

# CAMPO BASE

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MILANO DESIGN WEEK 2023  
April 6th, 2023

**On the occasion of Milano Design Week 2023, Campo Base presents: a manifesto for interiors, signed by six Italian architecture studios and curated by Federica Sala**

Campo Base is a utopia of design in which six Italian design studios joined forces in a shared architectural endeavor. In the frenetic context of the Fuorisalone, this designer utopia becomes even more utopic, offering visitors a moment of respite, reflection, and calmness.

Campo Base is a manifesto on contemporary interior design. It is self-produced and self-managed by six Italian-based architecture studios: Massimo Adario (Rome), Giuliano Andrea dell'Uva (Naples), Eligostudio (Milan), Marcante-Testa (Turin), Hannes Peer (Milan) and Studiopepe (Milan).

Much like a contemporary architectonic consortium, Campo Base is a training exercise in collective design, where the studios tackled the difficulties of functioning contemporaneously as both individuals and a society.

Campo Base is a hypothetical non-place in which to explore the concept of domestic intimacy through the considerations of six design studios united by their willingness to grapple with a challenging shared exercise in design.

Campo Base is a village. It is an encampment. Most certainly, it is a micro architectonic community whose sparse shared spaces become the backdrop for a diversity of design in the individual settings, all of which aim to explore the concept of domestic intimacy. By crossing the thresholds of the hidden entrances behind the folds of the common scenery, which act as a watershed between our existence in the outside world and our domestic selves, we enter the individual universes.

On the occasion of Milano Design Week 2023, Campo Base presents: a manifesto on the interior, signed by six Italian architecture studios and curated by Federica Sala.

The collective includes Massimo Adario, who interpreted the concept of intimacy in a room called "*Il Collezionista*" (The Collector), an abstract yet cosy setting where the weather unfolds among a selection of objects that mirror the personality of the collector.

To the contrary, Marcante-Testa envisioned a heterotopic space in which the furnishings and spaces have been emptied and given a

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different context to find a new rituality, becoming devices to protect our intimacy.

For Hannes Peer, intimacy is both a metaphysical and an utterly physical space, echoing the atmosphere of the ateliers of artists of the past, such as Monet in Giverny or Costantin Brancusi in Paris. "*Atelier des Nymphéas*" is a temporal journey that highlights the creative, by revealing the personal side of painting to the public, prompted by the designer himself.

Meanwhile, "Omaggio a Renzo Mongiardino" (A Tribute to Renzo Mongiardino), by Eligostudio, focuses on the importance of domestic conviviality as a supreme moment of intimacy. The ephemeral architecture plays upon illusion, along with the featured works by artist Lorenzo Vitturi.

While the project by Studiopepe, "*Omphalos*", meaning 'navel' in ancient Greek, embraces us like a "psychic skin", protecting our intimacy and while defending us from the exterior, thanks to a series of archetypal elements.

Lastly, Giuliano Andrea dell'Uva ponders whether it is possible to inhabit emptiness, a functionless space, in his creation, "Ammonite", a unique space in which architecture and furnishings become a slow initiation journey in honour of intimacy.

These six projects can be discovered by venturing down the pathway through the common scenery, a sort of fabric placenta that houses all of the studios, each with its own distinct differences. This fabric tunnel was made possible thanks to the collaboration with Elitis, and accompanies us through a cocooned universe - a temporary perceptual labyrinth where we can set ourselves free to explore the studios' interpretations of the concept of intimacy. In the background, an olfactive rug reminiscent of a fire becomes an unmanifested symbol of collectively shared intimacy. An acoustic installation curated by artist Norma Jeane features ASMR (autonomous sensory meridian response) audio technology to arouse a state of spatial and sensorial disorientation. The live sonorization of the central island area reproduces familiar sounds in an abstract, nearly metaphysical context, aligned with the concept of the installation in the exhibition space. Intimate/exterior, public/private, monumental/domestic, fictional/authentic - these are some of the manyonyms the installation evokes.

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**Campo Base**  
**Via Orobia 11, Milan**  
**Milano Design Week 2023**

**From April 17th - April 23<sup>rd</sup>, 2023**  
**Monday-Friday from 2pm - 10pm**  
**Saturday from 11am - 10pm**  
**Sunday from 11am - 7pm**

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Sound installation by: Norma Jean.

Graphic Design by: ATTO.

Bar and Cocktail: collateral project by Studiopepe, powered by Immorale Milano.

Thanks to: Tooy, Vetreria Bazzanese.

Sound design by: Painè Cuadrelli.

Outdoor: collateral project by Massimo Adario e Giuliano Andrea dell'Uva.

Thanks to: Forma&Cemento.

