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**IT'S A
DOLCE VITA**
Italian design
inspiration



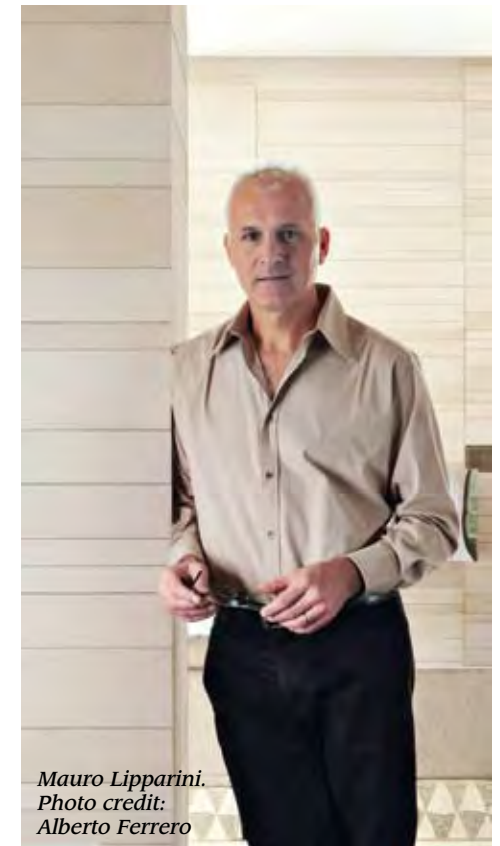
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IT'S A *DOLCE VITA*

Italian designer **Mauro Lipparini** has been captivating and shaping the design world for decades with his unique approach to his craft

FEATURE: AYYOUB TAMS. PHOTOGRAPHY: COURTESY OF MAURO LIPPARINI.



Mauro Lipparini.
Photo credit:
Alberto Ferrero

When an individual seeks an original fusion between what is considered aesthetic and what is functional, there is one name upon which one ultimately would settle: renowned designer Mauro Lipparini, who is considered the ultimate answer to achieving such a delicate and intricate balance.

Mauro Lipparini is Europe's leading industrial designer, practising his art since 1981, and growing in international fame since landing his first big industrial break with his Avedon design for Saporiti Italia in 1986. This groundbreaking piece was the first sofa to deconstruct furniture design by introducing platform seating with moving mechanisms and integrated shelving, features that are still considered contemporary today. Throughout the last three decades he has graced the creative scenes in Europe and Asia with furniture, textiles and other products for various international firms. As an interior designer and architect, Lipparini has worked on an extensive variety of projects, ranging from public housing to retail stores and corporate spaces. The designer also delves into the world of academia, serving his alma mater as a faculty member at the University of Florence's department of architecture.

The Domus Tiandi flagship Italian furniture showroom in Beijing, designed by Lipparini, is situated between two levels connected by a white staircase



*“Crescent Tower”
model apartment and
residential complex in
Kanagawa, Japan*



“I LOVE TO DREAM, I LOVE ADVENTURE: I ENJOY ALL TYPES OF CHALLENGES, WHETHER BIG OR SMALL”

Lipparini’s signature aesthetic is best described in the words of an art critic, who once said: “Lipparini’s style, rooted in the spare forms and clear, powerful lines that are the hallmarks of minimalism, is imbued with a spirit of joy, a buoyant sense of pleasure and possibility. Freely employing bold colours, organic textures, imaginative visual concepts, Lipparini broadens the palette of minimalism, conveying the immediacy and strength of the aesthetic into a new era.” The designer’s use of clean lines, the contrast of solid and empty spaces and transparent elements all work together to serve one purpose: achieving a progressive balance between form and function. In other words, every design should achieve one ultimate purpose, which is to be “livable.”

Mauro Lipparini’s design process revolves around a desire to challenge himself and push the traditional limits of design, and of himself as a designer. As he explains, “I love to dream, I love adventure: I enjoy all types of challenges, whether big or small – to dare and question oneself motivates change – a fundamental process at the root of my creativity.”

