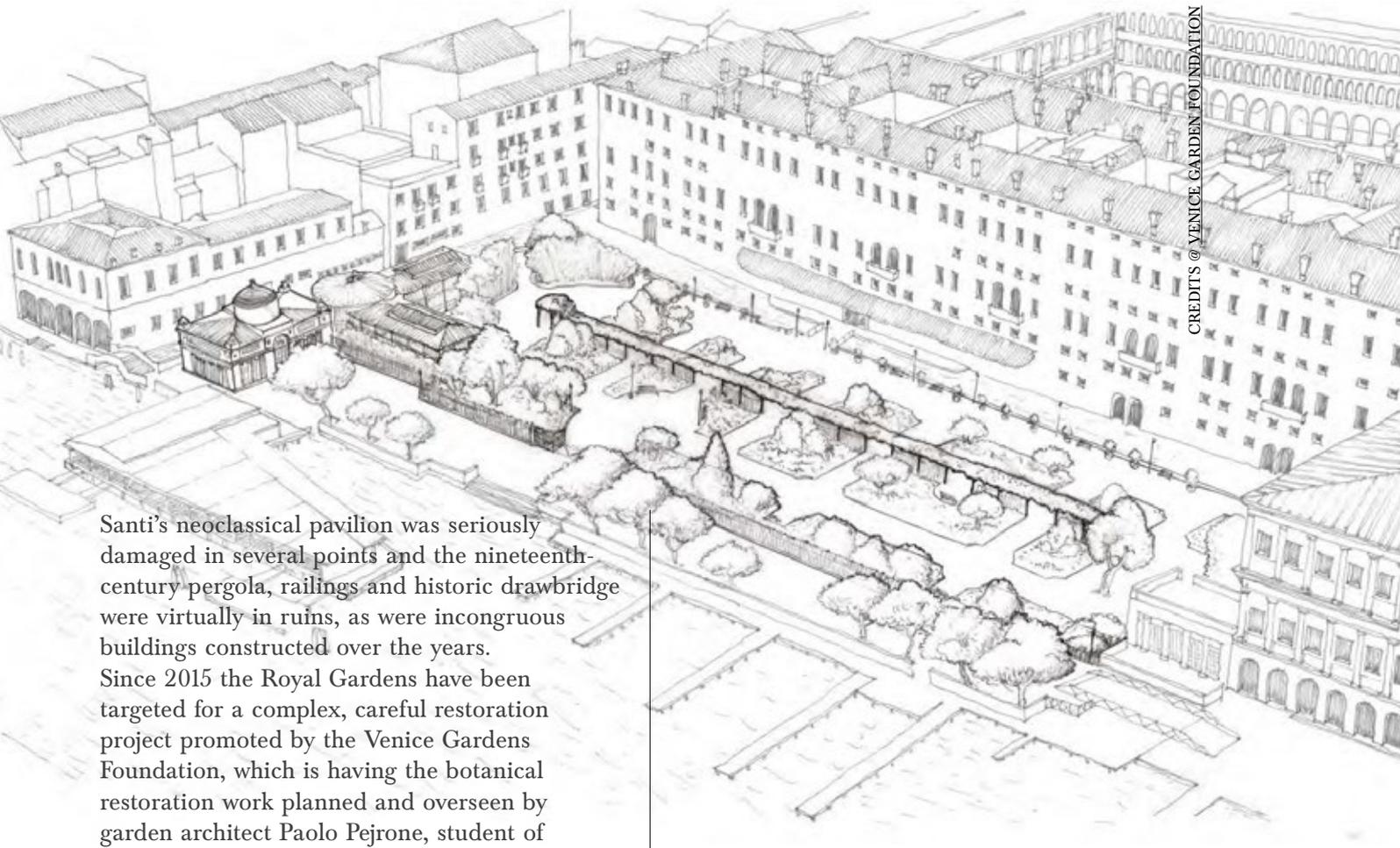
THE ROYAL GARDENS OF VENICE

words *Michael Trefor*



The Royal Gardens of Venice, located between Piazza San Marco and the Bacino di San Marco, came into being when Napoleon Bonaparte decided to house the Royal Palace in the Procuratie Nuove building. Surrounded by water, they cover an area of approximately 5,500 square meters, overlooked by the Correr Museum, the imperial chambers of the Royal Palace, the Archæological Museum and the historic Marciana Library.

