



Il Gusto del Design Italiano

curated by Elisabetta Pisu

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Bonaldo Flagship Store
33, T. Shevchenko Str. Tashkent

Image: Max le Chinois (scolatoio), Philippe Starck, Alessi, 1990
Courtesy of Archivio fotografico Alessi



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1. PRESSION COOKER, LAGOSTINA, 1961

Pressure cookers first appeared in the second half of the XVII century; three centuries later, Lagostina was among the first brands to produce them on industrial scale. The pressure cooker started a revolution in the Sixties: not only it changed the way one could cook but it also offered women emancipation from the kitchen. Made of stainless steel, the model has a lid that seals the pot reducing cooking time while preserving the nutrients. Internal pressure can be regulated through the valves while cooking and before opening the lid. The Lagostina pressure cooker was advertised with a memorable slogan: “*more taste in half the time*”.

2. TUMMY, ENNIO LUCINI, BARAZZONI, 1969 – to present

Inspired to the sinuous shape of ancient terracotta cooking pots typical of Liguria, *Tummy* was conceived as a pot to be used both for cooking and serving. Ennio Lucini revisited the cylindrical profile of traditional pots transforming it in a rounded shape, giving life to a major commercial success. The polished and satin finish create a decorative trait. The set was awarded with the Compasso d'Oro in 1979.

3. PASTA SET, MASSIMO MOROZZI, ALESSI, 1985

The co-founder of the radical design group *Archizoom* had to face a peculiar challenge when invited to create a specifically industrial project. With this stainless steel set he launched a typological innovation that would change forever the pot and colander duo. According to Morozzi's visionary intuition, the colander is inside the pot and can be lifted in order to safely strain the pasta. On the formal level, the perpendicular handles add to the graphic design of the piece, in line with the postmodern aesthetics of the Eighties.

4. FOODWARE, RODOLFO DORDONI, KNINDUSTRIE, 2011

This set can serve two different purposes, cooking and serving, with an essential design that combines functionality and aesthetics. The upper edge is broader than the base while the steel internal part contrasts with the bronze external finish. The set's multifunctionality has – according to Dordoni's vision – mainly the goal of taking little space, as some details clearly indicate. The cover, with its large and flat handle, can be turned upside down and used as a cake stand.

5. BLOOM, ENRICO AZZIMONTI, PAVONI ITALIA, 2012

Reminiscent of the classic *cocotte* – a cast iron pot used to stewing – *Bloom* features innovative materials as liquid crystal polymer and platinum-cured silicone. The wavy texture and the interlocking mechanism between the lid and the pot are inspired to the valves of molluscs, a detail that endows Bloom with a special alluring softness.

6. AL DENTE, KONSTANTIN GRČIĆ, SERAFINO ZANI, 2015

This pasta set goes beyond expectation thanks to its very distinctive functional and formal details. The pot is a typical cylinder, the base has slightly smooth edges while the big handles – curved and vaguely inclined – ensure a recognizable design as well as a strong and safe grip. The cover is placed inside the pot so as not to fall when the user carries the pot.

7. S-POT (SET IN SOAPSTONE), MADDALENA SELVINI, 2016

When designing this pot and mugs set in soapstone, Milan-based designer Maddalena Selvini took inspiration from the image of farmers gathered around the stove on long winter nights. Steatite, commonly known as soapstone, is typical of Valtellina, a valley located in Northern Italy Alpi Lombarde. This project rediscovers tradition and is the starting point of a research into heat retention – a property of steatite. While the pot is on the stove, plates and bowls can be placed on the holes of the lid so as to cook different meals. The bowls are made of white porcelain, a colour typical of the stone's dust.

8. THE GLASS-POT, MASSIMO CASTAGNA, KNINDUSTRIE, 2013

This see-through pasta pot ironically overturns habits and expectations to unveil – literally – what's cooking. The use of high temperature and flame-resistant borosilicate glass transforms the ingredients of each recipe into real protagonists as their change of status can be observed as they cook. The pot's essential look given by transparency is counterbalanced by the stainless steel cover. The pot can also be used as an ice bucket.

9. PLANETARIUM, LILIANA BONOMI, SERAFINO ZANI, 2023

Planetarium is a set of eight stainless steel nesting bowls, its name evoking the solar system's planets. The extreme lines simplification leaves room to a decorative peculiarity: the bent edge. When the eight bowls are one inside the other, the edges create the optical illusion of a single closed bowl.

