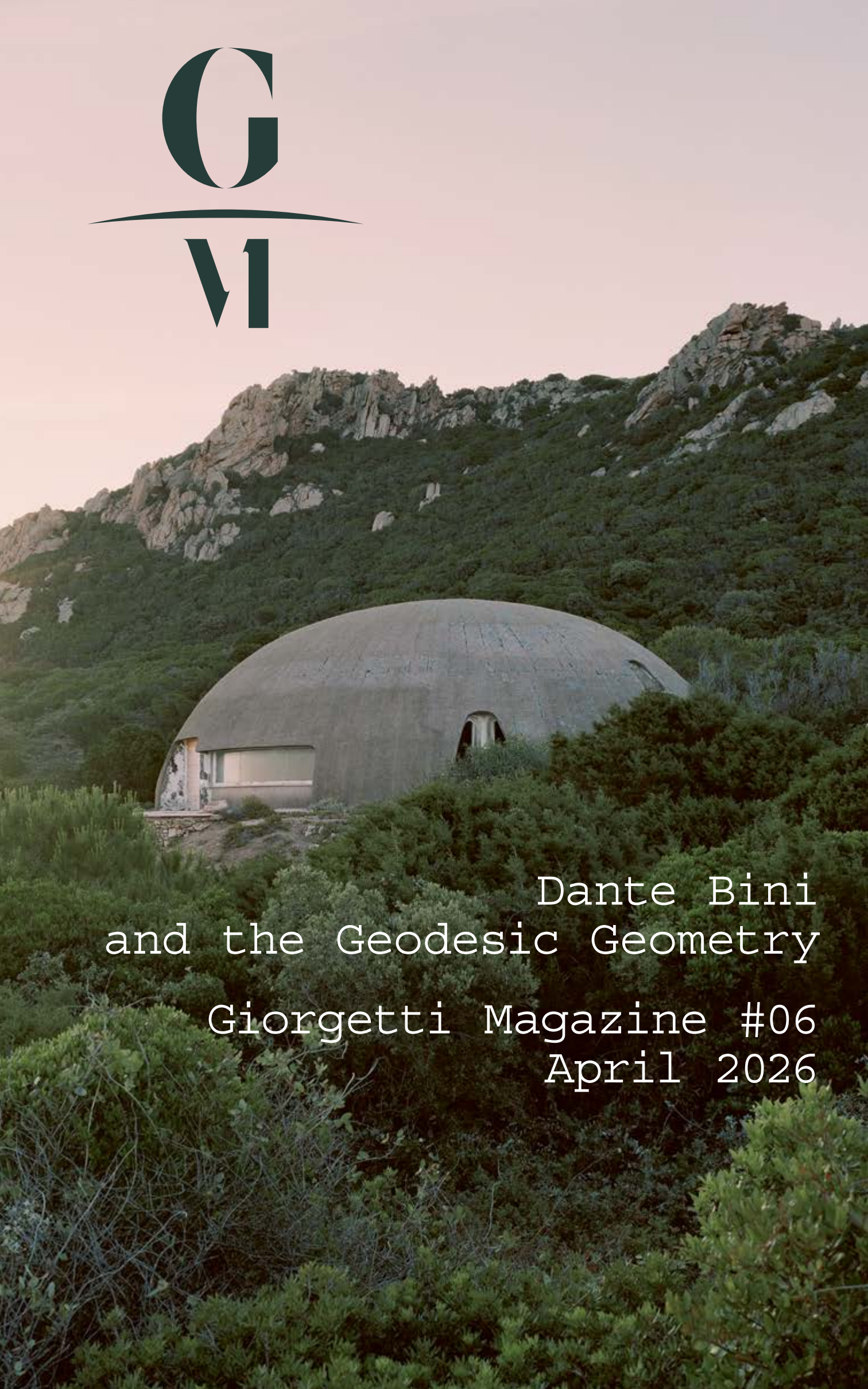

Dante Bini and the Geodesic Geometry

Giorgetti Magazine #06
April 2026

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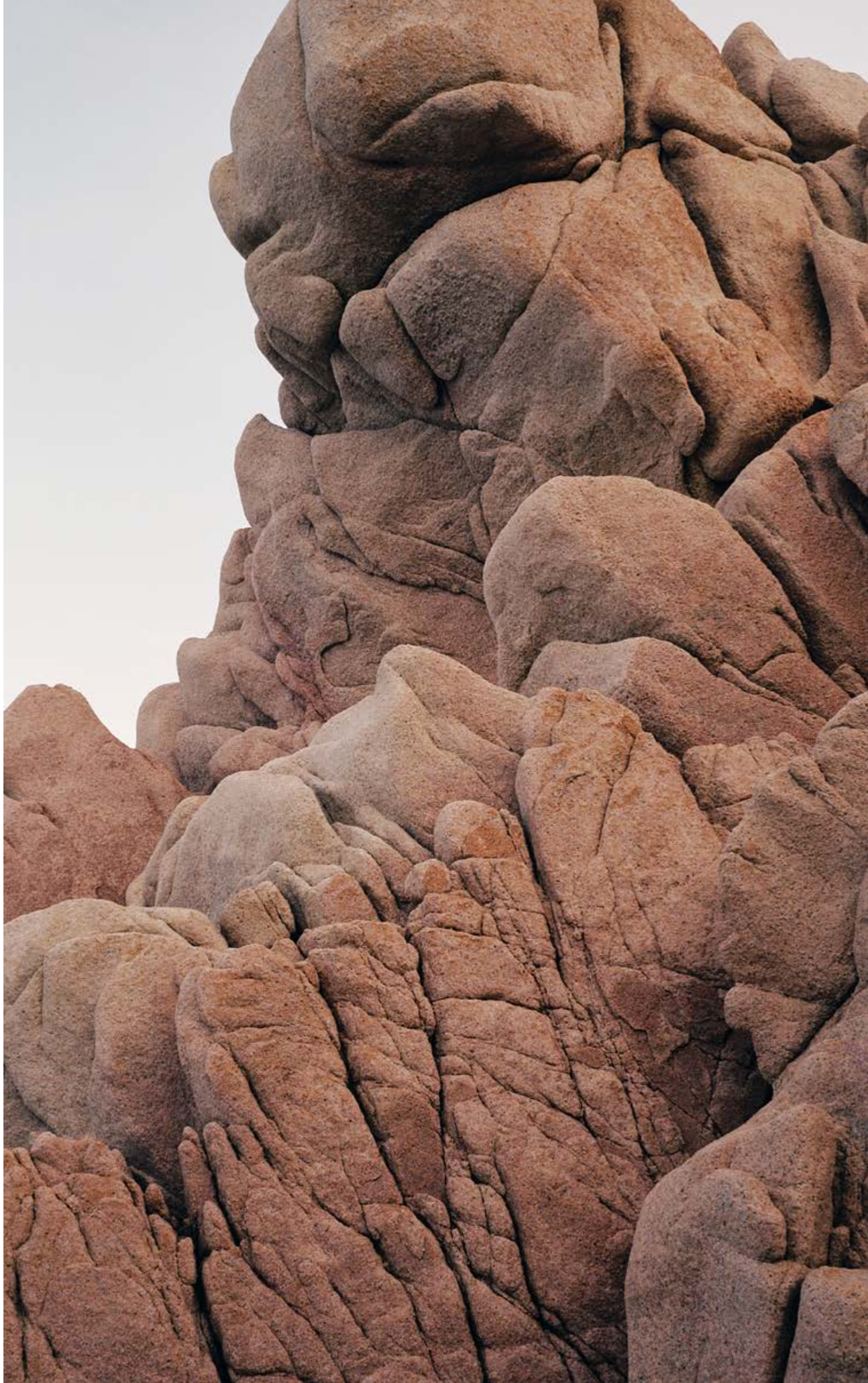
living in a house can be a radical act

I am pleased to present the latest issue of *Giorgetti Magazine, #06*. For this instalment, we were guided by the idea that a dwelling is a territory in constant transformation. With new geometries and new processes, interior design cannot remain conventional. Space must be permeable, inhabitable, capable of supporting new forms of experience. Experimentation sometimes requires starting from what already exists and reinterpreting it in an evolutionary way. For 128 years, Giorgetti has refined and reimagined the art of manufacturing, shaping tradition into objects that are truly well made. The challenge lies in renewing tradition through its evolution within the present. As Gustav Mahler stated, *Tradition is not the worship of ashes, but the preservation of fire.* There is much fire in the architectural experimentation of the past, which in some cases is no longer accessible or reconstructible because it has been irreversibly compromised.