Starting in the 1950s, rapport and dialogue between the Royal Gardens, whose past had been a glorious one, and the architecture and institutions around them was progressively lost. In recent decades they deteriorated rapidly: their century-old plants and trees were seriously threatened both botanically and structurally by the presence of species that were ill suited to rooting conditions and attacks by pathogens and the gardens layout thus became nearly illegible.



CREDITS @ VENICE GARDEN FOUNDATION

Santi's neoclassical pavilion was seriously damaged in several points and the nineteenth-century pergola, railings and historic drawbridge were virtually in ruins, as were incongruous buildings constructed over the years. Since 2015 the Royal Gardens have been targeted for a complex, careful restoration project promoted by the Venice Gardens Foundation, which is having the botanical restoration work planned and overseen by garden architect Paolo Pejrone, student of Russel Page and Roberto Burle-Marx, and architectural restoration work and rebuilding of the greenhouse supervised by architect Alberto Torsello, based on plans drawn up by Carlo Aymonino and Gabriella Barbini. In order to carry out its first important project, the Foundation has signed a partnership agreement with Assicurazioni Generali regarding the restoration and promotion of the Royal Gardens. Donations to this initiative benefit from the "Art Bonus" tax-credit provisions introduced by Italy's Ministry of Cultural Heritage and Activities and Tourism and can be made through its web-portal: <https://artbonus.gov.it/giardini-reali-di-venezias-piazza-san-marco-bacino.html>.

The Venice Gardens Foundation is a non-profit organization founded in 2014 to restore, conserve and manage gardens and sites of outstanding artistic, historic and environmental interest. Listed in the Anagrafe Nazionale delle Ricerche (National Research Registry) of Italy's Ministry of Education, Universities and Research, the Foundation is also engaged in study, research, development and implementation of programs

related to innovation and the sustainable management of heritage sites, and in creating training programs related to these ends. In focusing on culture and the arts, the Venice Gardens Foundation brings together nature, artistic expression, and gardening in all their manifestations. All the gardens restored and managed will be meeting places open to the profundity of the arts where researchers and artists invited by the Foundation, will be able to enlarge on the vast metaphorical concept of the garden, sowing new sounds, languages and visions. A place of thought, silent entry into a world in which harmony, contemplation and productivity find space so they can bring polyphonic gardens to life. A member of the Association of International Private Committees for the Safeguarding of Venice, the Venice Gardens Foundation's first project is the restoration and management of the Royal Gardens of Venice, situated between Piazza San Marco and the Bacino di San Marco, by virtue of the Act of Concession stipulated with the State Property Office and the City on December 23, 2014. →



CREDITS @ VENICE GARDEN FOUNDATION

Charitable contributions to this initiative benefit from the “Art Bonus” tax-credit provisions introduced by Italy’s Ministry of Cultural Heritage and Activities and Tourism, and can be made as follows (more information are available at: <https://artbonus.gov.it/english-brief.html>):

Art Bonus - English brief artbonus.gov.it

English brief A tax bonus for those who support culture. Today in Italy there is a new favorable tax regime for those who support culture with charitable donations.

