



Qui sopra, la fase di accoppiamento dei singoli fogli del tranciato di olmo dell'armadio guardaroba realizzato dalla falegnameria Haidacher di Perca (Bolzano). L'operazione viene effettuata tramite una cucitrice che lavora un filo termoscioeglente. In questo modo, da singoli fogli nasce la «pelle» del guardaroba. A fianco, in basso, dopo che il tranciato è stato incollato sui pannelli strutturali e ritagliato sulle misure previste, si misura sui decimi di millimetro (qui 8,2) lo spessore del pannello finito, per poi impostare la levigatrice di precisione: l'obiettivo è quello di mantenere più spessore di tranciato possibile senza rinunciare a una superficie di alta qualità; in alto, alla costruzione hanno lavorato cinque persone le cerniere in alluminio e acciaio.



ANIMATO DA
UN «MAGGIORDOMO
ARTIFICIALE»
E FOGGIATO IN OLMO.
È L'ARMADIO
DEL VERO ARBITER
ELEGANTIAE

GUARDA CHE ROBA!



*Di Alessandro Botré
Foto di Oliver Jaist*



Si ispira a un baule da viaggio chiamato «L'armadio dell'uomo moderno», utilizzato dal poeta ed esteta Gabriele d'Annunzio ai primi del '900: a quei tempi i gentiluomini facevano le cose come si deve. È realizzato in olmo naturale, e in verità è ben più grande e soprattutto più pesante dell'armadio portatile dannunziano. È l'armadio pensato per ospitare una selezione, per ciascuna stagione, degli abiti che sono più cari all'«arbiter elegantiae» contemporaneo: quelli più lisi, le scarpe con le suole più consumate. È come una cantina che contiene i vini che beviamo più volentieri: perché sono più gli abiti a scegliere noi, che noi a scegliere loro. È largo 4,4 metri con le due ante frontali aperte, profondo 80 cm e alto 2,1 metri, ma può essere

IL LEGNO, TRATTATO AL NATURALE E PROVENIENTE DALL'ALTO ADIGE, ABBINATO ALL'OTTONE BRUNITO DONA UN SENSO DI ELEGANZA. IL GUARDAROBA CUSTODIRÀ SOLO I CAPI PREDILETTI

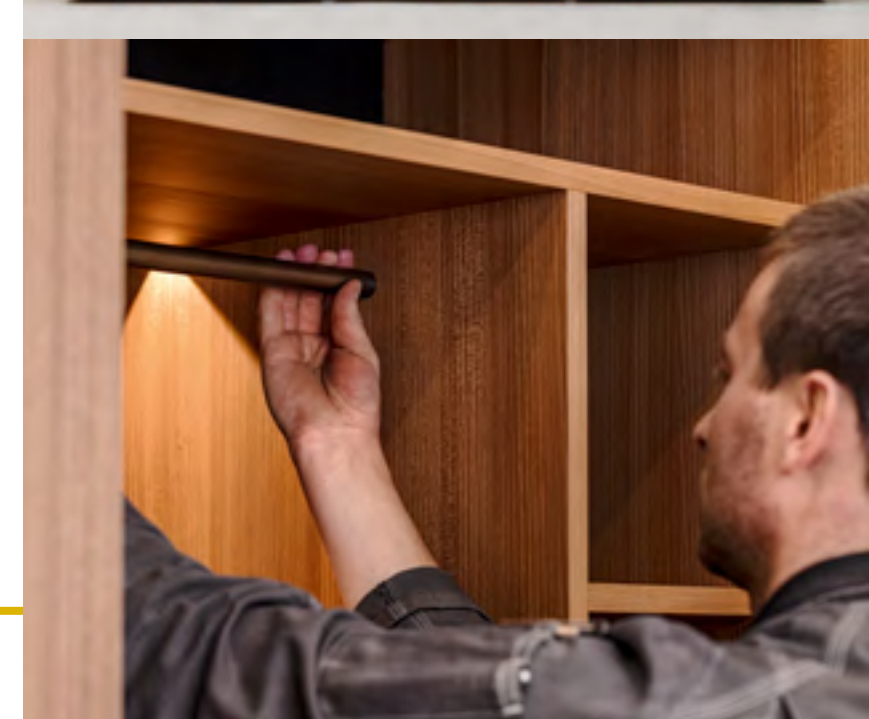
personalizzato in ogni sua parte. Al centro, nasconde un cuore tecnologico: il Refresh Butler. Si tratta di un avveniristico elettrodomestico prodotto dall'azienda svizzera V-Zug, nata nel 1913, importata e distribuita in Italia da Frigo 2000, e che ha fatto del vapore, elemento apparentemente banale, il proprio cavallo di battaglia. Il Refresh Butler (butler in inglese significa maggiordomo) ha il compito di rigenerare e rinfrescare gli abiti a fine giornata, nel giro di due ore e mezza circa. Lo fa attraverso una tecnologia sofisticata: in primis proprio con il vapore, che riduce le pieghe di giacche, pantaloni, camicie, cappotti, quindi grazie alla fotocatalisi, con l'azione del biossido di titanio attivato da lampade Uv, che elimina le molecole degli odori depositate sugli indumenti grazie a un sistema di circolazione forzata dell'a-