Giorgetti's mission, through a rigorous philological approach, is to harness artificial intelligence to serve culture: to reconstruct and faithfully restore what once existed and which can no longer be experienced. It is a form of digital architectural restoration that does not reinterpret, but rather reconstructs forms, proportions, and materials with precision. This mission began in last year's issue with the rediscovery of *Villa Il Girasole*® and continues in these pages with the rediscovery of a particular dome in Sardinia. The building moves between reinforced concrete and compressed air, between a private love story and speculation on a planetary scale. At its center lies a question: how do we inhabit forms that once existed only as projections? The architectures explored in this issue are not exercises in fantasy. They are hypotheses translated into matter: the domes designed by Italian master Dante Bini. Raised architectures. Bini proposed efficiency and innovation grounded in physics, without rhetoric.

The dome at Costa Paradiso, commissioned by filmmaker Michelangelo Antonioni, stands as both experimental and inhabited space - an object suspended between modernist utopia and the roughness of the Mediterranean landscape. Giorgetti enters this narrative not as spectator, but as narrator and interpreter, recounting places poised between the oneiric and the scientifically verifiable. These sites may appear lunar, yet they are exact, measured, engineered realities. What once seemed speculative has become inhabitable. A house conceived as a capsule, shell, organism demands calibrated proportions, material intelligence, and structural clarity. Giorgetti approaches these extreme scenarios and translates them into lived environments. Material, craftsmanship, and comfort become tools to humanize spaces born from technical vision. What connects these stories is not nostalgia, but a renewed attention to architectural process. At a time when sustainability risks becoming a slogan, these accounts remind us that technical questions are always aesthetic. Building requires method, patience, and the willingness to challenge inherited schemes. Air becomes structure. A house becomes a manifesto.

Giovanni del Vecchio
CEO Giorgetti Group



contributors

GIANCARLO BOSIO, architect, designer, and art director. After graduating under the mentorship of architect Giancarlo De Carlo, he began working in product design, and never looked back. Since 2013, he has led Giorgetti Group as its Creative Director. Giancarlo is passionate about trends and new panoramas in the world of art and design.

FRANCESCA MOLTENI, curator, and movie and documentary filmmaker. Muse Factory of Projects, her film production company founded in Milan in 2009, creates editorial and multimedia projects to promote businesses and cultural institutions. Muse specifically focuses on developing high-value cultural projects in design and architecture.

CESARE CUNACCIA, writer, cultural critic, and curator. He writes about art, architecture and design, contributing to international publications and catalogs, including *Lampoon*, *Door La Repubblica*, and *Assouline*. His research explores the dialogue between aesthetics, identity and contemporary culture, with a particular focus on the intersections between visual arts and architecture.

ALESSANDRO COLOMBO, architect, curator, and academic at the University of Milan. His work bridges research, exhibition practice, and architectural theory, with a focus on experimental design culture. In 2025, he curated the exhibition *Out of the Box* at the ADI Design Museum, dedicated to Dante Bini, contributing to a renewed critical reading of Bini's unconventional approach to architecture.

WILLIAM MCLEAN, architect, researcher, and author of *Building with Air*. His work examines the history and theory of pneumatic structures and experimental architecture. Through extensive archival research, he has contributed to preserving and disseminating materials related to Dante Bini's work.

ROMAIN COURTEMANCHE, photographer. His practice combines documentary sensitivity with architectural research, focusing on landscapes and built environments.

LUCA M. FONTANA, photographer specializing in architecture and contemporary spaces. For this issue, he worked on a reportage about the *Mushroom Field* project.

MATTEO MAMMOLI, journalist and editor at *Lampoon*. His editorial work engages with contemporary aesthetics, fashion, and culture, contributing to the development of in-depth narratives across print and digital platforms.

CARLO DUSI, architect, professor, and also researcher at the Università della Svizzera Italiana in Mendrisio (CH). His academic work focuses on architectural history and theory, with attention to experimental practices and technological innovation in twentieth-century architecture. Through his research and teaching, he contributes to the critical understanding of visionary figures and unconventional construction methods within the broader international architectural discourse.

small talk

CHENG WANG
HEAD-TO-HEAD WITH OUTIN.DESIGN
DESIGN GROUP, NINGBO, ZHEJIANG, CHINA

Please, introduce yourself.
My friends often call me an "organic life observer". Perhaps it's because I've always dreamed of becoming a biologist.

What is your studio like?
Outin.Design is a curious, eccentric haven – home to singular minds and ideas that dare to break convention.

Is there anything you would change?
In a world full of carbon lives, what I long for is a silicon soul, an AI partner to join Outin in its journey ahead.

How would you describe your relationship with the things around you?
I enjoy being in constant dialogue with anything around me that sparks curiosity and thought.

What is your favorite color?
Black. To me, it embodies the ultimate state of nothingness – yet within it lies the infinite potential of creation.

What books do you have on your table?
I love reading and do not limit myself to any specific genre or format. It could be the famous Chinese novel *Journey to the West* (one of the Four Great Classical Novels of Chinese literature, follows the epic pilgrimage of Buddhist monk Xuanzang and his three powerful disciples, including the famous monkey king.), or just as easily *The Adventures of Sherlock Holmes*.

Where does your creativity come from?
I draw inspiration from the beauty of nature – a drop of water, a leaf, or a stone. These simple forms ignite my creativity and give birth to new ideas.

Where do you get your news from?
I cherish all conversations with fascinating minds, drawing vivid perspectives from genuine exchanges. While I cannot fully escape the flood of social media in today's world, I take inspiration from both meaningful interactions and newfound knowledge. Together, they nourish and enrich my inner world.

What does beauty mean for you?
Beauty goes beyond the surface. It lets me see through sensory complexity and connect to the essential, the timeless.

What could you never give up?
Thinking.

A building or work of art you love?
My favourite artwork is *The Persistence of Memory* by Salvador Dalí. The sense of the subconscious and dreamlike illusion deeply fascinates me.

A maestro who inspires you?
Peter Zumthor has had a profound influence on me. He believes that *ordinary things hold a quiet power that only reveals itself when we observe them long enough*. His architecture carries this same strength.

Something that torments you when working?
When my universe of ideas begins to expand freely and I am unable to capture a precise point of focus.

Your motto?
Let inspiration flow like water, without form or boundaries.

index

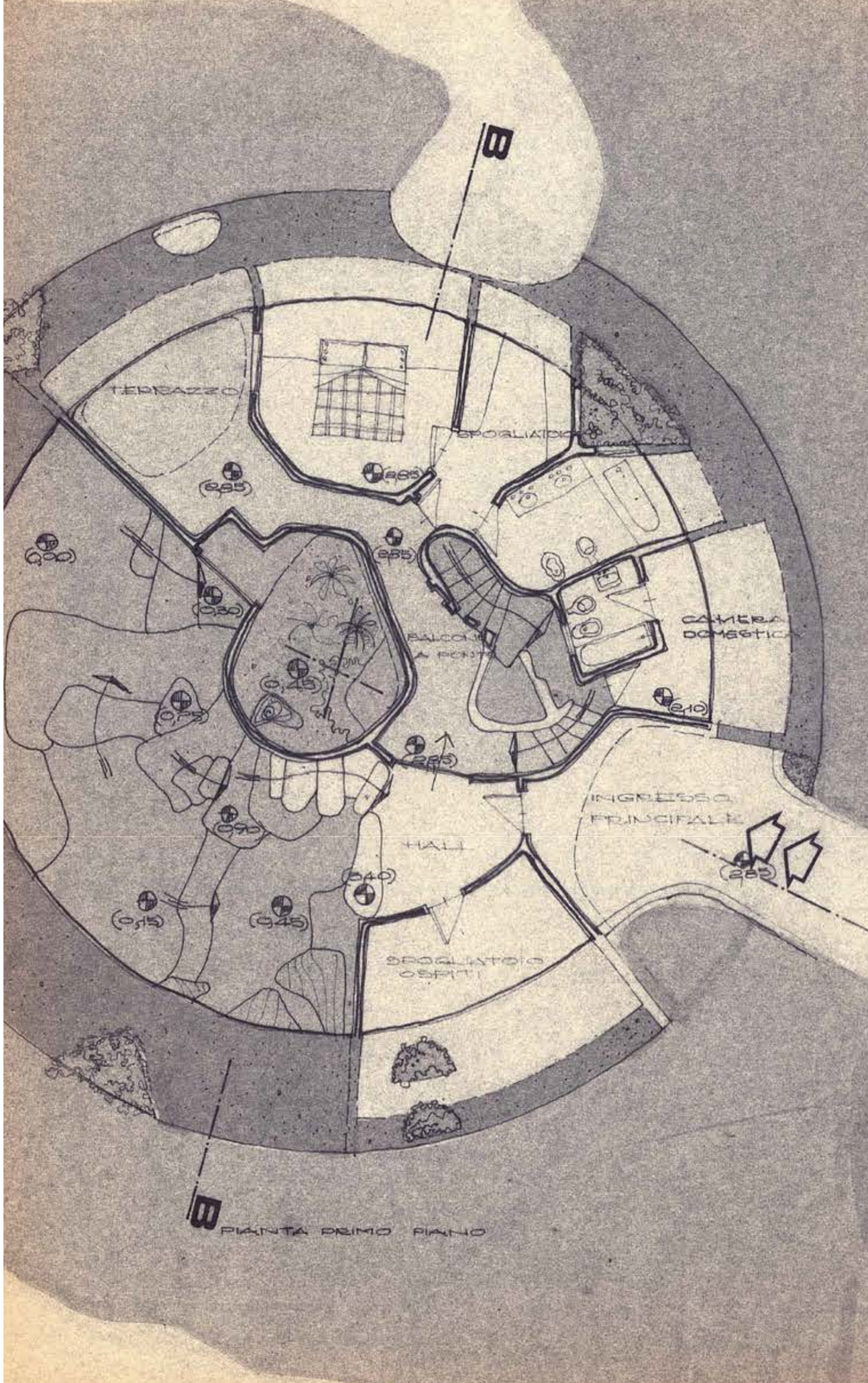
LEARNING FROM NATURE
an invention born from observation – and a tennis match