Beneficiary: VENICE GARDENS FOUNDATION ONLUS

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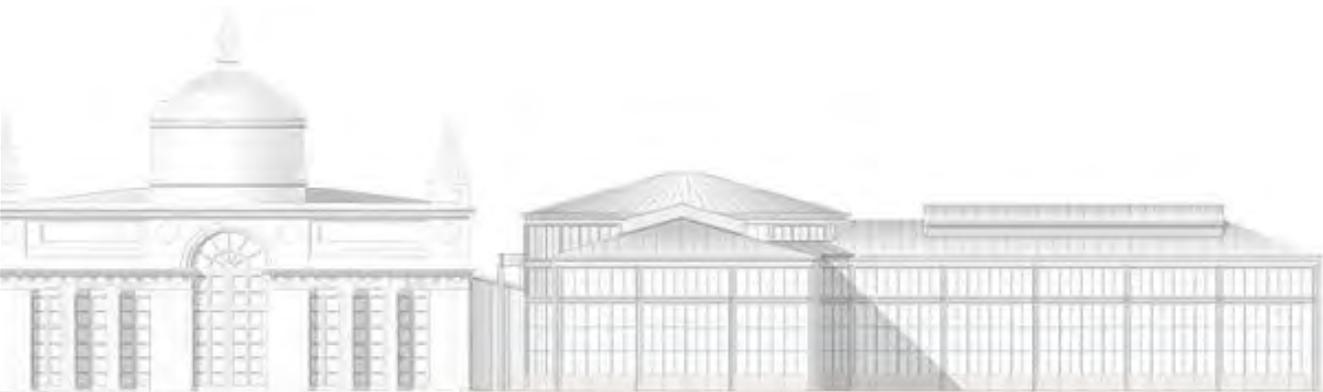
Description for the bank transfer: “Art Bonus - VENICE GARDENS FOUNDATION ONLUS - GIARDINI REALI di VENEZIA - PIAZZA SAN MARCO - BACINO - [Fiscal code of donor]”

Note: Once the bank transfer is made, the donor shall be entitled to a tax credit equal to 65% of the amount donated, to be offset in three instalments against the Donor’s tax debt as set forth in its tax return for the year in which the transfer was made. Further details on the tax benefits associated with charitable contributions, including the practical arrangements for using the tax credit (i.e. tax code to be included in the tax return), are published on the following website:

<https://artbonus.gov.it/beneficio-fiscale.html> and <https://artbonus.gov.it/faq.html>.

Upon receipt of payment, Venice Garden Foundation Onlus shall register the donation on the institutional website Art-Bonus (<https://artbonus.gov.it/>). The donor shall receive written confirmation, via e-mail, of its registration. The donor can then communicate its donation details directly on the Art-Bonus institutional website (at: <https://artbonus.gov.it/art-bonus-e-i-suoi-mecenati.html>), in order to obtain a self-declaration regarding its charitable contribution and allow the publication of its name on the page dedicated to the contributors (<https://artbonus.gov.it/i-mecenati.html>).

CREDITS @ VENICE GARDEN FOUNDATION





Q&A

Adele Re Rebaudengo

1 | Adele Re Rebaudengo, founder and President of the Venice Gardens Foundation. Born in Turin and adopted by Venice for her love and commitment to this city. Graduated in law, art curator, expert in photography and passionate about gardens. You have been the soul of the project for seven years now. How did you become so passionate about gardens? What led you, inspired you, fascinated you?

Since I was a child I have been living in beautiful gardens and in contact with rural life. I immediately fell in love with trees, on which I played with my brother, flowers, animals (which is why I have been a vegetarian for many years). I have learned to listen, to look at, to interpret and respect the elements of nature, I have sought and found that essential harmony, it being a means of spiritual elevation of everyday life, in order to rediscover its most authentic dimension. I therefore understood that I also had a great responsibility.

2 | Among the many projects in need of recovery and maintenance, why did the choice fall on the Giardini Reali in Venice? And what were the challenges for the restoration and enhancement project to be positively received by the institutions and financing partners? How is it going? When will the grand opening take place?

I have looked for first time at the Royal Gardens of the city which I love the most, as something which is being kept secret and hidden; a high value, a noble sign that urgently needed to manifest itself once again. Proud, noble gardens, which neither sudden flooding nor the biting, briny winds of the lagoon ever defeated, because a garden built with capability, knowledge and love can resist bouts of bad weather and the expansion of space; its mutable essence, in continuous movement, adapts and becomes stronger when facing nature, but can do nothing to counter lack of attention on the part of those that should care for it.