ria. Il Butler necessita solo di acqua da versare nel suo contenitore e di corrente, che consuma nelle quantità di un frigorifero. Diversi i programmi, anche temporizzabili, tra i quali l'asciugatura degli abiti grazie a una pompa di calore che genera aria calda. In generale, questo gioiello da 17mila euro può conservare e preservare qualsiasi capo a patto che non sia in pelle o pelliccia.

«Gli elettrodomestici su misura possono fare le differenze», ha precisato l'avvocato partenopeo Giancarlo Maresca, profondo conoscitore del mondo maschile, il quale ha concepito e disegnato personalmente su carta millimetrata gli interni dell'armadio in tutti i loro antri e cassetti, ciascuno delle dimensioni esattamente calcolate per accogliere un oggetto specifico: giacche, pantaloni, cappelli, camicie, pochette, cravatte, bretelle, ombrelli, gemelli, orologi, intimo, etc. Questo perché «esiste un mondo che non si accontenta», come puntualizza l'avvocato. «È quello degli uomini di gusto, abituati a vivere su misura in ogni momento della loro vita. Purtroppo ciò che rovina gli abiti non è né il tempo né l'uso: è il guardaroba stesso. Gli abiti soffrono moltissimo lo stare ammassati in poco spazio». Con questa sentenza, Maresca esprime l'essenza che anima lo speciale armadio, presentato nella lounge di *Arbiter* mercoledì 12 giugno all'ultima edizione della fiera internazionale di abbigliamento maschile Pitti Uomo di Firenze.

«E per resistere i prossimi 100 anni», ribatte Marco Ruscelli, head distribution markets di V-Zug, «dovremo essere completamente diversi da tutto quello che c'è sul mercato. La nostra via è il bespoke». L'armadio guardaroba è stato progettato dall'architetto Fabio Gianoli in collaborazione con Habits, studio milanese di design industriale, e forgiato da Jochen Haidacher, titolare della falegnameria Haidacher di Perca (Bolzano), laboratorio artigianale che cerca di dare spazio alle persone e ai luoghi.

Dal basso, il montaggio delle aste per gli abiti; l'armadio chiuso è largo 260 cm, alto 210 e profondo 80. Pesa 500 kg; i cassetti. A fianco, dal basso, il Refresh Butler di V-ZUG; si studia il progetto; come essenza si è scelto l'olmo naturale.





LORENZO COTROZZI

Sopra, l'armadio aperto e «vestito». Si tratta di un prototipo, personalizzabile in tutte le sue parti: questo modello ha prezzi a partire da 73mila euro (solo il refresh butler 17mila euro; vzug.com, frigo2000.com, haidacher.it, fabiogianoli.eu, habits.it).

I tempi della realizzazione sono stati da record: dal primo incontro con tutti i partecipanti nella redazione di *Arbiter* il 28 marzo alla presentazione del 12 giugno sono passate solo dieci settimane. «Mi è piaciuta molto l'idea di realizzare un "guardaroba di punta" che desse spazio agli abiti», ha

raccontato il falegname Haidacher. «Abbiamo cercato come prima cosa l'essenza giusta, e l'abbiamo trovata nell'olmo trattato al naturale, proveniente dalle nostre terre, che insieme all'ottone brunito, scelto per i dettagli, dà un senso di eleganza». L'architetto Gianoli invece ha rivelato: «Qualche

anno fa ho visto le foto dell'armadio di d'Annunzio. Sono rimasto affascinato dalla sua semplicità e ho creduto fosse giusto dargli una nuova veste: l'elettrodomestico di V-Zug rientra a pieno in questa concezione. Lo abbiamo vestito di un abito gessato in legno. La mia idea sarebbe di farlo diventa-

re ancora più tecnologico, arrivando a trasformarlo in un mobile "mobile", esattamente come i forni di V-Zug. È una sfida, questo è solo un prototipo». Conclude Maresca: «Vestire è un'arte, eterna ma dall'utilità non percepibile. Prendersi cura degli oggetti è invece utile a tutta l'umanità».

in fine jewellery, which aspires towards the transcendence of eternity, and tends to cast aside the immanence of the ephemeral nature of present-day tastes.

