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# I AM



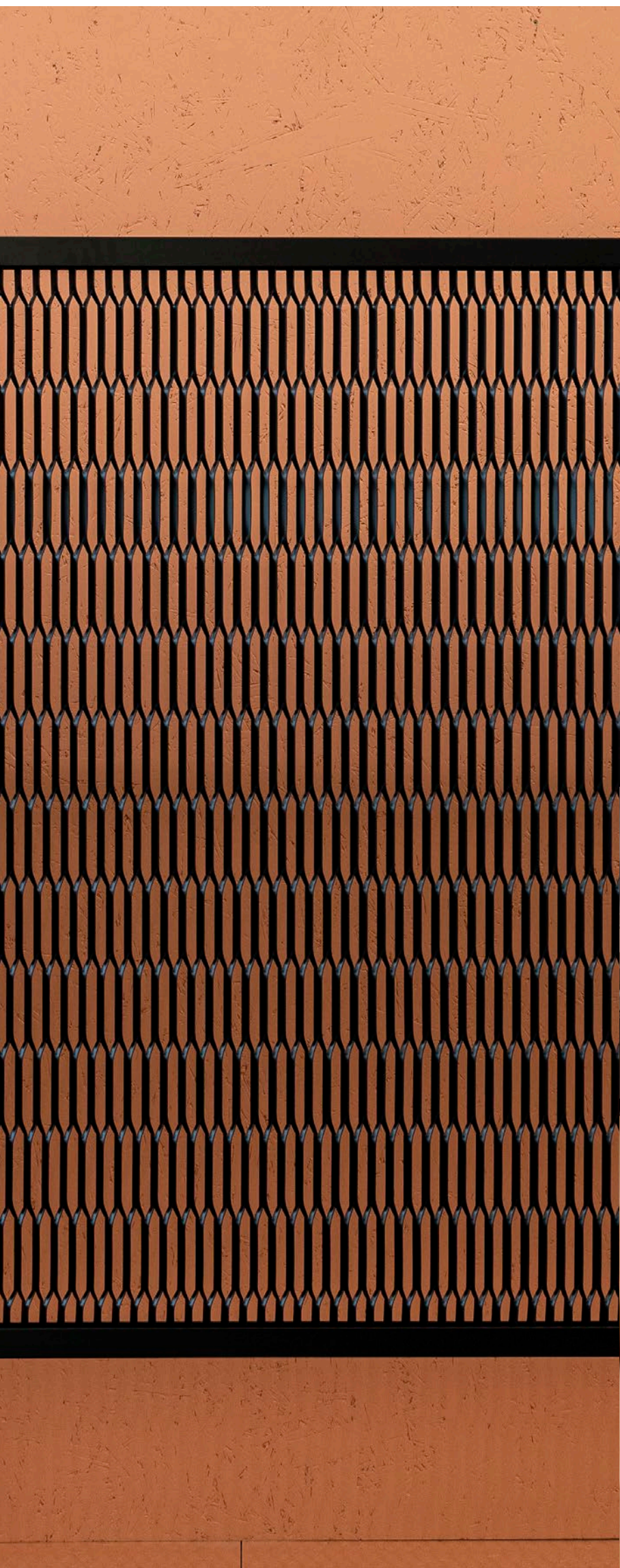


One wonders how the world will change, and how deeply, once the coronavirus health emergency is over (but knowing that another pandemic may sooner or later could break out). We are therefore talking about structural or long-term changes, which could be determined and induced in particular by the practices of forced isolation and strict social distancing that have become necessary on a global scale to prevent the advance of the contagion. Practices that appeared unnatural at the beginning, as we all came from an opposite tradition: widespread sociality, urban crowding, nearness and contiguity, close relationships: at work as well as in leisure and holiday places. But that in the future - for reasons in terms of safety and prevention - could, though diminished, become a necessity: from vital to functional, thus transforming these practices into new habits and conventions (the human being, let us always remember, is an animal with a very high adaptive capacity). In other words, for the (uncertain) future that awaits us, there is a transformation of the sense of space (and spatiality) as we have understood it until now, with the consequent obligation to rethink the areas of ordinary life (starting from private homes and work environments), those dedicated to commercial activities of all kinds (from small shops to shopping malls) and, even more so, the common areas of extra-family and extra-professional collective life: bars and restaurants, cinemas and theatres, hotels and residences, museums and concert halls, lidos by the sea and ski slopes, and so on. Not to mention the challenge that opens up for urban planners, since even cities, since they cannot be redesigned and rebuilt from scratch, will have to be remodeled, at least from the point of view of common areas of movement and leisure. One cannot, of course, suddenly change the world in which we have lived up to now. But something (if not much) will necessarily have to change - also because we ourselves will ask for it and demand it. Take, for example, the world of work. The experiment of mass remote working, imposed by the emergency, has opened up an objectively new horizon, to which the sociologists of the organization had already drawn attention, but remained unheard of. They will have to equip office houses (on the basis of