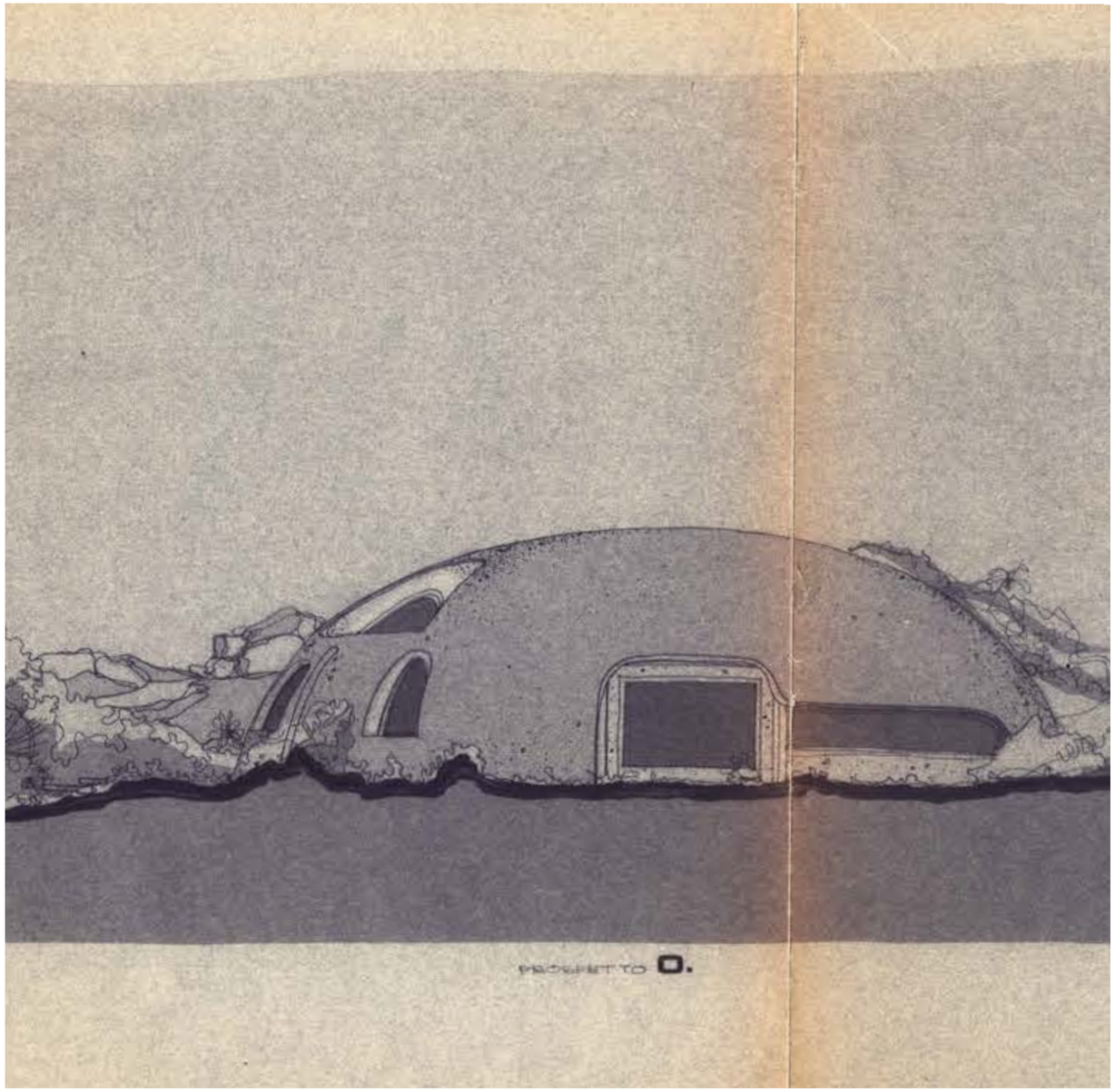
[WORDS FRANCESCA MOLTENI]

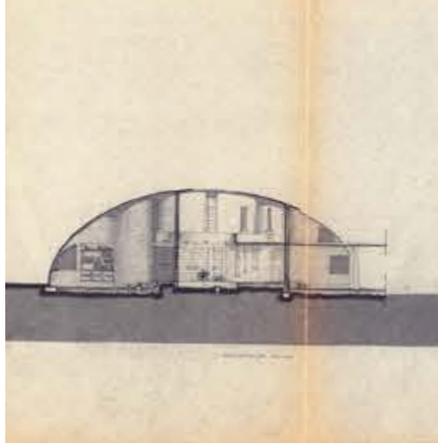
They read like spacecraft that have dropped into place: large reinforced concrete domes, twenty or thirty meters wide, scattered across the Modena countryside, the rocks of Sardinia, the slopes of Etna, the forests of New South Wales in Australia, the Texas desert, and other corners of the planet. They are houses, gyms, schools, libraries, observatories – sometimes experiments, sometimes inhabited structures – marking a new landscape and a different way of living. They are domes conceived and built with air by Dante Bini – architect, experimenter, builder, pioneer. His story carries an echo of Brunelleschi: not only in form, but in the idea of the worksite as invention – the project itself, and the tools and machines that make it possible. One of Bini's best-known twentieth-century works is the dome he built for Michelangelo Antonioni and Monica Vitti. Completed in 1970 at Costa Paradiso, overlooking the sea toward Asinara in the province of Sassari, the Cupola became the summer residence of one of cinema's most watched couples. A love story, cast in concrete. At ninety-four, Bini still speaks with a future-facing energy and a distinctly heterodox presence within Italian culture, where architecture and structural science are often kept apart. "Out of the box," he likes to say. Across his career he developed more than a hundred patents and received countless awards. Bini describes himself as a thinker driven by curiosity about what surrounds us – about nature first and foremost, his greatest teacher. *"Air, for me, is a magnificent and safe working instrument: I have always tried to create forms with air,"* he writes, *"making it concrete, controllable, concentrating on the extraordinary energy it can produce when compressed, even at minimal values."* That is his manifesto: contemporary materials, a patented system, serial and economical production, speed of execution, on-site automation – architecture and the machines that make it. Bini's inventions are rooted in his observation of nature, and in a tennis match played under an inflated structure in Bologna's Giardini Margherita – an episode he recounts in an interview with Giorgetti Magazine. Alessandro Colombo, curator of the 2025 ADI Museum exhibition *Out of the Box*, frames Bini in almost Galilean terms: as if this "student of Galileo" were challenging the sensible world and seeking to change it through its own laws – through innovation.

