

MONITOR

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DESIGN

**PRODUCT
ARCHITECTURE
VISUAL
FASHION**

**NEIL M.
DENARI**

+ living special

plus aoki plan01 rintala newson morphosis bey nichetto grosse o'sullivan preutz tjep.



.D/ 14.95 EURO .I/ 14.95 EURO .F/ 15.95 EURO .UK/ 9.95 GBP





coating, etching, serigraphy, and so forth. The development of Gem table, designed by Nichetto together with Odoardo Fioravanti, makes a good example of taking advantage of these opportunities. From the functional point of view, it had to be not an «important» (say, conference) table, but something that would appeal to a young person. Technically, the design was realised with the help of a new machine for the industrial colour coating of glass: there is only a few machines in Europe able to paint glass surfaces. The painted surface was then engraved to achieve a spider-web-like texture designed by Fioravanti. Additional mirror finishing applied as the bottom layer helped achieve the final result: a spider web that seems to be made out of metal and placed inside a glass sheet.

The art director's brief does not limit designers to using glass alone (there are enough companies in Italy already doing it) — they should rather base their concepts on specific properties of the material and its various surface treatments. One of the objectives is to avoid the excessive rigor that often characterises glass furniture. At Krios, they allow themselves an artistic touch and strive to achieve maximum flexibility. These objects adapt to different environments: living or office, public or private, while certain pieces can be personalised by the customer.



Krios presented their first collection in September 2005. The mother company, NardoVetro, has invested in Krios its 30-years' experience in the field of decorative glass. Chromatic experiments have always been a forte of this Italian manufacturer who has its own Color R&D Department. Intending to start a furniture line, NardoVetro contacted designer Luca Nichetto. Born in Murano and currently based in Venice, Nichetto began his career by designing objects in blown glass for Salviati. Further commissions came from lighting design, the sector most closely related to glass-making. His portfolio includes collaborations with Foscarini (for whom he has created one of their best-known luminaires, O-Spacel, Kristalia, Moroso, Meritalia, Casamania and its owner Frezza Group.

Instead of developing the whole Krios collection on his own, Nichetto has involved in the project a number of Italian and foreign designers; all of them represented the younger generation but were already experienced in working for other manufacturers. In his opinion, a young company should deliver «young» product; with time, both the company and its target customer will grow up. The designers have been introduced to NardoVetro's know how in processing glass — in particular, to a variety of advanced techniques applied to plain glass surfaces, such as colour



PRODUCT: WINDOW // DESIGN: GABRIELE PEZZINI

The tabletop is formed by two layers of glass: a transparent sheet over a coloured or an opaque one, with a space between them. When an object is placed on the table, its shadow appears on the bottom layer, as if the object were floating above the surface. To add an extra dimension, Odoardo Fioravanti developed two surface patterns (the pixelated sky or a tree): applied underside, they create an illusion of looking out of a window. Experimenting with coloured glass resulted in a versatile, personalisable product.