suitably designed and dedicated spaces) not only thinking of the (high) world of liberal professions, as already happens in part today, but also of the (widespread) world linked to traditional clerical tasks and the world of public bureaucracy. In short, you will work more and more from home, now that it has happened that you can do it and maybe it is even convenient to do it (on an economic level like the one that invests time management). At the same time, the twentieth-century spaces of traditional work (factory or large office), which have become unnecessarily large, will in turn be re modelled and perhaps allocated to new jobs. But being aware of the fact that a new excess of crowding and promiscuity could one day lead us to new forms of forced isolation for who knows what new crisis or health emergency that we must now consider with a real possibility, we will demand more widespread forms of social contact even within public spaces, which in turn will also have to ensure increasingly high standards of cleanliness, hygiene and health safety. There is in fact the risk of turning to a vision that claims to be aseptic of social life, but if the alternative (i.e. the threat) is to have to wear, in everyday life, mask and gloves as in certain dystopic films, it is normal to demand spaces not only less crowded but also safer for health (since the choice of materials used for armchairs, balconies, tables, work tools, equipment, and so on). In short, we seem to expect a nice challenge in terms of design that will concern the small and big things we need every day, the spaces and places of our personal and common life. Nothing will be as before, they say today. But maybe, thanks to the creative effort that we will be forced to make, it might even be better than before.

# Alessandro Campi







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# LIMITLESS REFRIGERATION DESIGN

Designer: Fabrizio Milesi / Year: 2019-2020



Today trade fairs play a fundamental role in showing the excellence of broad international panoramas. Showcases of innovation and gathering and sharing spaces, where brands tell their stories creating experiences around their vision.

Over the years, CIAM has been able to distinguish itself for having created sensorial micro-worlds in which it has managed to experiment the multifaceted nature of its identity, made up of design, craftsmanship, innovation and technique.