10. PESCIERA (FISH KETTLE), ROBERTO SAMBONET, SAMBONET, 1957 – to present

A true icon of elegance among Italian design kitchenware, this fish kettle is one of the most successful multifunctional items. Designed for optimally cooking fish *en papillote*, it goes beyond this function. Made of polished stainless steel, the tray and its lid resemble the two valves of a shell that can be kept open in three different positions or be used separately. In 1970 the fish poacher was awarded with the Compasso d'Oro; today is an exclusive limited edition by Sambonet.

11. HOT BERTAA (KETTLE), PHILIPPE STARCK, ALESSI, 1990

Among the first objects designed by Starck in collaboration with Alessi, this kettle stands out for its cryptic shape and aerodynamic tension. Looking like a post-modern sculpture, it features a bullet-shaped body in brushed aluminium and a handle/spout in thermo plastic. The predominance of aesthetics over ergonomics makes of the Hot Bertaa a work of art: the piece is part of major design museums' collections such as the MoMa in New York.

12. 9091 (KETTLE), RICHARD SAPPER, ALESSI, 1983

The 9091 kettle is so unique not only for its shape but also for another impalpable element: its sound. Richard Sapper has included a musical whistle produced by two pitch pipes, tools used to tune musical instruments. When the water boils, the devices produce two notes, a B and an E. The semispherical vault in stainless steel supports a considerable handle. With just one hand, the user can hold the handle and lift the pipes in order to pour water from or into the kettle.

13. IL CONICO (KETTLE), 1986; 90023 (CREAMER), 1989; 90024 (SUGAR BOWL), 1989

ALDO ROSSI, ALESSI

This series of objects designed by Pritzker Prize winner Aldo Rossi, can be considered the transposition of his architecture projects to daily-use objects. The conical shape present in several of Rossi's projects, is here transformed in the micro-architecture of a ready-to-use kitchen utensil. The profile – featuring the abstract purity of an absolute geometry – ennobles the body in stainless steel shadowing the handle and knob. The series includes a sugar bowl with a domed lid and a cylindrical creamer.

14. MAX LE CHINOIS (COLANDER), PHILIPPE STARCK, ALESSI, 1990

The aim of Philippe Starck was to ennoble the colander – a daily-use object – and bring it to the fore of the kitchen stage. In the unusual shape of an inverted cone, this piece reminds us of something else – a vase or a Merovingian helmet, as Starck himself said – provoking a surprised and ironic response. A small face decorates the colander transforming it into a nice anthropomorphic assistant. The brass-cast fees contrast with the stainless steel and enhance the expressiveness of this unusual object.

15. JUICY SALIF (LEMON SQUEEZER), PHILIPPE STARCK, ALESSI, 1990

Much critiqued for sacrificing functionality in favour of iconicity, the *Juicy Salif* is probably Philippe Starck's most famous project. Its shape – so distant from that of an ordinary squeezer – is often associated with a long-legged spider. A glass can be placed underneath the squeezer so as to collect juice, along with the seeds. Starck himself never disliked this feature and ironically said the *Juicy Salif*'s lack of functionality is counter-balanced by its value as a conversation starter. It is one of Alessi's best selling products.

16. CRUET #19 FROM THE "100 CRUETS" COLLECTION, MARTINELLI VENEZIA STUDIO /OFFICINE CALDERAI, 2023

This cruet is the result of a long research started by Martinelli Venezia about the household items created by the artisans of via Calderai, the tin-smith street in Palermo. The 100 cruets are displayed in a micro-museum in Palermo, where once was the workshop of Maestro Nino Ciminna. This approach by Martinelli Venezia brings to mind the research carried out by Riccardo Dalisi in Naples in the Eighties about the Neapolitan coffeemaker.

17. FORMA (CHEESE GRATER), ZAHA HADID, ALESSI, 2021

The sinuous outline of this cheese grater brings to mind the expressive lines of Zaha Hadid's architecture, Iraqi-British architect renown as the "queen of the curve". The unusual shape of this object is, nonetheless, distinctly ergonomic. Inspired to water-smoothed pebbles, the actual grater fits in the palm of one hand, ensuring a comfortable use. The black melamine base can hold both the grater and the parmesan so as to be easily passed among dining companions.