CAMPO BASE, Via Orobia 11, 20139 Milano

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## MASSIMO ADARIO

### IL COLLEZIONISTA (THE COLLECTOR)

*This tent with a rectangular floorplan, apsidal on the two shorter sides, tapers as it rises upwards, housing comfortable seating around the perimeter. The space was designed to be cosy and abstract, a place where the visitor is invited to sit and relax, mingle as though in a parlour, on the lightweight armchairs.*

*At the centre is a glass showcase, a product of the fruitful exchange between architect Massimo Adario and artist Andrea Sala. The case contains objects gathered by a hypothetical collector, Kaspar Ulz, the custodian of a vast collection of Meissen porcelain, protagonist of the latest novel by Bruce Chatwin, published in 1988.*

*The tent opens above to a projected sky, transmitted directly from the architect's flat in Rome, in real time. Although this space is completely closed, the projection gives the impression of the natural passage of the hours throughout the day, except that this physical transfer establishes a connection between the personal space of his Roman home and the tent in Milan.*

Massimo Adario was born in Rome, in 1979, in a family of typographers. He earned a degree in architecture at Università La Sapienza, in Rome, in 1998. He completed his training in Spain in Holland, where he also accrued his first professional experiences. In 2007, he opened his studio in Rome. Specialized in interiors characterized by in-depth studies of form and function marked by impeccable execution, the studio brings truly original projects to life.

Thanks to:

CG Arredamenti di Giovanni Catoni, Elitis, Fashion for Floor, PressUp.

## GIULIANO DELL'UVA

### AMMONITE, Uno spazio tra terra e cielo (A space between the earth and the sky)

*The space unfolds like a living chamber in an ammonite fossil. Journeying halfway around the shell between the entrance and the exit, it resembles a golden spiral in nature, with textiles accompanying visitors in a space of just 28 square metres. The effect is an essential, pure, intimate design where the two architectural and furnishing elements meld together. The textiles and ammonite shell become the element which generates the space, with furnishings with rounded bases rising from the flooring, becoming one with the architecture. The snail like spiral evokes the ritual of the initiation, which requires time, intimacy, and a safe place. The installment envisioned for this interior space is*

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*intended for exteriors, where it might become a novel design to furnish the outdoors.*

*In fact, these sculptural objects are made to embellish garden lawns or give a contemporary edge to historic home pavilions, echoing the antique benches made of stone or traditional Mediterranean ceramics.*

10° 42-year-old Giuliano Andrea dell'Uva graduated in Architecture from the Università Federico I, in Naples. He opened his own studio in Naples, in 2004.

His projects can be found in Hong Kong, Milan, Capri, Salento and beyond, all characterized by their refined design, exceptional care for details, and attention to the traditions of the location.

What makes his designs distinctive is his ability to creatively combine aesthetic memory with a contemporary approach, without overlooking the client's needs.

Main Partner:

Galleria Elena, Elitis, Delta Light, Alimonti, NASSI, Materix Edizioni Napoli, Teresa Carnuccio (Thalassa textile collection), MEd.

20° Thanks to:

Scognamiglio SRL, Arredamenti Vanacore, Euromediterranea Mobili.

## **ELIGO**

### **OMAGGIO A RENZO MONGIARDINO (TRIBUTE TO RENZO MONGIARDINO)**

30° *In Campo Base, ELIGO STUDIO gives a contemporary twist to the living room of Palazzo Odalisci in Rome, designed by Mongiardino in 1969. The elements that define this octagonal tent are its unusual and distinctive proportions, its precise geometry, and the decorations that are closely tied with the ephemeral architecture. The room is "tall", as the architect of illusion would have described it, with a precise function: to be a contemporary living room, with a large, sculptural steel fireplace in the centre. The fabrics, carpets, and padded furniture invite guests to rest and gather, thereby turning the installation into a convivial place.*

Eligo is a studio of interior architecture and design with a variegated, broadly reaching portfolio of projects found across Europe, North America, and China. The studio was founded in 2011, in Milan, by designers Alberto Nespoli and Domenico Rocca. The distinctive trait of Eligo Studio is knowing how to combine traditional Italian techniques with modern-day design, to create new contemporary spaces. Thus, each project is unique and embodies the charm of an Italian lifestyle.

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Thanks to:

Barovier&Toso, cc-tapis, Delta Light, Elitis, Integra Fragrances, Ivigna, Fantin, Lorenzo Vitturi, NM3.

## MARCANTE-TESTA

### **DOMESTIC CONFESSIONAL-Devices for intimacy in domestic rituals**

*Until recently, the home helped give stability to people's lives through objects, furnishings, and spaces that allowed them to rediscover their identity, providing a clear division between the public and domestic spheres.*

*Today, times have changed due to an all-encompassing digital influence, and it's no longer easy to imagine a "different" place within our simple domestic walls. Consequently, it has become a necessity to create spaces with greater spiritual intimacy, environments which preserve rituality within domestic space.*

*In his novel, "Citadelle", Antoine de Saint-Exupéry describes rituals as temporal techniques of homemaking. In life, these rituals are equivalent to what things represent within a space. Marcante-Testa for "Campo Base 2023" references the heterotopic spaces that Michel Foucault theorized as "places that do exist and that are formed in the very founding of society – which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted". (Des Espace Autres, March 1967. Translated from the French by Jay Miskowiec).*