When restored, the Royal Gardens will be formal and precise, in keeping with their historic nineteenth-century design, and at the same time filled with the unexpected, an oasis for the bees and small birds of the Venetian lagoon and a stopping place for migratory species that can rest there before once more setting out on their long journeys. It will be a meeting place open to the profound qualities of the arts, a place for thought, silent entry into a world in which space for harmony, contemplation and productivity can be found.

The challenges for the restoration of the historical complex to be positively perceived, and for the works in the various phases to proceed quickly, were many. A great project always has many complexities. We were lucky enough to meet representatives of public bodies, professionals, supporters, patrons and collaborators who were passionate about the project and believed in our vision. The grand opening is due to happen by the end of 2019. →

“... I have sought and found that essential harmony, it being a means of spiritual elevation of everyday life, in order to rediscover its most authentic dimension.”



3 | What do you think is needed in this historical phase and in our country to draw more attention to the culture of gardens, the one that has brought the fame of Italian architectural gardens to the world? Do you have other projects in your mind that might involve gardens or are inspired by gardening?

In Italy the growing lack of gardeners specialized in the restoration and conservation of historic gardens, archaeological areas and monumental tree plantings, is making it increasingly difficult to guarantee excellence in these sites, and is progressively and inexorably leading to the deterioration and loss of botanical and compositional complexity in many historic Italian gardens.

The Venice Gardens Foundation therefore intends to call for a study to determine the feasibility of a three-year international school or University offering a program of advanced theoretical and practical studies in “heritage gardening”. Students would gain knowhow and practical expertise in a range of fields: the care, conservation and management of sites of historic, artistic and environmental interest, defined by the Code of the Superintendence of Cultural Heritage. The Foundation will support initiatives calling for the enactment of laws defining the qualifications and responsibilities of heritage gardeners, thereby guaranteeing their competence and professionalism at the national level. ■



CARS WHAT PASSION!

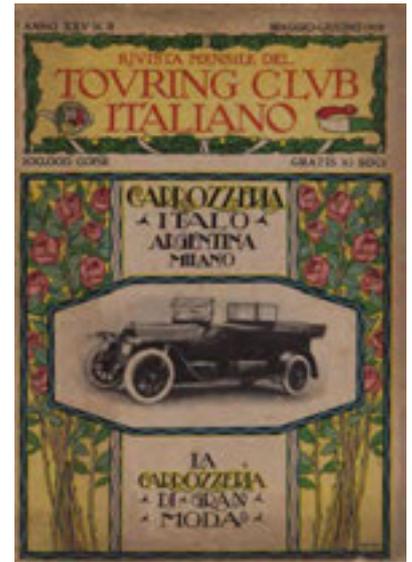
words *Marco Turinetta*



AUTOMOBILI AQUILA ITALIANA PNEUMATICI PIRELLI 1915 | COURTESY: COLLEZIONE MICHELE RAPISARDA, MILANO



LANCIA 1915 | COURTESY: MICHELE RAPISARDA, MILANO



CARROZZERIA ITALO-ARGENTINA 1919
COURTESY: COLLEZIONE MICHELE RAPISARDA, MILANO

The exhibition *Auto che Passione !* is the result of a careful study of the theme of the automobile in which graphics and design are entwined all through the various historical phases down to the present, while also offering a glance at future developments.

The start of the 20th century brought with it a whole series of discoveries and changes that still affect our way of life: the industrial revolution and with it the cultural revolution, which underlies it, created the conditions for a different world, rich in new opportunities. But it is definitely the theme of graphics and design that enshrines the new role assumed by the bodywork of cars, seen not only as particularly

functional objects, but elevated to a design product that effectively completes our daily way of conceiving life while being fused with its practical and aesthetic needs.

With the passing of the decades the development of technologies actuated an unprecedented creative role achieved through a wide range of car bodies with multiple forms of chassis, body shells and pressed sheet metal. Hence design, style and graphics, understood as expressive elements of the culture of an era, were catalysed in the car which, in the hands of designers, became a true cult object identified with the spirit of the society of a given historical period: from Art Nouveau to Art Deco,

from Futurism to the avant-gardes, from Neo-Realism to Post-Modernism, everything was publicized with posters, postcards and various advertisements representing the identity of the various makes. This is how the figures of the leading car design firms and coachbuilders, from Pininfarina to Ghia, from Zagato to Castagna, Bertone and Touring, were established and often followed one another through several creative generations.