18. 5070 (CONDIMENT SET), ETTORE SOTTASS, ALESSI, 1972 – to present

A best-selling kitchen tool, this condiment set has become a design icon. The 5070 has a handle that allows the user to easily carry all condiments with one hand. The almost archetypical form, with perfectly balanced straight and curve lines, becomes more solid thanks to a slightly raised base. As Sottsass said, "*As soon as you place a shape on a base, instantly the shape becomes more important, more stable: it becomes a small monument.*"

19. AC04 (FRUIT BOWL \ COLANDER), ACHILLE CASTIGLIONI, ALESSI, 1995

Achille Castiglioni managed to combine formal elegance and clever design in this fruit bowl that also functions as a colander, making the process of washing and serving fruit easier. The large bowl holds a colander; water is collected in the space between them so that delicate fruits won't be ruined by prolonged contact with water. The shaft joining the bowl to the base ensures a firm hold when carrying the fruit from the kitchen countertop to the table.

20. TOAST, GAE AULENTI, TRABO, 1997 – to present

One of the most ironic and provocative among kitchen appliances, the *Trabo* toaster demands visibility as the word *Toast* is impressed in capital letters on the stainless steel body. This exquisitely pop operation is based on the appeal of such tasteful and popular food, creating a short circuit between the name of the sandwich and the desirability of the appliance.

21. PLISSÉ COLLECTION (BLENDER AND CITRUS SQUEEZER), MICHELE DE LUCCHI, ALESSI, 2021

Italian *maestro* Michele De Lucchi has reinterpreted kitchenware appliances creating a cheerful collection inspired to the Fifties' fashion. The pleated surface – so different from the usual smooth exterior of blenders and squeezers – brings to mind fluttering skirts and their added volume. The big handles, along with a colour palette that includes an unusual shade of red, make the Plissé collection simply unmistakable.

22. ATLAS 150 (PASTA MACHINE), MARCATO, 1965 – to present

Atlas 150 is one of the oldest continuously sold pasta machines that has become an icon of Italian cuisine and preparation of special family meals. The crank allows you to prepare lasagna, fettuccine or tagliolini without using a rolling pin; the use of the Pastadrive motor further facilitates pasta making. The anodized aluminium rollers can be adjusted in order to prepare pasta sheets in ten different thicknesses.

23. MATARÉL, MATTEO RAGNI, 2017

The rolling pin is the king utensil for flattening dough using one's arm strength and body weight. Created during a workshop on glass with the students of Milan's Scuola Politecnica di Design, this rolling pin is made of transparent borosilicate glass. Unexpectedly strong, the *MataréI* can be washed very easily.

24. IN-TAGLIO (CUTTING BOARD/CENTREPIECE), LARA CAFFI, KNINDUSTRIE, 2014

Two different materials – raw walnut wood and ceramic – are one near the other and secured to a steel base featuring a small containment bar. The juxtaposition of wood and ceramic has an aesthetic purpose and at the same time evokes the designer's intentional reference to mixed cultures. The gres porcelain tiles are designed by Patricia Urquiola for the Italian brand Mutina. *In-Taglio* is a cutting board that can also function as a centrepiece.

25. ELEMENTARE (KITCHEN SET), STUDIO LIEVITO, OPINION CIATTI, 2013

In this decorative set of kitchen tools, the abstract geometry of four primary shapes has a specific function. The sphere crushes salt and spices, the cylinder flattens dough and tenderizes meat, the cube removes scales from fish and finally the prism features a blade to chop vegetables and herbs. Carrara marble ennobles these simple utensils – inspired to shape sorter toys for children - investing them with an allure of pureness.

26. SERVIZIO COLONNA, GIOVANNI GARIBOLDI, RICHARD-GINORI, 1954

Realized by the historic brand Richard-Ginori founded in the Florence area in 1737, this modern set in glazed porcelain produced in the Fifties is unusually far from the decorative style of the brand's iconic collections designed in the Twenties and Thirties by the *maestro* Gio Ponti. Conceived by Giovanni Gariboldi, *Colonna* is the very first stackable set combining maximum functionality and minimum volume, an absolute innovation ahead of the times. In 1954 the set was awarded with the Compasso d'Oro for its elegant curves and vertical modularity.