Q. Alba Cappellieri, how did you devise the name of the exhibition, "Time, Nature, Love", namely the three great topics it revolves around?

A. I see Time, Nature and Love as the most important, defining values of life, and they also define the objects that accompany our daily lives. Unfortunately, they are not easy to come across in jewellery, because it is a discipline that aims to strike a balance between eternity and the ephemeral, between tradition and fashion, between love and investment, between beauty and concept, nature and artifice. Fine jewellery cultivates a dimension that aspires towards eternity; it is heedless of the Zeitgeist, the spirit of the time. This does not apply to Van Cleef & Arpels, which always displays a leaning towards its own time. The exhibition displays its ability to represent a period as discontinuous as that of the 20th century and its impasses, its ability to embody the eternal values of beauty as much as it does the fleeting power of seduction. Through some of the Maison's creations, nature becomes art, both in terms of gemstones and skill, and in terms of a humanistic leaning towards harmony. Love is the most powerful energy in the world, and every piece of Van Cleef & Arpels jewellery is made with love. In addition, Van Cleef & Arpels pieces, which are symbols and tokens of love, have influenced some of the 20th century's most iconic love stories. It is the first time I have come across the values of Time, Nature and Love all bound together in one jewellery Maison. Studying its extraordinary history and heritage has completely surpassed my expectations.

Q. Alba Cappellieri, the "Time" section comprises ten rooms. What prompted you to dedicate so much space to this topic?

A. Every object has to represent its own epoch. It is what gives it meaning and value. Time is a crucial element of creativity and craftsmanship: it is what moulds the appearance of objects, determining function and social utility, defining style, influencing the materials and techniques used, indicating their origins, layering tastes and above all revealing context. I've conducted a great deal of research into Maison Van Cleef & Arpels to gain an understanding of how they express the notion of Zeitgeist in their precious objects. And I also examined and applied ten specific 20th-century characteristics, adopting Italo Calvino's American Lessons as the starting point.

Q. Nicolas Bos, in your view, what has the Maison always maintained ties with in its own epoch whilst still managing to create timeless pieces?

A. It is really hard to see it from the inside. You have to put some distance between

yourself and the history of the Maison. The ties were not necessarily conscious when the pieces were first conceived, but they can be made out afterwards. This is probably the result of how the Maison has always worked, its open approach to the world, the attention it pays to different lifestyles, social change, evolutions in how creations are worn, both in fashion and jewellery itself. Van Cleef & Arpels has always been interested in what is happening in the artistic world, as well as creation in general. The timeless character of our products is linked to the very nature of our work: by definition, jewellery uses precious, age-old materials that are not determined by their period of time. But the fact that the Maison's style has endured, that it has developed seamlessly, without interruption, and that it has always been consistent, is a factor of true timelessness. This ability to focus on certain professions, to remain true to its own style, to incorporate innovations without allowing itself to be dominated by the spirit of the time, embodies the true strength of the Maison.

Q. Alba Cappellieri, precious objects occupy an important place in the exhibition. Why did you decide to place this aspect of Van Cleef & Arpels creations on show?

A. The precious objects are displayed in the "Multiplicity" room, which I feel is one of the most spectacular in the whole exhibition. It features objects ranging from the Minaudière (a precious treasure chest invented by Charles Arpels in 1933) to cigarette cases, lamps and perfume bottles, not to mention a birdcage, a model boat or a sculpture of Buddha. Less known than Van Cleef & Arpels jewellery, these are unique objects of extraordinary style and savoir-faire. They teach us something about beauty, art, craftsmanship and talent. For Calvino, Multiplicity was a means of knowledge, a bridge between individuals and ideas: it is exactly what Van Cleef & Arpels has done, and continues to do.

Q. Nicolas Bos, I ask you the same question...

A. Precious objects are an exceptional part of our heritage, and they haven't always been valorised. Unlike necklaces, bracelets or brooches, which are part of a tradition dating back thousands of years and likely to continue, objects are linked to specific moments of the art of living. Their role is often associated with a particular moment in time, one they conjure up like memories of a lifestyle from the distant past. With this exhibition, we set out to highlight the intrinsic quality of these pieces, so not the practical nature but the quality of the craftsmanship involved, their dimension as pieces of art. Through the prism of multiplicity, objects create a surprise, revealing the wonders they encompass. Thanks to their secrets, historical machines or carriage clocks can, at times, be a greater source of surprise than a traditional piece of jewellery.

