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## NAVIGATING DESIGN

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In the luminous living area with southeastern exposure, in direct dialogue with the two freestanding blocks of the convivial island kitchen, the Tufty-Time sofa by Patricia Urquiola for **B&B Italia** is joined by Paper Pendant rice paper lamps for **Vipp**. Here the Noirblanc black quartzite by **Antolini** has been utilized as counterpoint for the kitchen counter and the coffee table, juxtaposed with the dark painted oak of the furnishings and the graphic slats on the walls. Arum floor lamp by **Ferm Living**. The statue of the warrior with an umbrella comes from Myanmar.

In **Innsbruck**, an **attic** with a view well beyond the Austrian mountains, enclosing the **atmospheres** of experience of the owner, across 20 years in **Asia and Oceania**

*photos Alex Filz  
article Antonella Boisi*

**W**hile every one of us has a history made of encounters, some of them seem to begin under a good sign when it comes to elective affinities, also in terms of interior architecture in an age of globalization. This project is one of them. NOA, the architecture and interior design studio, after a number of works that combine traditional Alpine references with faraway lands, listened to the intriguing story of a client who has spent 20 years on travels and adventures in England, Singapore, New Zealand and many other countries; for her return to Innsbruck, the designers have 'concocted' a house for her, like an exclusive bespoke suit of clothing. An interior that speaks of other skies, but with the impressive silhouette of the Alps in the background. "Our designs always develop along narrative lines. In this case, an ulterior personal aspect has been added, namely the memories of life experiences of the client. Paintings, statues and crafts had to be displayed in perfect setting," says Lukas Rungger, founder of NOA. The attic in the city center seemed quite bare on the first visit, but when design meets light everything becomes possible, and the apartment on the top floor is flooded with light. It pervades the rooms with its high-energy potential. The study of its impact in relation to the space and the furnishings has formed the basis of a project that comes to terms with a quadrangular layout of 135 square meters, with a central core to contain the

## OMARAMA: FROM THE ALPS TO THE WORLD





service spaces and a staircase leading to the roof terrace. Considering the exposure on three sides with large windows and the possibility of organizing multiple functions in an open, contiguous U-shaped arrangement, the designers have placed the various domestic islands in line with the trajectory of the sunlight. "To the east, morning light brightens the entrance which also contains a small office zone with a desk and a bookcase. Towards the southeast, a comfortable corner sofa stands in the living area. Facing south there are the two freestanding blocks of the kitchen, while the softer light at sunset spreads across the dining table of eight people, positioned to the southwest," they explain. Two bedrooms on the western side complete the sequence. Light has been treated as a central material for the design: "this is proven by the unanimous choice of the name of the flat, Omarama, which means the 'space of light' in the language of the Maori, the native people of New Zealand with which the owner of the house entered into close contact," Lukas Rungger continues. To assign value to the perception and



Featuring full-height sloping windows, the daytime space is an open, uninterrupted whole, paced by the material-chromatic variety of the furnishings. In the dining zone, table with top in Mont Blanc white quartzite by **Graniti Favorita**, chairs in black leather from the Era Chair collection by **Living Divani** and chairs in saffron nubuck leather from the Gemma collection by **Baxter**. The Hat pendant lamps by Pepe Fornas, and the Erto wall lamp by AC Studio, in the catalogue of **Aromas del Campo**, frame an Indian painting.



wellbeing produced by light in the spaces, the chromatic palette has been reduced to essential terms: white or black, combined with a shade of saffron yellow as the sole note of brightness, which warms the house while emitting a soft sort of energy. The furnishings, with extreme attention to detail, also take part in the construction of this pure geometry with its graphic approach. The layout thus becomes the result of a sober, refined interpretation, which especially in the lamps and the paneling of oak slats – with a delicately balanced pattern – suggests a forcefully contemporary Asian mood. “We wanted to underscore dark hues, using black quartzite, painted oak, metal. With the expedient of wooden slats, we have also darkened the walls, transforming the overall setting into a tableau of expanding atmosphere, where only the Alps and a few selected design products become the centers of attention,” says Niccolò Panzani, interior designer. The black quartzite alternates with the white surfaces of the living area, where the kitchen merges with the living room to encourage convivial situations; a stylized nature is seen on the tiles of the bathrooms, where the whiteness is transformed into abstract overlays:

in the play of contrasts, there are also the three *nón lá*, the traditional Vietnamese conical straw hats, the large Indian painting in the dining zone, and the Burmese statue of a warrior with an umbrella. These items represent freshness, sophisticated relaxation, suspension of time in an apartment to be lived in completely, gazing well beyond the forests and mountains of Austria. As Ettore Sottsass once wrote, who was also born in Innsbruck and understood travels, as well as many other things: “Space becomes material and becomes a part of the world, an arm, a thigh, a breast of the world. Space is not a slate on which to write the Pythagorean table. [...] Space is full of hidden sighs and storms, and oceanic silences. Space is alive, it is an organism, space cannot be measured with a yardstick” (*Scritti*, Neri Pozza, Vicenza 2002). In more prosaic terms, space is inhabited by emotions. ■



Above, the plan of the apartment.  
Above, the path from the living area towards the staircase leading to the roof terrace.

The main bedroom seen from its bathroom. Here whiteness returns on the surfaces, with the shiny/matte tiles of the Flora collection by **Botteganove**, designed by Chiara Andreatti, referencing large Polynesian palm leaves as in a photographic enlargement. On the floor, Cementum effect stoneware tiles in the Ash color, by **Marazzi**. Quattro.Zero washstands by **Falper** with Helm faucets by **Zucchetti Kos**