Binishells: concrete and compressed air

Bini tested his intuition in the mid-1960s on his family's land outside Modena, near Castelfranco Emilia where he was born in 1932. There, on the flat plains among tractors and farmhouses, he experimented with domes that rose like mushrooms – hence *Mushroom Field* – testing the system he would later patent as Binishells. Bini's domes are first cast on the ground and only then are they lifted, as air flows into a pneumatic form. Others before him used inflatables – Wallace Neff with his 1930s Bubble Houses; Elyot Noyes and Mario Salvadori in the 1950s with a house in Hobe Sound, Florida – however their approach differed, spraying concrete onto an already inflated form. Bini was the first to place the materials on the ground and bring them into their final position using air alone, at minimal pressure. No scaffolding. Shorter timeframes and lower costs. Concrete poured directly onto a spring-like steel reinforcement cage, pre-calculated to determine the final geometry. To contain the pour, the system was covered with an additional neoprene sheet. Openings were created by breaking the hardened concrete and cutting the steel reinforcement. A revolutionary system – ecological, too. Perhaps too much for Italy? Bini tells of a journalist passing by the "mushroom farm" one evening in 1964 and seeing a gigantic semi-spherical mass where nothing had been before. *"After ruling out the idea that Martians had landed on Earth,"* Bini recalls,







"he touched the surface and realized it was freshly poured concrete." The rest became history. Journalist Ferruccio Veronesi wrote about the experiments in Modena 2, a monthly magazine published by the Modena Chamber of Commerce. By chance, the article was read by Mario Salvadori, a Columbia University professor and an expert in domes and shell structures. Salvadori invited Bini to New York: *"I want to see how you lift, in thirty minutes, a fifty-ton dome from the ground with just a breath of air."* He asked Bini to repeat the experiment on-campus in front of seven hundred people. It worked. *The New York Times* ran the headline "Architectural Happening at Columbia University." Other outlets gave him full pages. Bini's international career snapped into focus. *"That's how my extraordinary professional story began,"* he said, *"as the inventor of a system that can lift and construct reinforced concrete domes up to 36–40 meters in diameter in just sixty minutes."* From there, the system spread widely, and has now been used in dozens of countries, including Japan, the United States, and Canada, for more than 1,500 domes.

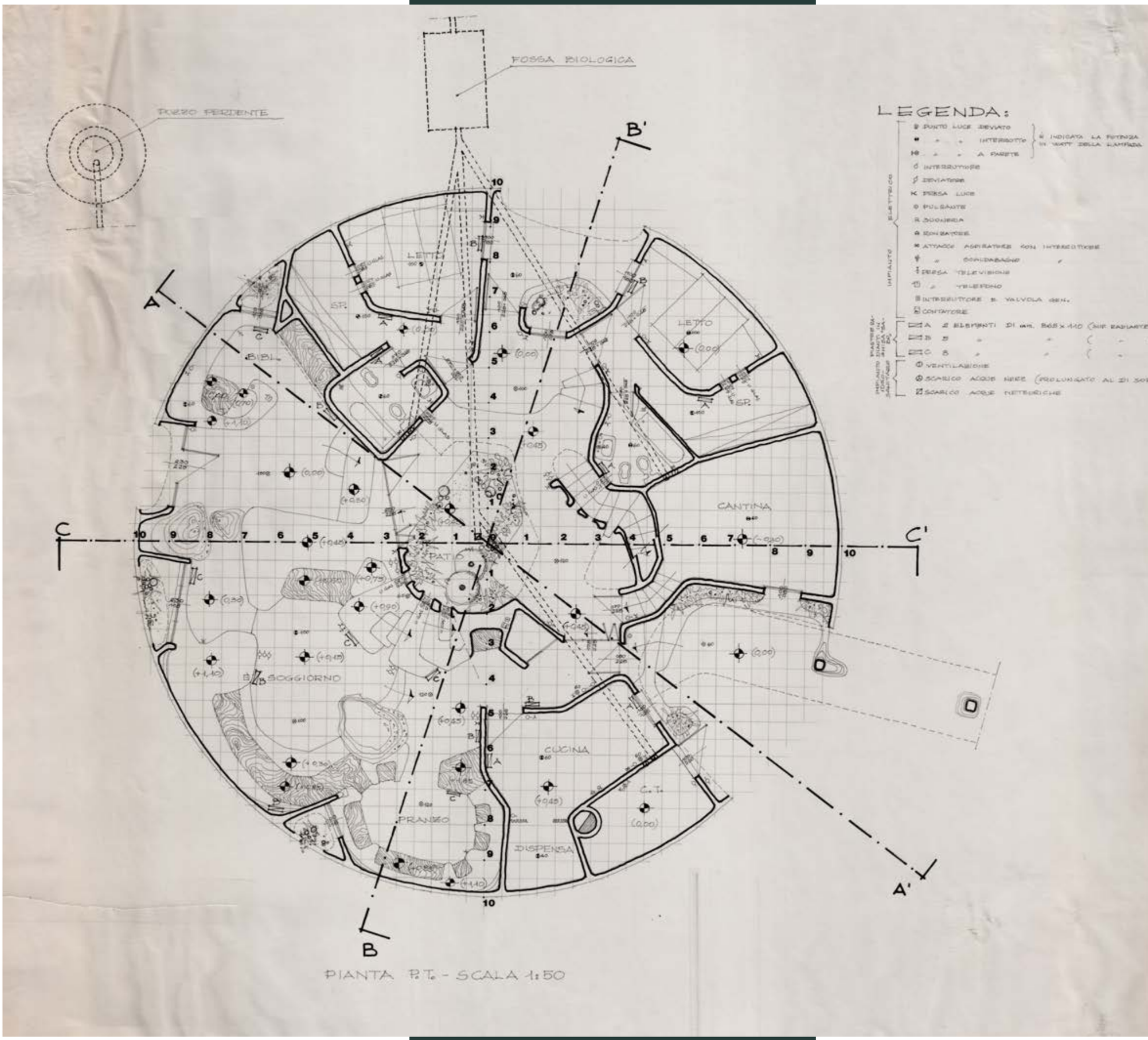
Before the Domes, Cardboard

Before the concrete shells, there was packaging. Bini would later write a new chapter in structural engineering – his system was also applied to steel geodesic structures and to low-cost residential projects designed for seismic and fire resistance – but his first patent belonged to industrial design. In 1961, a year before graduating in architecture in Florence, Bini won first prize and the Italian Institute of Packaging's "Oscar" for Packaging Design in Padua with the corrugated-cardboard boxes he designed to

ship bottles for his family company, Vedova Bini, based in Castelfranco Emilia. The logic was already his: maximum performance, minimum waste. *"Because it was made from a single rectangular piece of corrugated cardboard,"* he recalled, *"the package produced no scrap material and could be assembled without adhesives or mechanical fasteners. And unlike traditional packaging, mine could be carried securely with one hand – so you could move 24 bottles at a time."* However, to mass-produce it, he needed a rotary die-cutter – a machine that did not yet exist in Italy. Bini imported one from the United States and launched production through a company he founded for the purpose: Unipack. Bini is also an entrepreneur. To build his domes, he founded Binishells S.p.A., attended conferences and international meetings, and licensed the patent to Japan for Expo '70. He traveled to Australia and moved to Sydney in 1973. There, working for the Ministry of Public Education, he designed a series of 18-meter Binishells that housed schools, libraries, gyms, and community centers, along with the Space City Shopping Center near Brisbane. Then came Minishells with square bases for a tourist village in Queensland, and a new system called Binix, using nylon-reinforced PVC bands in place of the pneumatic formwork. New continent, new horizon: the United States. In 1979 he moved with his family to San Francisco, where he refined Binistar – *"my passport to America,"* he called it – a technology that uses compressed air as clean energy to lift and shape flat steel and aluminum structures from the ground. Research expanded again, this time at an urban scale: in Japan, he developed projects for football stadiums (the BiniStadiums), sports facilities, and mega-infrastructures towering more than 2,000 meters above Tokyo for a million residents. He also developed tower concepts designed to withstand earthquakes and typhoons; mass-produced, low-cost emergency housing for the Soviet Union called Pack-Home; and another building system, Binishelter, presented at a conference at the University of Florence in 2001.

Architectures beyond the atmosphere

After establishing a global "Bini universe", the work took a lunar turn. From Japan's "NASA" – the Space and Robot System Group at Shimizu Corporation – Bini was asked to design a moon base. He describes meeting scientist and astronaut Harrison Schmitt as the most extraordinary encounter of his life. *"Ideas are seeds that travel through the air,"* Bini concludes. *"The same air that, throughout my professional life, I have tried to harness while developing most of the systems I have patented."* At ninety-four, he is just starting to be recognized, finally, as one of the pioneers of the future.



THE MUSHROOM FIELD
concrete learned to breathe

[WORDS MATTEO MAMMOLI]
[PHOTOGRAPHY LUCA M. FONTANA]

A RURAL PLOT IN ITALY. THE TESTING GROUND FOR A NEW CONSTRUCTION METHOD

In the mid-1960s, on land owned by the family of Dante Bini in San Cesario sul Panaro, the *Mushroom Field* served as a living laboratory for architectural and structural experimentation.

Dozens of pneumatic concrete domes were built by Bini one after another by inflating formworks with compressed air – real-world tests of the system that would later be patented as the Binishell.