Q. Alba Cappellieri, what is your favourite

creation in this exhibition?

A. The Zip necklace, without a shadow of doubt! Needless to say, I love many of the Maison's jewels and its outstanding works of art, but the Zip necklace took my breath away. As the director of Vicenza's Jewellery Museum, I also chose it for the museum because of its ability to combine incredible jewellery-making skills with the industrial practicality of the zip, originally applied to American uniforms. A masterpiece in conception, innovation, creativity and technology, and one worth discovering in full!

Q. What about you, Nicolas Bos?

A. Like Alba, I have to say it's the Zip necklace. To my mind, it is a pivotal, distinctive piece for the Maison. The partnership we have had with Alba came about because of this very creation, which rightly inspired her reflection on the spirit of time. The Zip necklace is thus an icon of both Van Cleef & Arpels and the exhibition itself. (*Livia Tenuta*)

PP. 54/57 SUMMER SCHOOL PRIDE



THE MICHELANGELO FOUNDATION LAUNCHED ITS FIRST EDUCATIONAL PROGRAMME FOR THE TRANSMISSION OF FINE CRAFTSMANSHIP

Lisbon and London, the colours of Aubusson and the wind of Belle-Île-en-Mer all provided the backdrop for the first Summer School Programme organised by the Michelangelo Foundation for Creativity and Craftsmanship, the non-profit organisation based in Geneva, whose mission is to promote and transmit fine craftsmanship in Europe. The series of events allowed young students of applied arts and design schools to try their hands at crafts they had not come across before. It offered an opportunity to learn new techniques, meet craftspeople of international standing, and exchange ideas with colleagues from all over the continent. "One of the points that defined the selection process was diversity," explains Celine Vogt, Manager of Strategic Relationships at the Michelangelo Foundation. "We decided, along with the institutions that helped us develop our Summer School Programme, to include professional profiles that trained in different fields. We are persuaded that by exchanging and comparing ideas we can create a fertile terrain for creativity." Thanks

to the Michelangelo Foundation, 46 out of the 200-plus students who applied could thus take part in seven courses held in four different locations. The Michelangelo Foundation not only bore the costs for enrolment but also travel, food and accommodation expenses. In Lisbon, ten promising young students specialising in craft and design dedicated themselves to the art of basket-weaving: in the course of three weeks, they had the opportunity to learn the secrets of an ancient craft and create 15 objects later displayed at the Museo de Arte Popular, a partner in the initiative along with the Portuguese Ministry of Culture and Fundação Ricardo do Espírito Santo Silva, a private charitable institution that promotes decorative arts in Portugal. The Programme continued at City & Guilds of London Art School, since 1879 a reference point in the UK in training contemporary artists, carvers, and conservators. For one week, eight students followed eight different courses that included stone and wood carving, gilding and *verre églomisé* (glass which is gilded then engraved). 20 students worked for two weeks in Aubusson, a time-honoured centre of excellence in the production of tapestries, to create a work inspired by the collections produced by this legendary workshop in the 1960s. The last leg of the Summer School Programme run by the Michelangelo Foundation was held in Belle-Île-en-Mer. This sliver of land off the coast of Nantes is home to Fluid, an important collective of glass blowers. French Hot Glass Family Association holds various seminars there in collaboration with famous international names such as Tobias Mohl and Backhaus-Brown, outstanding masters for the eight lucky students picked by the Michelangelo Foundation to master glass blowing techniques. "The Summer School Programme is the product of an exchange of ideas and goals," concludes Jacques Rey, Head of Strategic Relationships at the Michelangelo Foundation. "Handing them on to the younger generations is one of the basic missions of our organisation, probably the issue dearest to the hearts of our founders Johann Rupert and Franco Cologni. In a world where those who don't go to university are perceived as being inferior, we want to remind people how important it is to follow their inclinations, along with the vital role played by professions that require apprenticeships often longer and more demanding than an entire degree course. We decided to develop the Summer School Programme when we saw how much attention and curiosity young people displayed towards our previous initiatives, in particular the first edition of Homo Faber, the major biennial dedicated to fine craftsmanship, which will return to Venice in 2020. Working with the Portuguese Minister of Culture Graça Fonseca and our friends at Aubusson, our project gradually took shape. Given the success and participation we have witnessed, we hope we can repeat it and turn it into an ongoing event, and a key feature of our foundation." (*Luca Maino*)