Photography: Mirco Baccaille / Diletta Fernandez

## The story of a polyhedric journey





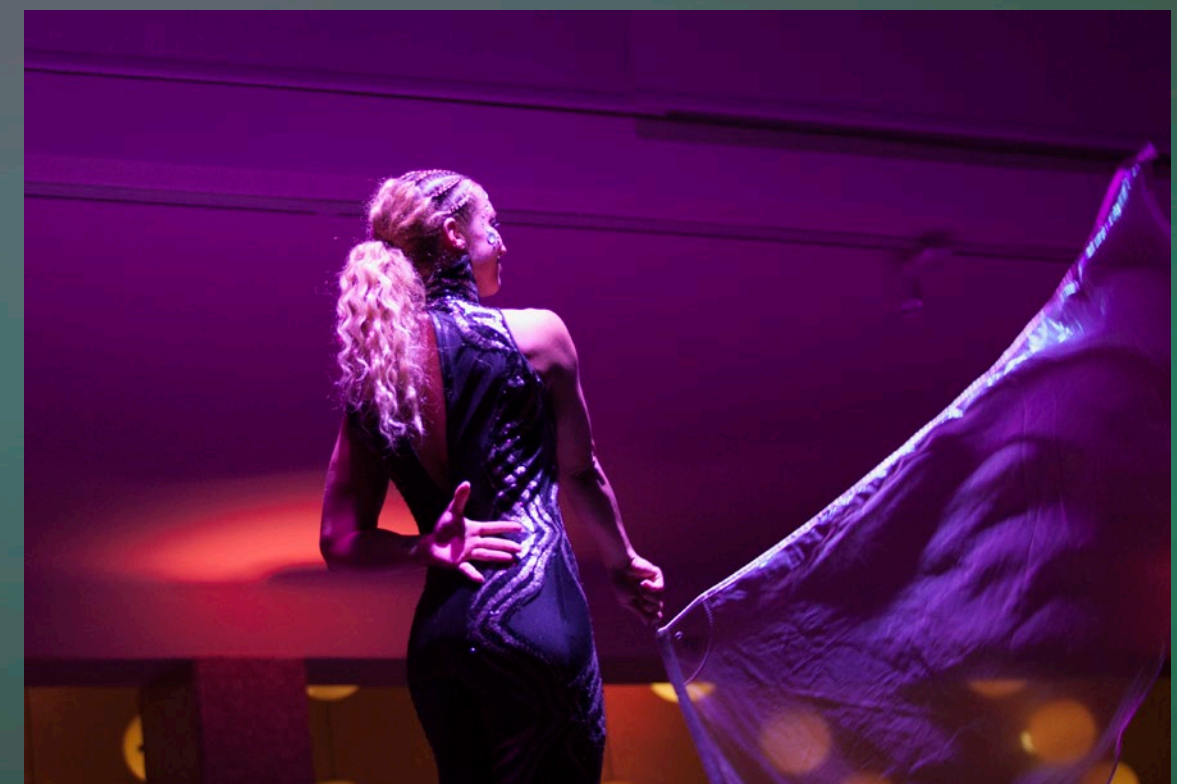
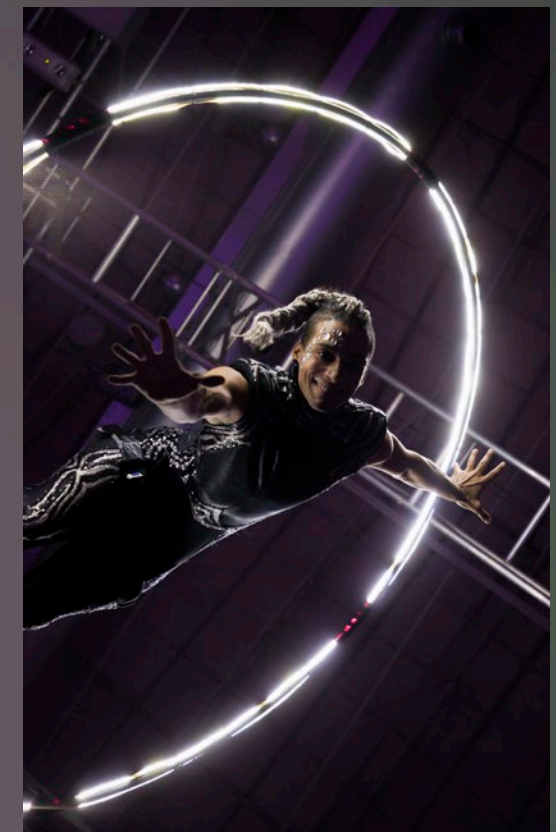
The designed stand became an experience tour in which interaction is the central element of discovery.

Host 2019, the international trade fair that brought hospitality excellence to Milan in October, was the confirmation of the success of a model that harmoniously combines both business and culture in a single space. Born from a project created by Fabrizio Milesi, the CIAM stand was conceived as a permeable packaging box, in which technology and design are shown in three different colours. In this way, CIAM gave life to an environment in which you can live a total custom experience outside the standards, starting from the concept of color. A path through which you can discover the infinite possibilities of a brand that places innovation and a customized product service in first place. A real experiential tour in which interaction is the central element of the discovery, enhanced in its necessary daily efficiency for businesses that need a real balance between aesthetics and functionality.