27. TEMA E VARIAZIONI, PIERO FORNASETTI, 2024

As he loved to revisit the classics through the lens of irony, designer Piero Fornasetti made some theme variations with an extremely personal approach to decoration. His works have focused through the years on various interpretations of opera singer Lina Cavalieri's face. The delicate traits of Fornasetti's muse are reproduced in different versions on tableware. An interpretation game was started that is still at the core of the research of the brand, now directed by his son Barnaba.

28. BOMBÉ (TEA AND COFFEE SET), CARLO ALESSI, ALESSI, 1945 – to present

This set is highly symbolic of Alessi's early production and it can also be considered the predecessor of all the projects launched in the following decades.

The Bombé coffee set is closely linked to Italian design first era characterised by the soft curves of the Vespa scooter, the Isetta microcar, the first Arflex armchairs, Nizzoli's typewriters. Carlo Alessi became a protagonist of that time creating a series of curious objects with a high aesthetic value and far from classic. First produced in silver-plated or chrome-plate brass, the set has been made in stainless steel since 1965. Still in catalogue, the Bombé is still of Alessi's best-selling products.

29. MOKA EXPRESS, ALFONSO BIALETTI, BIALETTI, 1933 – to present

The Moka pot is – along with the Neapolitan coffeemaker – the first coffee pot destined to home use that made coffee-drinking popular. The idea came to engineer Alfonso Bialetti watching women washing their clothes in a sealed boiler with a small central pipe. The pipe drew the soapy water from the bottom of the boiler and spread it over the wet laundry. The octagon-base shape with the Bakelite handle is a staple of Made in Italy design become hugely popular thanks to the advertising campaign with the “omino coi baffi” (little man with the moustache) conceived by Paul Campani. Since the launch on the market, Bialetti has sold over 100 million Moka pots.

30. CARMENCITA, MARCO ZANUSO, LAVAZZA, 1979

The *Carmencita* is the first coffee pot inspired to an advertising character. In 1958, the Turin-based brand Lavazza launched an advertising campaign featuring two characters - *Carmencita* and *Caballero* – created by legendary advertising designer Armando Testa. The conical shape resembles *Carmencita*'s trunk and the unusual handle – creating a 90 degree angle with the body - makes pouring coffee more comfortable.

31. 90018 (NEAPOLITAN COFFEE MAKER), RICCARDO DALISI, ALESSI, 1987

This coffee pot is the result of Neapolitan architect Riccardo Dalisi's long-time research on the Neapolitan coffee maker. The latter – known as *cuccumella* – has been the first machine destined to coffee home-making. Dalisi revisited it designing about two hundred tin anthropomorphic prototypes. The 90018 represents the industrial synthesis of this process. The coffee maker is in stainless steel with a Canaletto walnut handle, and it's made of two containers. Once the water boils, the pot has to be turned upside down quickly in order for the water to seep through the powder. The result is a matchless taste. The research behind the realisation of the 90018 has been awarded with the Compasso d'Oro in 1981.

32. COBÁN, RICHARD SAPPER, ALESSI, 1997

Essential in the outline and colours, Cobán is a professional coffee machine for domestic use that comes to life when turned on. The transparent container on the left is a coffee grinder as well as a showcase where the beans create a decorative texture. The dome on the right has an elegant opalescent finish. In 1998, Cobán was awarded with the Compasso d'Oro for making visible the coffee making process. Sapper named the machine Cobán after a small town in Guatemala where his grandfather had a coffee plantation.

33. A MODO MIO IDOLA (ESPRESSO COFFEE MACHINE), LAVAZZA, 2018

Launched by historic brand Lavazza, founded in Turin in 1870, this compact and ergonomic machine features a user-friendly touch screen that allows the user to select up to four types of espresso in pre-measured dose or in free portion, satisfying a variety of preferences.

34. MPO210 (SALT, PEPPER AND SPICE GRINDER), ETTORRE SOTTASS, ALESSI, 1994 – to present

Developed in the late Eighties within a research on wooden objects turned on a lathe, these kitchen tools for the flavouring of dishes were relaunched by Alessi in 2021 to celebrate the 100th anniversary of the opening of the Omegna factory (in the Italian Northern region of Piedmont). In this context, the tools were presented as the symbol of “artisanal industry” typical of Alessi’s history and savoir faire. The play of forms is typical of Sottsass’ sense of composition; the masterful Italian designer explored the overlapping of volumes and colours in several of his works such as the ceramics.