PP. 58/63

A BUTLER IN A TRUNK



THE PERFECT WARDROBE FOR THE ARBITER ELEGANTIORUM IS FITTED WITH A TECHNOLOGICAL HEART

The piece is inspired by a travel trunk known as the "wardrobe of the modern man", used by poet and aesthete Gabriele D'Annunzio in the early 20th century. Made of natural elm, it is actually much bigger and above all heavier than D'Annunzio's portable wardrobe. It is designed to contain a selection of the garments dearest to the contemporary "arbitrator elegantiorum" for each season: the most threadbare ones, the shoes with the soles that are most worn out. It measures 4.4 metres in width when the two front doors are open, 80 cm in depth and 2.1 metres in height, but each single part can be customised. Inside it conceals a technological heart: the Refresh Butler. This futuristic appliance is made by Swiss company V-ZUG, first established in 1913, and imported and distributed in Italy by Frigo 2000, a company that has made a seemingly-ordinary element, namely steam, its strong suit. The Refresh Butler takes about two and a half hours to regenerate and refresh suits at the end of the day. It does so harnessing sophisticated technology: first with steam itself, reducing creases in jackets, trousers, shirts and coats, then with titanium dioxide activated by UV lamps to eliminate odour molecules deposited on garments, thanks to a forced airflow system. The Refresh Butler has a number of programmes that can also be timed, including one for drying clothes thanks to a heat pump, which generates warm air. Generally speaking this 17,000-Euro gem can store and preserve any garment, as long as it is not in leather or fur. As Neapolitan lawyer Giancarlo Maresca says, "bespoke electrical appliances can make the difference." An expert on the gentleman's world, he personally conceived and designed every single part of the wardrobe on millimetre paper: every recess and drawer is made in exactly the right size for a specific object, from jackets to trousers, hats, shirts, pocket squares, neckties, braces, umbrellas, cufflinks, watches, underwear and so on. As the lawyer stresses, "there is a world out there that doesn't just make do. It's a world for men of good taste used to customising every moment of their lives. Unfortunately, what ruins suits is neither time nor use: it's the wardrobe itself. Suits really suffer when they are crammed into small spaces." With this verdict,

English version

Maresca conveys the very essence of this special wardrobe, presented in the *Arbiter* lounge at the last edition of Pitti Uomo, in Florence. "And if we are to continue for another 100 years," adds Marco Russelli, head of distribution markets at V-ZUG, "we need to be completely different to anything else on the market. Our path is bespoke." The wardrobe has been designed by architect Fabio Gianoli together with Habits, a Milan studio specialising in industrial design, and is crafted by Jochen Haidacher, owner of the Haidacher carpentry in Perca (Bolzano). "I really liked the idea of making a 'top-flight wardrobe', which makes space for the garments," Haidacher told me. "First of all, we set out to find the right wood, and we found it in naturally treated elm, which we sourced locally, along with the burnished brass used for the details, which give a natural sense of elegance." Architect Gianoli also revealed: "I saw the photos of D'Annunzio's trunk a few years ago. I was fascinated by its simplicity, and I thought it would be right to give it a new touch: the V-ZUG appliance is entirely in keeping with this idea. We have clothed it with a wooden pinstripe suit. My idea is to make it even more technological, turning it into a 'mobile' piece of furniture, just like V-ZUG ovens. It is a challenge, this one is only the first prototype." Maresca concludes: "Dressing is an eternal art, although its utility cannot be perceived. But taking care of objects is useful to all mankind." (*Alessandro Botré*)

PP. 64/67 ASPECIAL PLACE



IN THE DRAGA&AUREL STUDIO - WORKSHOP A LIFETIME'S PASSIONS TAKE THE FORM OF UNIQUE OBJECTS.

Serbian textile designer Draga Obradovic and German painter Aurel K. Basedow share a project of life and work. Their secret is the art of *repêchage*, featuring a wholly original take, which has earned them followers and, doubtless, many imitators, as is usually the case with trailblazers. It is a secret that has also enabled them to work with many top Italian and foreign companies for years now, including Baxter, Wall&Deco and Anthropologie. Recently, the limited-edition sphere has also noticed them. We caught up with them after their participation in Nomad Venice and the London Design Fair to find out more. Draga explains: "After living in Florence, where we