The new chromatic concepts of the stand opened the way to a magical event, where the depth of CIAM thought was manifested in all its versatility. In the historic Pelota space, Revolutionary Colors gave life to a perfect sensorial and artistic involvement, recounting the colour and the value it has for the brand. An original choreography of lights that in a continuous flow of contaminations, among musical interventions and acrobatic performances, became the expression of the new horizons of CIAM design.







Special guests, technical innovations and new products were the heart of the SIGEP 2020 edition, in which CIAM was able to show the evolutionary capacity of a brand that cleverly combines its know-how and its vision to embrace and dress the needs of professionals in the field. CIAM's Multix technology, developed in collaboration with Gelsystem, is an example of this process of the brand's response to technical and aesthetic needs. Multix is the first revolutionary intelligent refrigeration system patented by CIAM, which facilitates and digitizes instrument functions, allowing constant energy savings and combining different internal worktops within the same product, with its intuitive touch screen and remote control functions.



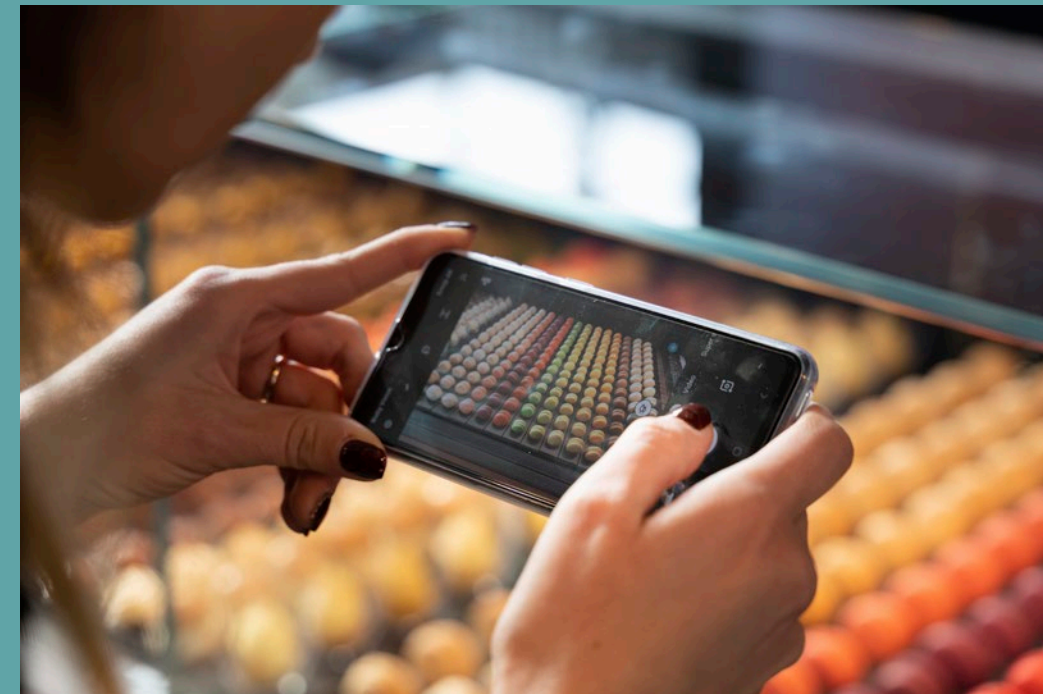
Technical innovations and new products were at the heart of the Sigep 2020 edition which presented revolutionary systems and concepts.

As regards to the needs of ice-cream makers and confectioners, CIAM's answer is Ice Design Live Station, the keystone and antonomasia of this union between emotion and technique. The Ice Design Live Stations are multiform and multifunctional modular stations, selected by ADI INDEX 2019, awarded by ADI Design Index Regione Lombardia and currently in the competition for the prestigious Compasso d'Oro 2020. Designed by Raffaele De Angelis, they allow you to create in front of your customers real Live Show Cooking shows that prepare traditional and gourmet ice cream, semifreddi, cakes, yogurt, sticks and slush. A new concept that allows you to customize the configuration of the stations with different equipment according to the desired show cooking. Some of the possible accessories include: vertical batch freezer, horizontal batch freezer, cold plate, tempering-cleaner, ice cream wells, yogurt trays and positive/negative refrigerator.