DOMES IN A DAY – INFLATED BY AIR, SHAPED BY GRAVITY, VERIFIED BY REALITY

The *Mushroom Field* functioned as a full-scale outdoor lab: every dome was a real experiment. Dimensions, geometries, thicknesses, construction times, structural behavior, and material resistance were all tested directly on site.

Some domes were built in less than an hour, allowing designers to witness – in real time – the raw relationship between form and structure, without theoretical filters.

FROM AGRICULTURAL FIELD TO INTERNATIONAL HEADLINE

The name *Mushroom Field* comes from the site's appearance: domes emerging from the earth like mushrooms growing side by side. The phrase was coined by engineer Mario Salvadori, professor at Columbia University, after visiting the site.

He later used the term in an article in *The New York Times*, helping transform this rural experiment into an international reference point for architectural innovation.

TESTING THE LIMITS OF SCALE – SPEED, ECONOMY, AND STRENGTH COEXIST

Among the many structures built at the *Mushroom Field* were large-scale domes designed to test the system's scalability. The ambition was clear: prove that a building could be self-supporting, earthquake-resistant, economical, and fast to construct – while minimizing materials, labor, and infrastructure.

What began as field experimentation, later became the foundation for a method applied worldwide in civic, industrial, and residential contexts.

A THREE-DIMENSIONAL ARCHIVE OF TRIALS AND BREAKTHROUGHS

Now, the *Mushroom Field* is partly abandoned, yet it remains a powerful physical record of hands-on architectural research.

Not a theoretical proposal, but a sequence of real constructions that transformed farmland into a three-dimensional archive of trials, errors, and solutions.

A CIVIC DOME FOR SPORT. FROM DEMOLITION RISK TO CULTURAL LANDMARK

The *Le Cupole* gymnasium in Castelfranco Emilia, designed by architects Franca Stagi and Cesare Leonardi, shows how Bini's Binishell construction system spread through the work of other designers.

The two concrete structures, completed in 1977, consist of a larger dome used as a municipal gymnasium for local schools and a smaller dome housing services and locker rooms.

Once at risk of demolition, the buildings have been renovated in recent years and – like the *Mushroom Field* – were declared a site of cultural interest by Decree No. 103 of July 17, 2024, issued by the Regional Commission for Municipal Heritage of Emilia-Romagna under the Italian Ministry of Culture.

LIFTING WITH A BREATH

Dante Bini: air as material, the worksite as fate

[WORDS FRANCESCA MOLTENI]

Architect Dante Bini, let's start with the method that led you to the Binishells system – the construction technique you developed in the 1960s that allows you to build reinforced concrete domes quickly and at controlled cost. At first it was an intuition, then you worked empirically, building and rebuilding prototypes in San Cesario sul Panaro, near Modena. Why is that test ground known as the *Mushroom Field*?

The term *Mushroom Field* was coined by one of the greatest engineering and architecture professors at Columbia University, Mario Giorgio Salvadori. He didn't believe I was blowing domes up with air in sixty minutes, so he came to Italy to see the experiments for himself. When he arrived, he said, "This is the *Mushroom Field*!" He later wrote an article in *The New York Times* and called it exactly that. That's the origin of the name – honestly, a very funny story.

Can you describe the intuition that led you to patent this new building system, and what the goal of your experimentation was?

Even when I was a student at the architecture school in Florence, I kept thinking that we were still building with systems that were two thousand years old. So it seemed logical – useful, even – to recognize that we were living in our own time, with products and materials that hadn't existed before, including pneumatic forms. And from the pneumatic form came something strange – strange enough that I have to tell it exactly as it happened. I was playing tennis under an inflated structure here in Bologna, in the Giardini Margherita, with a friend of mine, Filippo Sassoli de' Bianchi. At the end of a match that lasted two hours, we tried to leave the inflated "bubble" and we couldn't open the second door of the pneumatic form. We kept pushing and pushing. Then we realized that, while we were playing, about eighty centimeters of snow had fallen on a balloon large enough to hold two tennis courts. Inside, I hadn't felt any increase in pressure. That's when I understood that with a minimal amount of compressed air, I could lift all the domes I had designed for my thesis – because I already knew their weight. Even today, to raise a dome as large as the Pantheon, I lift 380 tons of concrete and steel with the same pressure you use to smoke a cigarette. Technically, it's almost nothing – two hundredths of an atmosphere. That realization shocked me. It forced me to rethink construction as a whole.

So this construction system is faster – and above all more economical?

I'd invite you to look at what you can build when you use compressed air instead of the timber formwork and temporary wooden works that used to be standard. Before Binishells – fifty years ago – any thin-shell structure had to be made with formwork that cost ten or twenty times the structure itself. That was absurd. That's why I threw myself into this field, which still represents one of the most important technologies in the world. I've built 1,600 domes in 23 countries. At my age – 94 – I can say that.

You proved that air can generate spectacular forms. Why, in your view, have architects been so reluctant to adopt this method?

Because architects lack inventiveness when it comes to producing things with new materials. Take reinforced concrete with steel: it's a contradiction when you can reinforce concrete with non-corrosive materials like carbon fiber or fiberglass. I still don't understand why they're so stubborn they don't propose that kind of innovation – it's unbelievable. I'm talking about thin-shell structures. Young architects, teachers, and engineering and architecture schools have forgotten them, because they haven't understood that materials today are different from what they were fifty or a hundred years ago. The first time I had the idea of making a reinforced concrete dome twelve meters in diameter and six meters high, it was to disprove my professors, who said I was talking nonsense and that, as an archi-

tect, I shouldn't go anywhere near structural science – that I should only care about aesthetics. When, in fact, aesthetics is part of structural science.

Back to your personal story: why did you choose architecture, and how did you end up building domes in the *Mushroom Field*?

I was lucky to be born into a family in the wine business. "Vedova Bini" was one of the major Italian wine industries at the time. We had tanker ships that carried wine from Sicily or North Africa to every part of the world. So I was already intellectually involved in operations that weren't ordinary. They asked me to study industrial chemistry. I enrolled at the University of Bologna, then I ran away because I didn't like it and I understood nothing. So I went to the University of Architecture in Florence, where I found people I could actually speak with seriously – Professor Quaroni, among others. It was there that I realized that, even in construction, many had yet to grasp that we live in a new century. Most professionals were still building according to schemes developed two thousand years ago by the Romans – among the greatest builders the world has ever known. You only have to look at a single row of arches in a Roman aqueduct to see how they applied structural science to maintain a constant water level and bring water into our cities. It's astonishing. Why did I throw myself into the *Mushroom Field*? Because I knew that we needed to do something new. After my tennis ball intuition, I went to the University of Bologna to speak with the professors there, and I asked them why they were refusing to even attempt using the simplest, cheapest resource in the world – air – to lift tons and tons of concrete and steel. They laughed at me and told me, *"Bini, you're not an engineer, you're not even an architect – accept what the experts of the past are teaching you."* But I was lucky: my family had a field between Castelfranco Emilia and San Cesario, and they allowed me to develop my ideas there. So I went ahead and just had fun with it – I made a lot of domes. The "perfection" of the air during the lift was such that you could place triangular insulation tiles on the ground and they would rise with absurd precision – you can still see it there. It was precisely the *Mushroom Field* that drew Professor Mario Salvadori of Columbia to Italy to see for himself how lifting concrete and steel with air, using pressures that were, frankly, ridiculous, really was possible.

It's striking to see these domes out in the fields, among farmhouses. How did the experiments actually work, and what were the hardest problems?

The Binishells system was developed there – not to lift just concrete, but reinforced concrete, and to make sure that pneumatic force could raise it and place it exactly where the calculations said it needed to go. Many times I struggled to control the lift, because concrete is fluid and naturally wants to slide down the sides. At first I thought I had to work like a tailor. When I inflated the domes – before pouring the concrete – I made "gores," like segments, using fence iron. Then I added concentric rings that moved up and down with the air. At the beginning they were even connected with chains. The concentric steel elements I laid on the ground over the pneumatic form were held together by chains that lay flat before the lift, then snapped into exactly the position I wanted once the dome rose. Then there was the problem of controlling fluid concrete. That led me to the idea of creating springs – arranged in a specific way – that could contain not only the steel reinforcement needed for the domes, but even the electrical conduits – everything.

The largest dome at the *Mushroom Field* looks almost like a Pantheon, with an oculus at the top. Was the Pantheon a reference for you?

All my domes have a central opening, and it may well come from the Pantheon's history. I remember going there as a boy. It was raining a little outside, and the water didn't come in through the oculus because the warm air inside kept the drops from falling through. That detail stayed with me – it impressed me deeply.

You often say technology matters, but that nature should be our first source of inspiration.