35. ANNA G. (CORKSCREW), 1994; ANNA PEPPER (PEPPER GRINDER), 2003; ALESSANDRO M (CORKSCREW), 2003, ALESSANDRO MENDINI, ALESSI

This renowned corkscrew – one of the most anthropomorphic objects in Italian design – is inspired to a real person, the designer Anna Gilli who at the time worked in the Atelier Mendini. While the handle clearly reproduces a woman’s face, the body recalls a woman’s dress and the levers the two arms. The corkscrew was the first of a series of pop characters as the *Anna Pepper* grinder and the *Alessandro M.* corkscrew, an ironic portrait of Alessandro Mendini himself.

**36. COLOMBINA COLLECTION (DINNERWARE SET),
MASSIMILIANO AND DORIANA FUKSAS, ALESSI, 2000**

This innovative set of dishes is inspired to the concept of sculpture. Rejecting the pure geometry typical of round or square dishes, this set privileges sinuous and asymmetrical lines that evoke the Fuksas' architecture. The irregular outline of the dishes allows the user to arrange them in different ways, for a memorable *mise en place*.

**37. GIULIETTA AND ROMEO (DINNERWARE SET), RICCARDO
SCHWEIZER, BOSA, 2013**

This project questions the usual 6 or 12 sets on sale in order to aim at a very specific target, the couple. Stackable and geometrically interlockable, dishes and bowls can be arranged vertically creating a sort of primordial spherical nucleus. The resulting shape allows the user to save space while enhancing the sculpture-like quality of the object.

**38. CONCA (CUTLERY SET), GIO PONTI, SAMBONET, 1955 –
to present**

This cutlery set is one of Ponti's most significant tableware projects, due to its peculiar asymmetry. Presented at the IX Triennale Milano and rediscovered after over sixty years, Conca expresses a sense of contemporaneity as only works art do despite the passing of time. Each piece of the collection is the result of a study: the knife's blade is particularly short, while the spoon features a wide head. The innovative fork is especially designed for collecting sauces typical of Italian cuisine. The cutlery set is accompanied by a serving cutlery set.

**39. PIUMA (CUTLERY SET), ENZO MARI, ZANI & ZANI, 1992-
1996**

This apparently informal set features a hole in the handles so that each piece can be hung to a special stand. In this way, cutlery can be displayed on the kitchen counter and be easily reachable instead of being placed in a drawer. The name *Piuma* (feather) refers to the light weight of the pieces made from a stainless steel sheet.

**40. KURILI (SALAD SERVERS), ENZO MARI, DANESE MILANO,
1973 (re-edition 2019)**

These salad servers in stainless steel are characterised by a pure geometrical shape enhanced by the polished finish. The servers share an identical profile except for the fork featuring two cuts. The lightly inclined spheres decorating the handles represent a detail able to add volume to the set.

41. CERTAMENTE (SALAD SERVERS), KONSTANTIN GRICIC, SERAFINO ZANI, 2009

This project overturns the expectations related to the corporeality of tableware. In line with his aesthetics, Grcic has subtracted fullness to the form and replaced it with the emptiness of the outline. Made of stainless steel wire, this set reveals the structural nature of the object. Especially designed for serving salad, it serves its purpose with delicacy.

42. ROTELLA TAGLIAPIZZA (PIZZA WHEEL CUTTER), PAOLO ULIAN, ZANI & ZANI, 2001

The pizza cutter allows the users to enjoy collectively the iconic dish of Italian cuisine. This wheel cutter, though, combines usefulness with a clever design. A single tape of steel is curved in three points and in three ways serving different functions: housing the cutter, accommodating the handle and the pressure of the thumb, holding the utensil when it's on the table so that it doesn't stain the tablecloth.

43. PARO, ACHILLE CASTIGLIONI, DANESE MILANO, 1983

This unusual project is the result of the combination of two inverted cones that Achille Castiglioni used to create two goblets in one. Suitable to drink either white or red wine, the glass can be turned upside down in order to choose the most suitable goblet. Made of mouth blown, cold-worked crystal, the glasses feature exceptionally thin and straight rims. The joint is conceived in a way to stabilize the two bowls that, nevertheless, look like they are about to slide past each other.