The concept of color returns in a pop key with **The Colorful Side of Pastry**, a double event part of the Sigep 2020 program, which featured two masters of Italian pastry in the world: Damiano Carrara and Andrea Besuschio. With their personal and professional stories and their respective technical experiences related to CIAM products, the two masters were testimonials of the brand philosophy in constant balance between creativity and concreteness, functional support and emotional value







Since Sigep, the journey through the fairs of excellence took CIAM to Düsseldorf for the Euroshop 2020 event, where the stand created by Fabrizio Milesi became the theatre where CIAM exhibited its evolution in terms of innovation and custom skills. The concept of Limitless Refrigeration Design finds its maximum expression in a space that enhances the design flexibility and new technologies of a brand capable of creating unique elements for each customer with tailoring dedication. A demonstration of CIAM's unlimited possibilities in terms of design and customization, which narrate the attention to the contemporary panorama and the special nature of each project. Suggestions and material visions, color palettes, functions and custom sizes form a set of features that CIAM is able to put together creating fascinating and unrepeatable solutions.

Attention to the contemporaneity and uniqueness of each project: these are the cornerstones of unlimited custom solutions.





# BESUSCHIO



Photography: Bordoni Produzione

A historical  
space looking  
at the future

In balance between traditional craftsmanship and the desire of innovation: the new Besuschio space confirms the central role of an Italian name in the international pastry scene.

# BAKERY

Designer: Simone Colombo / Year: 2018

- A space rich in history, a family tradition that has been going on for six generations and a design project that wants to look to the future. - This is how architect Simone Colombo describes the premises of Pasticceria Besuschio in Abbiategrasso, Milan, whose restyling was carried out in 2018. A surname that speaks for itself, that of the greatest Italian pastry masters acclaimed throughout the world, and which tells the story of a mission and passion which has been handed on from father to son since 1845. The Besuschio Confectionery embodies the perfect fusion between a tradition that cannot be renounced and the art of always looking forward, towards the new technological, visual and social horizons of contemporary living. Architect Colombo has skillfully translated the unique history of the Besuschio family into a multisensory experience that has completely recreated the interior spaces of the pastry shop. - The project had to respond, first of all, to the new needs of work organization and for this reason the planimetric layout of the three rooms was revised. At the same time, the refinement of the details had to reflect the uniqueness of the creations of Maestro Andrea Besuschio and his son Giacomo - says Colombo, who, in order to achieve this incredible synergistic result, redesigned together with the Besuschio family every space, every object, often sharing the tables of the pastry workshop.







The project meets CIAM in this search for technical and aesthetic excellence with a customized tailoring ability, fundamental characteristics to meet the ambitious design of Colombo, full of contaminations that range from the artistic avant-garde of the last century to the Lombard decorative tradition, without omitting the quality standard of a master pastry chef of the caliber of Besuschio. - The eleven linear meters counter of CIAM technology is completely customized and represents the fulcrum of the whole project, - continues Colombo - in fact, it channels the three spaces into a single perspective view. The curved glass of the counter recalls the original display case of the early 1900s, the black sheet metal cladding, the porcelain stoneware surfaces and the front cladding with coloured slats are Futurist-inspired.



The entire architectural space reaches its maximum expression with the custom cabinet of 11 linear meters of CIAM technology.



- The area is divided into two parts: the first room reserved for display and sale, the second and third for administration
- continues Colombo - the hexagonal tile floor in stoneware recalls the "cementine" of the old Lombard floors. The lighting, with the exception of Tom Dixon's suspensions at the entrance, is minimal in order to make the most of the old wooden ceilings restored and partly rediscovered: for this purpose, only adjustable LED spotlights mounted on tracks that follow the warp of the wooden beams were used. The same materials and construction lines of the architectural elements are ideally extended from the counter in a single perspective that characterizes and unites all the rooms.

A design path of two years for a space to be lived in at any time of day.







# Fabrizio Milesi



“In the meantime that...” as Cristina Comencini said, it is our middle time, in which we must understand how to return to normality through new ways of private and social life.