*To the protagonists inhabiting spaces, the furnishings become protective our domestic rituals, creating a new spatial/temporal dimension that provides our life with stability. In the home, what defines a space also limits another more protected space, the one dedicated to intimacy, to our relationship with our inner being. This is where we feel ourselves, listen to ourselves, debate and pray, but also imagine and dream. Children just have to close or cover their eyes to become invisible and this is analogous to the natural protective instinct that remains within us. When we grow up, this simple gesture is projected onto our domestic space.*

*Marcante-Testa imagines the walls of the home encompassing the furnishings, becoming heterotopic devices, cozy shells where you can kneel, sit, or lie down while imagining your domestic space as the extreme limit of your quest to find comfort in a manmade place. When the domestic space is defined in this new way, even the walls and ceilings shed their merely architectonic function of delimitation to become sensorial devices: the ceiling once again to satisfies people's need to look "upwards" and the fabric walls help to "muffle" the background noise of everyday life.*

*In this journey into domestic intimacy, every ritual must have its own "place" of expression, even those that are recondite and less*

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*evident. This is where introspection and "confession" take place in a specific furnishing.*

*The home becomes a new domestic confessional, a place of "absolution" and forgiveness of oneself and others; it is a place of intimate knowledge and reflections on our relations with other living beings, in which to seek stability in our lives.*

10° Andrea Marcante was the co-founder of the architecture firm Uda (1992-2014) where Adelaide Testa collaborated regularly, since 2004, on all interior design projects. In 2014 Andrea Marcante and Adelaide Testa founded a new design firm, MARCANTE - TESTA, focused on interior architecture and design, also providing corporate consulting in the furnishings and materials sector.

Thanks to:

Steelwood, Aleksandra Gaca, Cimento-Livio Fratelli, Wonderglass, Rossi Illuminazione, Rezina, Giorgia Scioratto.

## **HANNES PEER**

### ***Atelier des Nymphéas***

20° *The exegesis of "Atelier des Nymphéas - Manifesto 23" resides primarily in the historic period between the 18<sup>th</sup> and 19<sup>th</sup> century, when the artistic and literary cultural panorama was dominated by great Masters who unwittingly propelled authentic theoretical revolutions, whose only arms were their genius and their hands. When looking skywards, a white gauze anchored to the ceiling with backlit folds fills the environment with a diffused, even light; this tromp-oeil deceives the beholder, giving them impression of being under an enormous skylight.*

*The space is both metaphysical and utterly physical, seemingly evocative of the atmosphere found in the ateliers of unparalleled artists from the past - such as those of Monet in Giverny or Constantin Brancusi in Paris.*

30° Founded in 2009 and based in Milan, Hannes Peer Architecture is an architecture, interior design, and design studio specialized in luxury retail, hospitality, and residential architecture. The recurring theme of their work is the quest for eclecticism and high-quality design on all levels, iterated through their study of the closely knit relationship between architecture, the historical context, and new technologies that bridge artisanship and industrial production. The language used in their design is stratified and eclectic, uniting poetic vision with rigorous design.

Thanks to:

Nalesso, Fratelli Marmo, 6:AM, Delsavio, David Sorgato.

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## STUDIOPEPE

### **Omphalos**

*The room curated by Studiopepe is called Omphalos, the “navel” or ancient centre of the world. This is the most secret, intimate room, the theatre where our emotions and rituals unfold. The architecture is that of a tent, the lieit motiv of Campo Base, a fluid and impermanent architecture featuring two smaller, circular architectonic sculptures. The first is a tearoom made of handcrafted wood, a place for meditation that echoes the Japanese concept of Tokonoma. Whereas the other, dedicated to the Sibyl, is a diametrically opposed room of questions and answers, made of split limestone. The exterior hosts a place of encounters, dominated by an almond-shaped rug in knotted wool, a powerful symbol of secrecy, the spiritual essence, the mystery that each of us holds inside. The furnishings are also designed by Studiopepe, in previously unseen versions in precious or humble materials made precious by the artisanal workmanship. The raw linen tent walls feature hand-painted apotropaic drawings reminiscent of the strokes of people who would paint their homes with protective symbols. Every piece present in the project is handmade by artisans, from the noble and pure raw materials: solid wood, limestone, travertine marble and marble onyx, brushed metal, knotted virgin wool, and sculpted wood. Two symbolic objects of affection complete this stratified design project, rich with citations and exemplary of the Studio’s distinctive style.*

Studiopepe is an architecture and design studio founded in Milan, in 2006, by Arianna Lelli Mami and Chiara Di Pinto. Studiopepe’s work focuses on design and formal research which spans the fluid world that encompasses architecture, art, and design. Their investigative field includes interiors, architecture, design, and creative direction. The language used in their designs is stratified and rich with citations, a blend of poetic vision and rigorous design. Studiopepe curates international projects for retail, hotels, and private commissions, along with their team of 15 professionals, including architects, interior designers, and product designers.

Main partner:

Alimonti milano, Elitis, Veragouth e Xilema, Vetreria Bazzanese.

Sound design by Painè Cuadrelli.

Thanks to:

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