In this context, the exhibition seeks to explore the ways the car can be considered: not only, as is usual, in terms of history and technology, but also in aesthetic, symbolic and sociological terms, aspects peculiar to the modern industrial product.

The exhibition offers a guided tour of cars and stylistic tendencies that helped to bring about that car civilization which belongs to the culture of the modern, at the same time as it investigates the paper materials of the advertisements commissioned by the owners and managers of the individual companies from the great masters of graphic design, ranging from Marcello Dudovich to Leopoldo Metlicovitz, Achille Mauzan, Plinio Codognato, Marcello Nizzoli, Max Huber, Giulio Confalonieri and Pierluigi Cerri. A significant survey is devoted to the phenomenon of the poster artist Carlo Biscaretti di Ruffia, who had the role of the first manager of an advertising office for carmakers.

Within the section on graphic design, a specific focus is devoted to periodical publishing dedicated to the car, with an analysis of Italian and foreign magazines with a privileged perspective for describing the world of cars, an extremely attentive source but so far poorly assessed. The collection of images, graphic designs, articles, videos and media communications embodies the purpose of expressing the complexity of the automobile product, whose language is often simplified, trivialized and little studied, yet is considered very fascinating.

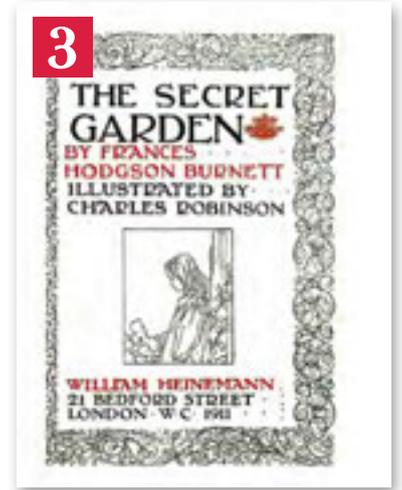
The corpus of the exhibition is complemented by carefully chosen cars – all coupés – whose technical-aesthetic-semiotic characteristics make them exceptional documents in the stylistic panorama of the automobile and the culture of the 20th and 21st Centuries. ■

*... the industrial revolution
and with it the cultural
revolution, which underlies
it, created the conditions for
a different world*



BOOKS: “*world of Flowers*”

words Michael Trefor



1 | Johanna Basford, “SECRET GARDEN”, Laurence King Publishing, 2013

Secret Garden is not only a colouring book, but also an inky treasure hunt. Hidden within are all kinds of creatures and curiosities to be sought. The book opens with a list of things to be found, throwing down the eye spy gauntlet. 63 beetles, 20 songbirds, 116 butterflies, 1 shark... The pages are all black and white, naturally. Bare for you to either embellish in ebony ink or to flood with colour. I fully support both pursuits; there’s a time and a place for monochrome elitism, this is not it.

2 | Marella Agnelli, “HO COLTIVATO IL MIO GIARDINO”, Adelphi, 2014

The exclusive world of one of the twentieth century’s most glamorous and alluring women, as seen through her private homes and gardens. Nicknamed “The Swan” by Richard Avedon when he photographed her iconic portrait in 1953, Marella Agnelli is not only one of the great beauties of the last century, but also the most elegant and cultured of that exclusive club.

3 | Frances Hodgson Burnett, “THE SECRET GARDEN”, Heinemann, 1911

At the turn of the 20th century, Mary Lennox is a sickly and unloved 10-year-old girl, born in India to wealthy British parents who never wanted her and always ignored her. She is cared for by servants, who let her become a spoiled, aggressive, and selfish child. After a cholera epidemic kills her parents and the servants, Mary is discovered alive but alone in the empty house. She briefly lives with an English clergyman and his family in India before she is sent to Yorkshire, in England, to live with Archibald Craven, a wealthy uncle whom she has never met, at his isolated house, Manor.

Ta

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