The fact that none of us imagined that this could happen, this must make us reflect even more about the extent of the possible change. I cannot not express some considerations regarding this complimentary historical moment, considering that CIAM works to serve the HO.RE. CA. world and therefore conviviality, that way of life that today has been cancelled by the rules of social distancing. I believe, as many do, that every difficult event carries with it great potential for analysis and improvement; from this time, when we had to keep still, I understood the value of quietness with respect to the fast manner of doing things. This does not mean remaining inactive, but being able to read the things around us by giving them the right value. It means considering other possible ways of living within the domestic space, in the cities and sharing and interaction between people. It is a great and rare opportunity. Surely, as with all the great historical events, we will go through a phase of metabolization and the stories that accompany this period will be re-read and re-written. At the moment I can sense in people the will to give a positive sense to the experience we are living, in order to turn this tragedy into a force to move forward and start again.

I believe, unfortunately, that all this positive drive will be partly slowed down, because economic practices within our societies are much more complicated than a virus and this is the thing that worries me the most right now; we know very well, in fact, that the attempt will be to bring back the economy and its structure as before, using the same recipes. I hope, of course, that there will be an economic recovery, but at the same time I hope that it will be possible to understand the reasons that have led us to this point, with a particular focus on ecological issues. This issue can no longer wait for long solutions as it has been until now. This historical moment has showed the ability of facing the reality in danger reacting in short time with drastic measures that involved a collective sense of sacrifice that immediately produced a positive result. If we all looked at the numbers of emergencies today, we would understand that sustainability can no longer wait.

It has been only five years of work, but the extent of the change we have been able to achieve project by project has been really strong and engaging.

I like to use this term because, apart from the property that clearly believed in this path, all the people who work in the company on a daily basis have understood the importance of the new course with design at its core, supporting it with a new awareness that product excellence is the real strength of the results we want to achieve. The new awareness involves a constant technological, aesthetic and sustainable research of products and

the company in general, communication through partners and innovative tools, participation and organization of events and performances. Today it is a machine that moves constantly trying to understand and then find solutions that meet contemporary needs of the food world that is becoming increasingly important in the aesthetic and commercial logic on international markets.

## The new relationship between design and food.

A very complicated question, considering the moment we are living in. The answer can only refer to pre-covid19; how this relationship will change in the future we are still trying to understand and imagine it. I believe that the strong relationship between design and food has grown, becoming essential, as the world of hospitality in general has increasingly evolved and approached the needs of visibility, experience and human connection of international fashion brands, absolute researchers of our society not only in the areas of taste but also in the vision and connections between apparently far away worlds. From that moment on, food has been explored, through design, to become also, thanks to the strong media push, the renewed

expression of perfection in research between tradition and innovation, often contaminated by far and opposite worlds. Each one of them has developed its own aesthetic and expressive research through the design of every element connected to the world of food, searching for more and more efficient and innovative materials. Today food has found in design, not only its image related to the design of spaces but also the expressive form of food itself; I like to remember the performance that CIAM, together with Francesca Sarti (designer food), founder of Arabeschi di latte, thought for Milano Design Week 2019 in the Alcova space published in the n.0 of I AM.

## Materials research is the basis of CIAM's new course.

The Move16 horizontal refrigerated display case, conceived and developed during 2016, which inaugurated the new art direction, already had two objectives in its initial idea; on one hand the strong aesthetic reduction of the sign and on the other hand the desire to hide stainless steel from view, which has always been the main material for all manufacturers of refrigerated furniture. In this specific case the display case was tested and presented with an epoxy resin finish applied inside the refrigerated glass structure of the case. This strongly materic aspect contributed to make more softer the whole perceived, and allowed the chromatic characterization of the product making it customizable by the designers who decided to use it in their projects. From then on, I always tried to look beyond the ordinary, gradually adding to all products a series of materials born as finishes for other design areas. I am referring to wallpapers, to the new low thickness porcelain stoneware

slabs, to epoxy resins with various materic and chromatic finishes and last but not least the use of synthetic materials that are now increasingly eco-sustainable. All this research has implemented the traditional materioteca based on natural materials, stone, marble and wood. This new approach, in my opinion, visually shows the products apparently lacking of technology and not related to 'cold' functional machines, but on the other hand brings them closer and closer to furniture design. I like very much the fact that inside the new CIAM products there is always an innovative technology that remains hidden and mitigated by the contemporaneity of the rigorous shapes; I believe that today is the real difference and the real global value of the products we think...it seems that we have suddenly taken away their primary technological function to make them become something else.



