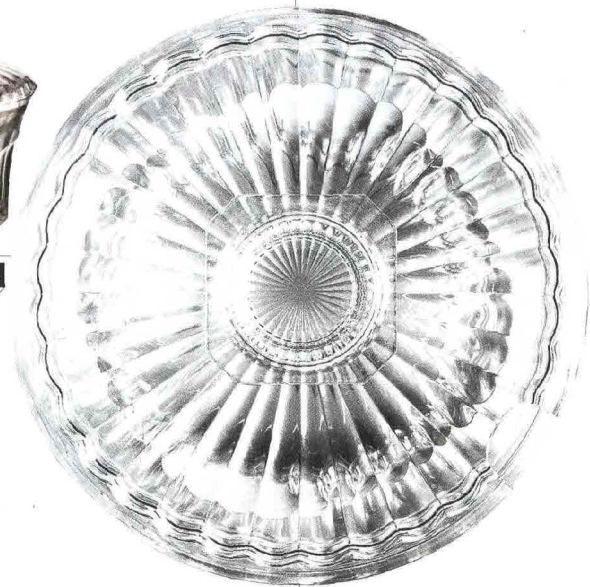





1.



2.

1. SPARKLE STOOL BY TOKUJIN YOSHIOKA FOR **KARTELL**. A COLLECTION OF STOOLS AND TABLES IN TRANSPARENT PMMA. THE PARTICULAR PLEATED EFFECT, DONE BOTH INSIDE AND OUTSIDE THE PLASTIC MATERIAL, CREATES A PLAY OF REFLECTIONS AND SHADOWS.

2. SUGAR BOWL FROM THE BELLE ÉPOQUE COLLECTION BY ANGELETTI RUZZA FOR **FRATELLI GUZZINI** IN METHYL METHACRYLATE STYRENE.

3. VENEZIA TUMBLER, DESIGNED AND PRODUCED BY **MARIO LUCA GIUSTI**, GLASS IN ACRYLIC WITH FACETED SURFACE.

4. BOLLE BY LUCA TRAZZI FOR **ITALESSÉ**, TUMBLER COVERED WITH BUBBLES IN ACRYLIC MATERIAL.

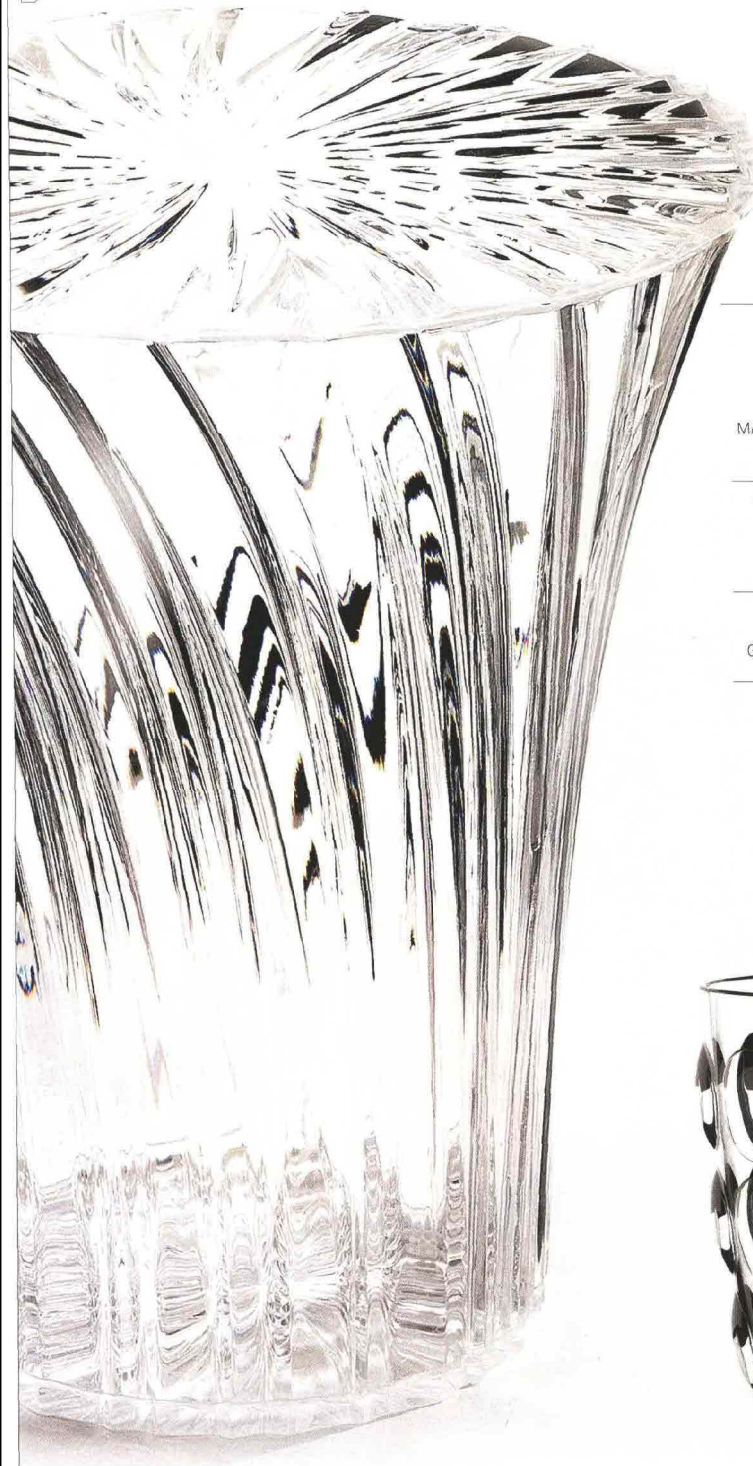


3.

The taste for semantic hybrids, perceptive stimuli with trompe l'œil effects, pop reinterpretations of classic styles, beyond simple operations of mimesis, and democratic luxury under the sign of functional quality. Different factors (including economics) contribute to the proliferation of objects for the table and other uses, things that look like crystal or glass, but are made with synthetic materials ranging from polycarbonate to acrylic to melamine. An operation that finds its idea theoretical-aesthetic preface in the recent work of Piek Bergmans. The Dutch designer, in the poetic installation Vapor II proposed during the latest Dutch Design Week, blew PVC as if it were glass, creating evanescent organic forms. A different concept can be seen in the industrial production of objects for the table of brands like Guzzini, Marco Luca Giusti and Italesse, where the acrylic material, recognized mostly by touch, is associated with retro references (classical forms, traditional operations of crystal, like grinding or engraving), sculptured or lens effects. Kartell uses pleated transparency that would be impossible in glass to make small tables and stools, using highly evocative and technological PMMA. (Katrin Cosseta)



4.



1.