Yes, absolutely. When you make a fritter, it puffs up – nature pushes toward curved forms. And curved forms are, in the end, the strongest. You never see "columns with beams" in nature. That's a human invention – and in structural terms, it's absurd. It's fundamentally unstable compared with thin-shell structures in general. In front of me I have a photograph of some tropical plants. Their leaves curve into extraordinary forms precisely because they need to carry rainwater, and then grow – and wind helps them move, so the water can feed their trunks. If you don't study nature, you miss out on the greatest teacher you can have in any field. That's where the whole conversation about thin-shell structures starts. I didn't invent them. Eliot Noyes and Mario Salvadori were already working on them in the 1940s, and then Félix Candela used them in Mexico.

In the years after that, when you moved to the United States, you also became an entrepreneur. Perhaps because the culture there is more entrepreneurial – or because in Italy people didn't really take you seriously.

Exactly. Later, when I started being invited to Australia, I had to manage the works. I was more a site director than an entrepreneur. I'm truly passionate about what I do. What keeps me alive is my passion for

structural science, which is always evolving. Today, for example, highways are reinforced with carbon fiber – but only the rigid structures. You can also make soft structures that adapt to any form.

Let's talk about the job site. Why is it so important for you to be physically involved in building the domes?

Because I can't not go to the site and see how they're executing what I designed. If a professional stays glued to the drawing board – or the computer, the way it's done now – you don't understand what it means to take part in construction. Getting your hands dirty with concrete, with the material you're using, is essential. The job site suggests innovation. In fact, I built my first dome precisely because I wanted to understand what it meant to work on site. You call me an entrepreneur – I'm not. I'm a site director, which is different. Entrepreneurship has to reconcile everything with economic value. The site person understands structural science. I'm a site person – thank you for saying it.

Why do you think your work has been described as a kind of utopia? You don't strike me as a utopian – quite the opposite.

Because, psychologically, it is already utopian to think you can lift – say – 390 or 400 tons of concrete, flat on the ground, using air. There's a bit of utopia in that. But it's a utopia you can actually build. I understand why they called me someone who "constructs utopia," because in fact it isn't only scientific, technical, or even architectural reasoning that drives a designer. It's intuition.

When you began these experiments, were you thinking about the people who would live inside those domes—or was the stronger desire simply to make the impossible real?

That's a very interesting question. At the beginning I didn't really consider what it would feel like for someone to live in a dome. My first focus was the dome form itself. Then I spoke at length with different clients – and one in particular, Michelangelo Antonioni – who truly made me understand what space means to a human being. One of the first things Michelangelo said to me, before giving me the commission, was: *"First of all, I'm not paying you. I'll only cover your expenses. Then, if I'm happy with your work, I'll call all my friends and you'll be their architect – paid."* After I built the dome on the Sardinian coast at Costa Paradiso, Antonioni told me that when he entered, he wanted to see the sea. He immediately understood that if you want to enter a dome and see the sea, you have to enter from above. In fact, inside the dome there's a curved window – glass that disappears into the concrete – so you see the sea at once. Then he told me he wanted, upon entering, to smell the sea, to hear the seagulls, to smell the junipers around the house. And then he stopped me, because he said: *"And I want to smell space and time when I walk into your dome."* At that point I said, *"Maestro – Doctor Antonioni – I don't understand. What do you mean you want to smell space and time? Explain it to me."* So he took me to a quarry of pink Sardinian granite – granite that looks like flesh – and he made a worker split a boulder whose crystals were already visible. The moment it opened, Antonioni grabbed me by the back of the neck and put my nose right over it. I'm telling you the truth: the scent coming from that granite – crystals kept inside space and time for centuries – was indescribable. You can try it yourselves. So I decided to use raw granite for the stairs, so that as you descend from the point where you first see the sea toward the exit, that scent would rise with you.

What did your encounter with Antonioni teach you about the people who would inhabit these spaces?

Michelangelo was a particular kind of person – he had an extraordinary sensitivity, an incredible sense of aesthetics, and a unique understanding of the relationship between volumes and interior structures. He taught me what it means to live in a space where perspective changes with every step. He told me: *"Look – when I walk through a forest, I'm fascinated by how perspective shifts along the path. Inside your dome, I want space to wrap around me – mobile, active. When you walk into a traditional room, you feel like you're inside a stable, closed cage. I want you to build me a dynamic life."* I heard him repeat this many times as I built my structures – schools, for example. In Australia I constructed libraries where you're wrapped in culture – culture enters your self; you feel it around you, alive, active, productive in your brain and in your heart. That is Antonioni: he forced me to think about the person who lives inside the environment. I even tried to build on the moon. I was offered a commission and I said, *"Excuse me – I'm the most ignorant person in the world when it comes to astrophysics, and you're coming to me?" "Yes,"* they replied, *"we're coming to you exactly."* That's another story – I won't go into it, it would take too long.

Dante, today, what makes you a happy man?

Do you want the truth, or a joke? Both? The truth is: I was fortunate enough to marry an exceptional woman, and that's the only truly real thing in my life. Then, there are the special people I met along the way – painters like Sergio Vacchi – who made me understand space as a dynamic element. You feel it in my domes, and you feel it if you go to the Pantheon in Rome. If you walk through it, you feel you're living inside an environment that surrounds you and makes you feel well. I encourage you to go back to the Pantheon with that idea in mind. You'll appreciate having space around you that adapts to you – rather than the other way around.

The Geodetic House
41°03’59,6”N 8°57’29.7”E

[architect]	Dante Bini
[date]	1969-1970
[location]	Costa Paradiso, Sardinia
[construction technique]	Binishell
[materials]	Reinforced concrete and local aggregate to blend into the landscape
[structures]	Reinforced concrete
[facade]	Reinforced plastered concrete
[roofing]	Reinforced concrete
[windows and doors]	Wooden frames
[design and structure]	Ovoid/domed shape, with an oculus above. The interior is characterized by curved shapes, a pink granite staircase, and open-plan spaces.

LIVING ON THE MOON

out of time, between modernist utopia and the Sardinian landscape

[WORDS CESARE CUNACCIA]
[PHOTOGRAPHY ROMAIN COURTEMANCHE]

It is a house that became a symbol – then a device for vision, story, and projection, starting from the decade that produced it. Within our imagination, it belongs to an abstract realm. It sits outside chronology and outside ownership. It is known simply as the Cupola. Dante Bini – architect, inventor, entrepreneur – built it at Costa Paradiso in Gallura, northern Sardinia, sometime between the late 1960s and the early 1970s. The client was Michelangelo Antonioni, a filmmaker of formal innovations and a fellow man of the Po Valley. Monica Vitti, Antonioni's partner at the time, was the one who first spoke to him about Bini, captivated by his method and his forms – perhaps sensing a kinship with Antonioni's own radical search for a new narrative grammar and an experimental aesthetic.

A utopia placed inside Mediterranean roughness

Antonioni imagined a utopia set in tension with the site: a harsh, intact Mediterranean landscape facing the blue of the Gulf of Asinara – chosen precisely because it looked untouched, as if it had been there since the beginning. For Vitti, after a bright exchange with Bini that followed their chance meeting in Cortina d'Ampezzo, the project became a fabric of images: mirages, fragments, private scenes. What mattered most was a shared posture – looking forward with stubbornness, driven by the force of an idea. They shared a belief in crossing frontiers, including the fashionable ones: changing the terms, finding languages others had not used. That created a bridge of mutual trust.

Formal genealogies and a lunar imagination

The Cupola's lineage can be traced back through a series of references: Étienne-Louis Boullée's heroic geometries, often left unbuilt in the late eighteenth century; Bruno Taut's dreamlike *Baukunst*; the militant push of Soviet Suprematism; and some outcomes of brutalism.

An architectural object that Bini would go on to replicate in different parts of the world. Here, though, it sits on a rocky, metaphysical edge of a Sardinia that was still closer to "primordial" than touristic. Its stylistic charge also resonates with the recent Moon landing on July 20, 1969. Bini's structures are semi-spherical, stripped down – like inverted shell valves. The Moon, after millennia as a sacred distance, suddenly becomes almost domestic. It shifts from Greek and Eastern mythologies to European poetry and opera – Bellini and Leopardi – then to Jules Verne and Georges Méliès, and finally to the cathode-ray intimacy of television broadcasting Neil Armstrong's first steps.