# MANGIARBENE

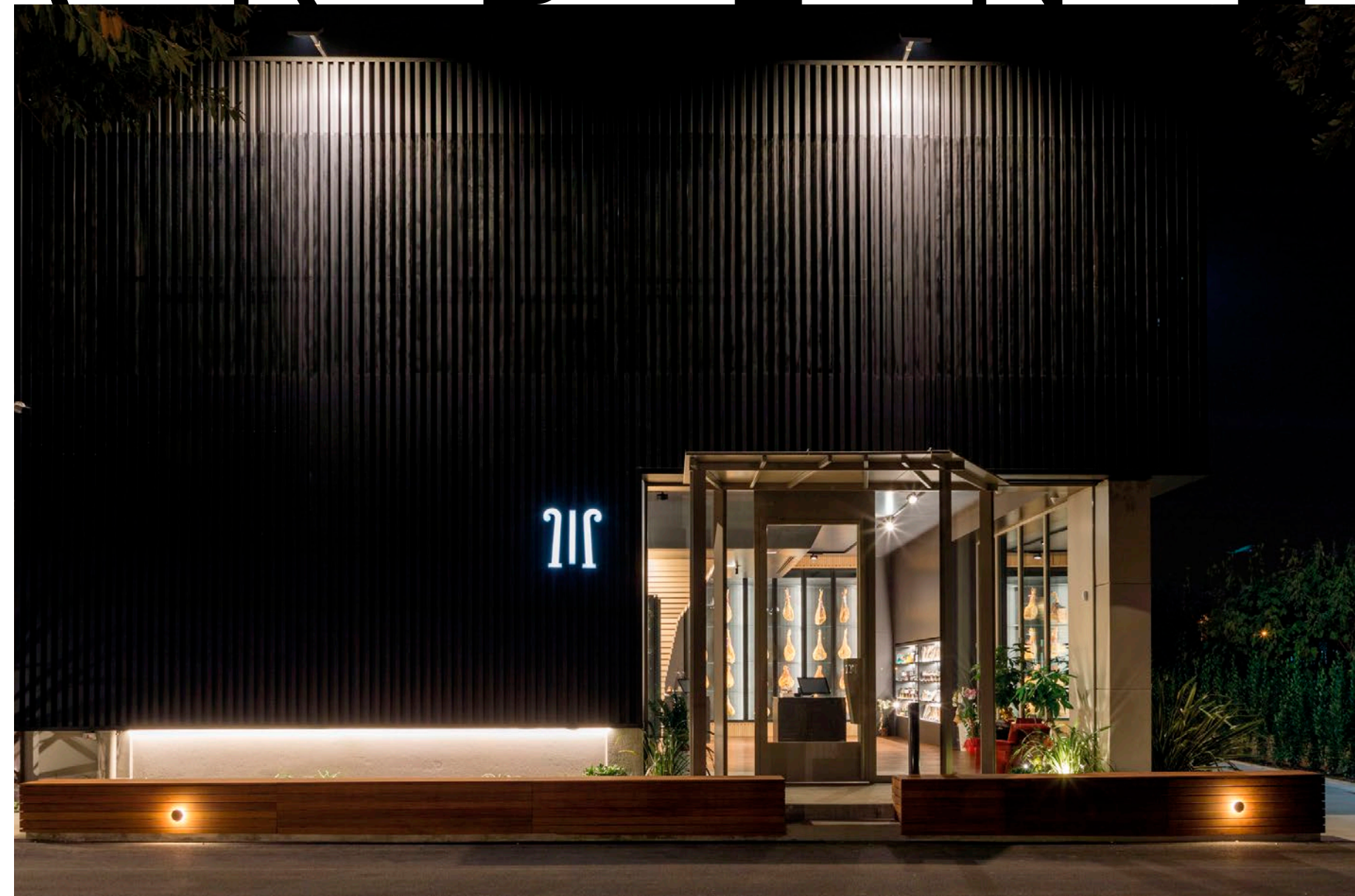
Designer: Alfio Barabani / Year: 2019

A project with a contemporary taste that represents a spin-off not merely in terms of marketing, which embodies a distinctive concept that can be exported and replicated under a brand that guarantees excellence. Totally anonymous in the stylistic style of industrial architecture of the 70s, a unique space breaks through for its high quality and aesthetic value: Mangiarbene, Bastia Umbra, is the first luxury food hall of Viander a holding company, famous for its supply of top quality food and wine products that are distributed in Italy and in many other countries around the world.



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A unique space which aims to contemporary life by enhancing excellence and new market concepts.



Photography: Giampaolo Pauselli

## Artisan taste in an industrial scenario

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- The first target that we set ourselves was to infuse personality to a store that was originally born in an anonymous environment and that at the same time could be replicated in valuable urban areas, in different cities, constantly maintaining the same architectural identity. - Curated by Alfio Barabani Architects, Mangiarbene breaks the monotony of the industrial area where it was born, with a modern taste space that is characterized by the elegant and welcoming atmosphere. Inside the 150 square meters of the historical building that half a century ago saw the start of the activity, enclose a selection of excellence among the thousands of products in the catalog of the Mother Company. - The common thread has been found in putting together two fundamental contributions of the human being - explains the architect Barabani - the centuries-old fine - tuning of the manufacturing processes, which today allow us to have incomparable food excellence, and the handcrafted that emerges in all the characteristic features of the store, together with the basic manual skills of the products on sale. -



From the customization of the products to the lighting and energy details, CIAM has been able to create solutions capable of meeting every design requirement.