The majority of his projects (be they architecture, interior design or industrial design) follows a visual process rather than a traditional or formal one; this way, he frees the entire creative course from

*“Tower The First”
model apartments
and residential
complex in
Shizuoka, Japan*

“EVERY DESIGN SHOULD ACHIEVE ONE ULTIMATE PURPOSE, WHICH IS TO BE ‘LIVABLE’”



Lipparini’s Michelle swivel armchair for Misura Emma (Italy)



Tiandi Yijia, a restaurant situated on "Eurostreet" in Hangzhou, China's luxury shopping district

an excessively technical methodology which can kill ideas. The project's ultimate purpose becomes broader through this process. For example, the semantics of a place can generate an entire creative process, a "crucible" of ideas, in which architecture is not merely a self-serving aesthetic expression, but a creative act capable of catalysing an entire transformative process.

Normally, the research involved in the conceptual stages of a project is broad and cross-disciplinary: from film to fashion, to art and architecture. Throughout this relatively free process, he sketches by hand to "memorise" his intuitions on paper. Once he has isolated the project's generative idea, his studio begins to build a model with various materials in order to obtain a three-dimensional rendition. The next, controlling, step of the creative process is to develop computer-aided drafting and renderings,

chromatic and material matching, and so forth. It is at this step that good design becomes a tangible product that is both pleasurable and appealing, transforming a simple, transient household object into something beautiful that enriches the meaning and purpose of the domestic setting. Design allows us to experience space and ergonomics in a contemporary, up-to-date manner. Good design generates desires and needs that stimulate an improved quality of life and allow one to participate in society's progress in a more active way. Designs like Lipparini's help one enjoy and feel passionate about function and, as a result, one's perception of the home.

Lipparini's touch can be found across the globe, including in countries like China, where his involvement with the Royal Garden project represents a significant step forward in the designer's



Royal Garden model house and residential complex in Shanghai, China

Solid Up sofa for Seven Salotti (Italy)



“THE MAJORITY OF HIS PROJECTS FOLLOWS A VISUAL PROCESS RATHER THAN A TRADITIONAL ONE; THIS WAY, HE FREES THE ENTIRE CREATIVE COURSE FROM AN EXCESSIVELY TECHNICAL METHODOLOGY”

relationship with the contemporary Asian design scene. The Royal Garden is a complex which consists of two contrasting building formats: some buildings extend along a horizontal axis, while others extend upwards, vertically, in essence creating a series of perpendicular straight lines that play off each other. This is why he gave this project four different thematic styles, each stylised according to a different identity – appealing to a diversity of tastes, customs and cultural affinities, defined as warm, light, natural and young.

Other outstanding projects on the designer's Far East portfolio include Domus Tiandi, the multi-brand Italian furniture showroom in Beijing. During the Roman Empire, domus referred to the city homes of wealthy patricians, and the Domus Aurea was Emperor Nero's magnificent villa in Rome, abundant in luxury, beauty and opulence. Domus Tiandi is the first showroom in China in which the floor plan's organisation highlights each brand's individual characteristics while simultaneously creating a sense of unity. Lipparini's art direction of the space has generated a harmonious continuum that establishes a distinctive sense of Italian ease and equilibrium. There is also the model



The Domus Tiandi showroom in China, designed by Lipparini



The entryway of the VIP dining room at the Tiandi Yijia restaurant in Hangzhou, China



apartment and residential complex "Crescent Tower" or Kanagawa in Japan. The interior design theme he gave to this project is "Transparent Home": in addition to representing a common theme in his personal research of interiors, it is the theme of the building itself. Numerous prestigious residential buildings in cosmopolitan centres around the world continue to move towards this transparent glass aesthetic. Lipparini designed an interior solution for Kanagawa's project, which has an intriguing atmosphere of visible and invisible.

Even here in Jordan, Lipparini's touch can be distinctly felt.

The designer is involved in the design process of several villas in Amman, and is currently designing the new showroom for Exclusive Homes, which will hold its soft opening in March of this year.

Whether introducing his unique design aesthetic to various corners of the globe, creating functionally beautiful furniture or imparting his wisdom and experience onto his students through his work in academia, one thing about Mauro Lipparini is undeniable: his influence is powerful, global and certain to stand the test of time.