A house as a sentimental gesture

In those years, ecology was starting to become central even in popular culture, and a new way of reading "context" as something to inhabit began to form. As the legend goes – though the dates do not align perfectly – the Cupola at Costa Paradiso was Antonioni's extreme gift to the most beloved of his companions and muses: the actress who shaped the highest phase of his creative life. A house offered to Monica like a jewel, a solitary stone in a private rite, intended to tighten a bond – sentimental and artistic – that was already fragile. It encloses almost ten years of their relationship and seals it in a single emblematic act. All of this plays out inside a shared landscape, beginning with their discovery of Budelli in the La Maddalena archipelago in 1963, when they landed there to shoot sequences for *Deserto Rosso* on the pink beach. That lunar module in reinforced concrete – set among pearled granite rocks shaped by wind and salt, surrounded by Mediterranean scrub of myrtle, juniper, and lentisk – became a reference point. Bini placed a smaller shell beside the main dome, not far away. From the start of their relationship in the late 1950s, Antonioni and Vitti had lived in Rome in separate but contiguous homes – near and distant at once. In Sardinia, the same script was followed.

The Binishell: Building With Air – inflating concrete into architecture

The Binishell process is construction taken almost literally: you inflate a reinforced concrete framework and, very quickly, a dome takes shape – fast, repeatable, and comparatively cheap. Steel elements and fresh concrete are laid over a large air chamber, a dynamic pneumatic formwork – essentially a giant balloon engineered to produce a semi-spherical shell. Once the concrete cures, the air form is deflated and moved elsewhere, reused through extendable reinforcement and inflatable molds. In 2014, Rem Koolhaas, then curator of the Venice Architecture Biennale, said that the summer house built for the Antonioni–Vitti couple should be counted among the most significant works of residential architecture of the last hundred years. Dante Bini – now in his nineties – lives in Los Angeles. After earning his architecture degree at the University of Florence, he turned, in the early 1960s, toward an experimental approach to building. He has described himself as a "pioneer in automated building-construction systems," drawing on applied physics and robotics. It is a technical subject with wide implications, one he examined in his book titled *Building with Air*. The opening page carries a line from George Bernard Shaw: *"Some men see things as they are and ask, Why? I dream things that never were and ask, Why not?"* It reads as Bini's program: confidence in the future as progress, condensed into a method.

A research practice without a single center

Bini's work unfolds through collaborations and exchanges across the global scene – from the United States to Japan, from Australia to the former Soviet Union – touching multiple fields, from new material systems for construction to space research. It is difficult to fence his contribution into one discipline or even to locate a stable "center" to his creative output. *"Philosophy and architecture,"* Bini explained, *"like the most significant expressions of human creativity, share the same matrix: thought. Thought is nourished by a curiosity to deeply analyze the reality around us – nature. If we learn how to read and interpret it, nature teaches us everything."* Bini's contribution belongs to the postwar debate and to the growth phase of the building boom, within an era dense with creative vitality. His focus is less on form as a final image than on the innovation of the process that produces it. In 1964, in San Cesario sul Panaro near Modena, he set up an experimental yard on family land in the San Gallo district. Twelve domes were built; eight still exist today, in severe decay.

The Mushroom Field: an open-air laboratory

The surreal *Mushroom Field* – a catalogue of prototypes born from an empirical drive, planted in open countryside – now sits abandoned. It has nearly been forgotten even by the local communities, a suspended site that falls outside the settled maps of architectural history. With the necessary adjustments, it can feel like a Bomarzo translated into modernism: technology layered with a certain aching dream logic. It carries, in a different register, an echo of the *Sacro Bosco* – the Mannerist garden of enchantments designed by Pirro Ligorio for Vicino Orsini in 1547 in the woods of Tuscia – through a similar programmatic ambition and a comparable allegorical temperature. *The Mushroom Field*'s forward-looking quality rested, in part, on knowledge that was already solid for the period. The goal was to resolve procedural fragilities and contradictions and to test, systematically, static and technical behavior by varying form, scale, and geometry. By then, three patents had already been filed to protect the system's entrepreneurial and economic stakes – individual and national. Research continued without pause until 1967, when the system reached a level of formalization suited to commercial needs. Those three years were a sustained calibration, slicing the process down to its smallest details. The trajectory points toward progressive simplification and industrialization. The idea of living under a tent becomes real: a nomadic yurt translated into a fixed dome.

Utopia and pragmatism

The Binishell is also a statement from a period in metamorphosis, when utopian tension and pragmatism coexist – often uneasily. Those contradictions feed the history of a fortunate object: easy to replicate, quick to spread globally. It established, rapidly, a new voice in research on thin concrete structures: one more chapter in the evolution of vaulted shells that, between the 1950s and the 1970s, reached peaks that still look hard to surpass. *"With minimal pressure,"* Bini wrote, *"I thought it would be possible to lift tons of concrete distributed across a large membrane, properly anchored to a base foundation."* The core idea arrived almost by accident one winter evening in 1963, during a tennis match with a friend inside a pressurized structure erected in Bologna's Giardini Margherita. In classic literary fashion, it marked a sudden turn that redirected an entire line of research. Bini's method took on the clarity of a myth. The procedure proved revolutionary on several fronts. It challenged established rules in structural engineering and made it possible to build monolithic concrete shell structures – circular in plan or elliptical in section – with diameters between roughly 12 and 40 meters, raised in one or two hours.

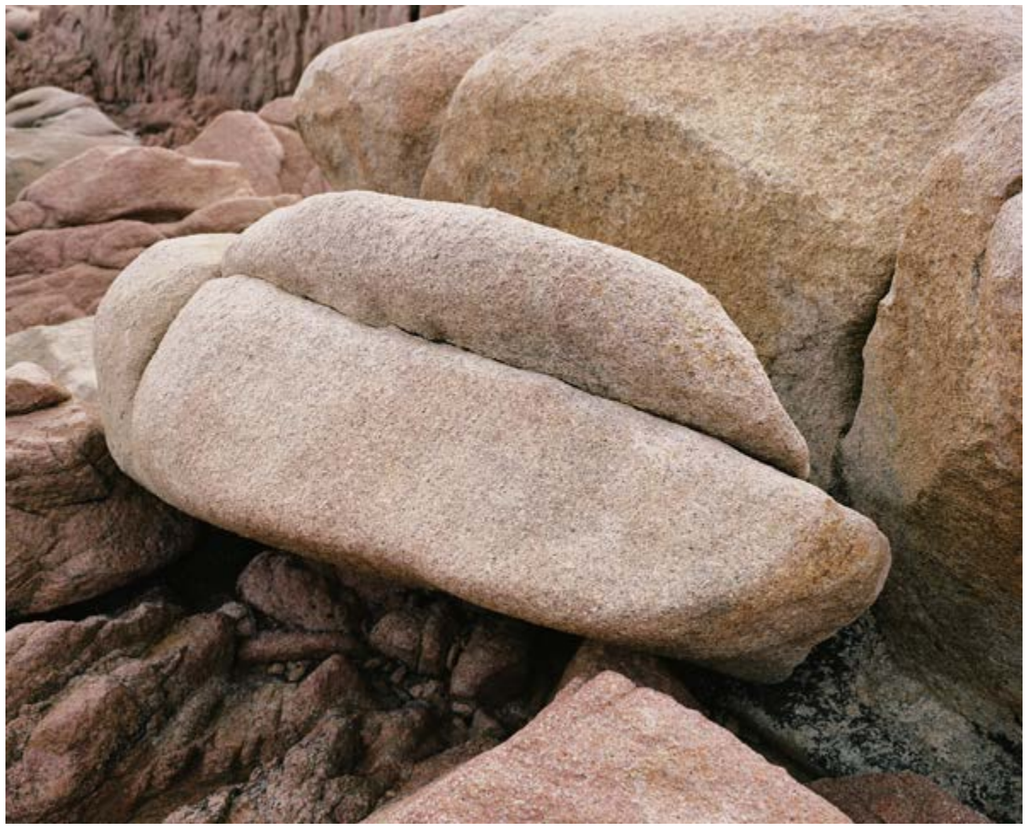
From Earth to Space. Architecture as a philosophical impulse

For Bini, the leap from construction technique to speculation was never accidental. It grew out of a philosophical, humanistic

reading of architecture – architecture as thought translated into matter. He did not stop at the building site. In construction mechatronics, his work extends to proposals for self-forming lunar bases, testing how compressed air could operate in vacuum conditions. Among these projects is the Lunit, developed with Shimizu Corporation, alongside visions on a far more monumental scale: the Shimizu TRY 2004 Mega-City Pyramid for Tokyo, a multifunctional structure planned at more than 2,000 meters high, designed to house up to one million people, and the colossal concept of Tower City. "Future Vision of Kyoto for the 21st Century" is the name of another proposal: a city organized around sunlight, equipped with an immense rotating copper mirror that, throughout the day, redirects light in different directions, following a continuous annual sequence.