44. BIBULO COLLECTION, ANGELO MANGIAROTTI, CRISTALLERIA COLLEVILCA, 1986 – to present

Designed by Angelo Mangiarotti for Collevilca crystal factory, the *Bibulo* collection includes objects with different characteristics and manufacturing techniques. The design is dynamic and inspired to the bowl-base ratio that – dismissing symmetry – enhances a delicate balance. The unusual shapes of *Bibulo* creatively renovate typological traditions giving conviviality a different touch.

45. ANIMAL FARM COLLECTION, ALESSANDRA BALDERESCHI, ICHENDORF MILANO, 2018

Milanese designer Alessandra Baldereschi has always been inspired by the botanical and animal world; and in this project forest animals are the true protagonists. Their presence, though, is ironically revealed sip after sip. The object – in borosilicate glass – is highly resistant and lightweight at the same time. The collection is hand-made and flame-worked.

46. CONVERSO (DECANTER), NAESSI STUDIO, ICHENDORF MILANO, 2021

This decanter may remind one of laboratory equipment: it's the surprising effect of contemporary aesthetics applied to functionality. The small diagonal cylinders facilitate aeration when wine is poured into the decanter. The name – a reference to *conversation* – highlights wine's role in accompanying and promoting communication. The decanter is hand-made and flame-worked.

47. KARTELL IN TAVOLA, ANNA CASTELLI FERRIERI, CENTROKAPPA, FRANCO RAGGI, KARTELL, 1976

Urbanist architect and wife of Giulio Castelli – founder of Kartell -, Anna Castelli Ferrieri signs some revolutionary projects that will make plastic popular in the kitchen. The *Kartell in tavola* set is part of this wave of innovation. In the Seventies, Italy was experiencing a social transformation; right in that period, Ferrieri imagined a set in plastic. It was colourful, easy to wash and stack, and fridge-safe; it could be used for family meals in the kitchen at a time when the kitchen and the dining room were no longer very different.

48. BONTÀ, DAVIDE OLDANI AND ATTILA VERESS, ARTEMIDE, 2016

Davide Oldani, one of the greatest Italian chefs, and Romanian designer Attila Veress joined forces to design this multifunctional object. *Bontà* is a cosy lamp-bowl that interacts with the other elements on the table. It is made of two parts, one on top of the other: the base in white textured milk glass diffuses the light while the upper recess is home to a glass bowl designed to hold food for sharing.

49. GAMBINO AND CUPPINO, PAOLA C. BY ALDO CIBIC, 2024

Gambino is a ceramic riser characterised by striking round-edged cylindrical legs. *Cuppino*, part of the same collection, is equally rounded in shape and vibrantly coloured. Made of mouth-blown glass, it features different glass thickness creating a chromatic effect between the bowl and the base.

50. BOWL MINIATURE, GIO PONTI, SAMBONET, 2013

As the centrepiece produced for the first time in 2013, the same-design bowl brings timeless elegance to the table. The unchanged contemporaneity of this piece lies in the balance and symmetry of the two footed bowls that can be joined together creating an almost spherical shape. Intentionally designed by Ponti to serve different purposes, the bowl is produced in stainless steel and several colours with a PVD finish.

**51. KALISTÒ (KITCHEN BOXES), CLARE BRASS, ALESSI, 1990
– to present**

These stainless steel boxes share a common form while featuring different textures on the surface and geometries or shapes for the knobs. Such diversification is especially helpful in order to distinguish the jars according to the content. This project was developed as part of the Memory Containers workshop, coordinated in the Nineties by the Alessi Centre for Studies.

52. TRULLO, FABIO NOVEMBRE, KARTELL, 2023

The designer Fabio Novembre has revisited the *trullo* - an architecture archetype typical of his home region, Apulia - using its shape to create a storage jar. The knurled lid is reminiscent of the outwardly tilted slabs of trulli's roof while the knob represents the pinnacle placed atop the cone. Made of mass-dyed technopolymer, it features a pleasant chromatic effect that transforms the jar in an outstanding centrepiece.

**53. STORE&MORE BIO, SPALVIERI & DEL CIOTTO, GUZZINI,
2018**

When designed this collection of airtight containers, the duo Spalvieri & Del Ciotto took inspiration from the iconic *Cubo* bowl by Luigi Massoni launched by Guzzini in 1959. Featuring a square but not rigid shape and thick materials, the *Store&More Bi* containers are handy and multifunctional. Plus, they are made of bio-based plastic and entirely recyclable.

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