In order to emphasize the feeling of being in front of what the best man has been able to create in history, the project has placed great attention in the choice of furnishing elements for the preservation and display of products. With its technological skills, custom skills and the precision of the lighting details, such as reflection control and energy saving, CIAM has been able to give a unique answer to the technical and aesthetic needs of the project. The 6040 TSA horizontal counter, 1000 deep, with matt black painted interiors and stoneware paneling complete with cutting counter and checkout counter with natural iron element; the two Classic Open wall units, ducted at positive temperature and epoxy powder painted; the Brilliant Two Sided cabinet for cheese; the three custom Murozero with lowered height and matt black finish; the four neutral wall cabinets with double led lighting shelves in fenix black finish; the Compact Basic base units in matt black finish; the custom cabinet Esclusiva 74S with oversized dimensions of 4x4mt H for the display of the finest hams.

The artistic direction of Alfio Barabani Architects and the know-how of CIAM give an engaging experience to anyone who accesses the environment.



This unique combination of CIAM's customized products for Mangiarbene offers an immersive experience to anyone who accesses the environment. - To these unique elements," continues Barabani, "we added those wooden elements designed specifically for the store, such as the oak flooring worked with very narrow female-female slats roughly shattered on the surface, the central ash tree that orders the space and the back counter wall made with wood waste. Everything follows a material, tactile and chromatic meaning. The combination of the rippled material of the floor, tree and wall paneling with the technological elegance of the hams and cheeses display cases, both free-standing and against the wall, as well as the cool counter, is particularly efficient in enhancing the value of the products. Alfio Barabani's artistic direction blends every detail of the environment in a natural harmony that makes the products and the interaction with the elements of the space in which they are located the main protagonists, giving a museum-like perception suggested by the use of colours for walls and ceilings and interactive screens, where the customer can query the individual products in order to get information about their characteristics.



Every detail of Mangiarbene gains a material, tactile and chromatic significance that enhances the display of the products.





I AM

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I AM is the periodical exploring the world from CIAM's perspective. It is a wide open eye on technology, art and culture, and also a living space aiming to create new ground for innovation. We like to think about it as a room to get closer and deeper inside the brand, by looking at what is around us.