The necessary masterpiece

Across more than sixty years of work, Bini has conceived countless structures and building systems – terrestrial and extraterrestrial. Yet the true pivot of his career remains the Cupola in Sardinia, widely regarded as his true masterpiece. *"I consider it,"* Dante Bini said, *"only a fortunate, extraordinary, unrepeatable collaboration between an exceptional client like Michelangelo Antonioni and his architect."*



A utopia set within a harsh and unspoiled landscape, in contrast and in harmony.
Essential, semi-spherical geometries, like inverted shells suspended between earth and sky.

FT01

A HOUSE OUTSIDE THE MOVIES

Antonioni and Vitti: silence as story

[WORDS CESARE CUNACCIA]

Monica Vitti remembered the beginning of her bond with Michelangelo – his attention, and the courage it gave her. *"I think I caught his interest because I was outside the norm,"* she said, describing herself as rigorous, driven, and clear about what she wanted. *"I wasn't a butterfly, I wasn't a cicada. I knew exactly what I wanted."* She did not perform lightness. *"The eyes of attention are beautiful eyes,"* she recalled. *"I owe my courage to the way he looked at me, my strength to his trust. Michelangelo was a father, a brother, a friend. He was my whole life. I felt safe beside him."* Vitti – born Maria Luisa Ceciarelli in Rome in 1931 – was first noticed, at least in part, for her voice: rough, nearly atonal, slightly off-key. That abrasive timbre carried psychological discomfort without explanation. Early on, she was called to dub roles where that "unharmonious" sound was not a defect, but the point: it condensed the unease the character required. Antonioni used to watch her act from the darkness of the Teatro Eliseo, without announcing himself. They met during the making of Il grido in 1957. Not long after, he called her for a proper screen test. *"You have a beautiful nape,"* he told her. *"You can do cinema."* Vitti answered quickly: *"Always from behind?"* Then she blushed – hard. That is where the love story starts, in a tone that already feels Antonioni's: dry, exact, quietly charged. Vitti became Antonioni's muse, and together they made a run of films that reshaped modern cinema: *L'avventura* (1960), *La Notte (*1961), *L'eclisse* (1962), and *Deserto Rosso* (1964), which won the Golden Lion at the Venice Film Festival. Across the four films, the constant subject is disconnection: failed communication, existential emptiness, a refined form of malaise. Antonioni builds that theme through form as much as plot. The language is concise and abstract. Silences weigh more than dialogue. Space stops being background and becomes a leading character. The imagery is modernist and centrifugal: vast landscapes, pallid industrial outskirts that recall the severity of Mario Sironi; camera movements that stretch time; conversations held at a distance, as if words arrive late. The films also engage with the Italian avant-garde in painting and design of the time, absorbing its stripped-down clarity. Antonioni breaks decisively with neorealism and with conventional storytelling. Narratives thin out. Characters search and do not arrive. Answers do not come. Vitti absorbs that method and gives it human temperature – fear, discomfort, the pressure of the present. There is also a historical force behind the style. Italy is changing fast in those years, and the films register that transformation as psychological weather. Vitti becomes a synthesis of the period: the face of a bourgeois depression that looks composed on the surface, yet unsettled underneath. In *L'avventura*, a little black dress made by Valentino – who at the time was just opening his first Roman atelier on Via dei Condotti – places Vitti inside a stylized, contemporary frame. The film was booed at its Cannes premiere in 1960, yet it still marked a point of no return. This is far from her later television persona – black-and-white variety TV, a surreal monologue, a catchphrase on *Canzonissima* (a prime-time Italian variety show) in 1972 – and far from the comic dominance that would make her the queen of Italian film comedy through the 1980s.

<u>From modernist muse to Italian comedy</u>

Vitti's career widened into roles that remain etched in the collective memory: *Modesty Blaise* and *La ragazza con la pistola* first, then *Ninì Tirabusciò - la donna che inventò la mossa*, *Dramma della Gelosia*, *L'anatra all'arancia*, *Amore mio aiutami*, *Polvere di stelle*, and *Teresa la ladra*. She moved across genres with unusual freedom, building a gallery of iconic characters without feeling trapped by a single register. Blond hair, trench coat, a nonchalance that sometimes looked scatterbrained – until you watched more closely. Large dark sunglasses as a shield. A calibrated mix of nonconformity

and charm, irony and emotion. Her screen presence became instantly legible: she could pass from Antonioni's rarefied modernism to social comedy without ever sounding off key. Audiences often read her as light, yet her comedy rests on control: the gesture, the timing, the exactness of a pause. Vitti never lets go of the frame, even when she seems to improvise. She is a modern mask – fully aware – able to turn unease into a smile without dissolving the unease itself.

Sardinia, the island, *Deserto rosso*, and an experimental season

Let's return to the Antonioni years, which are shaped by silence, disconnection, and a broader climate of artistic, literary, and also architectural experimentation. It is against this backdrop that "La Cupola" was born in Gallura. Named for its domed form, it was realized by Dante Bini, inventor of the Binishell system and creator of more than 1,600 structures across 23 countries. Here, Bini adapts the form to the needs of the Antonioni–Vitti couple. Their infatuation with Sardinia had begun earlier, in 1963, during their work around *Deserto rosso* – when they encountered the island, or rather an island within the island: Budelli. The landscape felt original, almost primordial, edged by a sea shifting from tourmaline to deep sapphire. It stayed with them. Clouds arrived soon after. The relationship tightened into crisis. On set, Vitti met Carlo Di Palma, a major cinematographer who was also a director and screenwriter. He worked with Antonioni on *Blow-Up* in 1966 before becoming one of Woody Allen's key collaborators. They gravitated toward each other; something moved – hard to name, harder to stop. Three years later, after a difficult period, Vitti left Antonioni. Regret and pain remained, yet they stayed friends. She returned to work with him in 1980 on *Il mistero di Oberwald*. Years later, Vitti went on to describe Budelli as a place so "magical," so new and changeable, it felt like a living fable – remembering the beginning of a passion for northern Sardinia that never fully disappeared. After that shared discovery, she and Antonioni chose Costa Paradiso as a base: a strip of pink granite coast with inlets and ancient wild olive trees, between Santa Teresa di Gallura and Castelsardo, in the municipality of Trinità d'Agultu e Vignola. Antonioni became the client for a residence conceived as an architectural interruption – formally innovative, slightly disorienting against its setting.

Costa Paradiso, Costa Smeralda, and the encounter with Dante Bini

Nearby, Costa Smeralda – developed in 1962 by a consortium backed by Karim Aga Khan – had already introduced building rules and a style code that, for the period, leaned toward an early idea of sustainability. The project drew leading figures: Luigi Vietti, Michele Busiri Vici, the organic fantasies of Jacques Couëlle (with his son Savin), and Antonio Simon Mossa, a central voice in Sardinian autonomism. The area had already raised serious questions about how architecture meets landscape, and what "measure" means when humans build. Vitti met Dante Bini by chance at a friend's house in Cortina d'Ampezzo during a winter holiday. She was immediately struck by his unusual method – the radical approach that earned him the nickname "architect of air," for his pneumatically inflated reinforced concrete shells. She was drawn to that essential, condensed gesture, similar to her own aesthetic instincts as an actress. During the same years, Lombard entrepreneur Amedeo Giacomoni rejected a codified, theatrical architecture in his development of Costa Paradiso. No monumental square, no town center designed like a set. Instead: strict low-impact rules – contained volumes, fragmented houses camouflaged among rocks, roads following the terrain's natural line, no dominant "emergences" on the horizon. At first glance, the Cupola commissioned by Antonioni seems to contradict that conservative, "green" brief. Yet it settles into the site without aggression. Its outlines feel singular and out of time. Even then, it could look like an ark, or a spaceship – especially in an era already intoxicated by the future. Conceived as a semi-spherical concrete volume set inside Mediterranean scrub and facing the sea, the Cupola reads as a cocoon: a yurt lifted by wind, anchored by weight. The legend is that Antonioni imagined it as a gift for Vitti – an enclosure meant to hold a relationship that was not only romantic, but deeply creative.

Gallura's cultural life and a house split in two

In Gallura, Vitti became a recurring presence within a wider cultural constellation – Italian and international. With Cesare Zavattini, Alberto Moravia, Pier Paolo Pasolini, and Agnès Varda, she attended the independent film festival organized by director Piero Livi in Olbia, at the Astra cinema (now gone), running from 1957 to 1974. It was an informal, yet intense meeting spot, away from official circuits. Meanwhile, her relationship with Antonioni was approaching its final phase. Around 1970, the Costa Paradiso residence was completed. It was not a single home, but two separate units, different in size – echoing a way of living the couple had already tested out in Rome. In the capital they lived one above the other, on different floors. A hatch – opened or closed depending on the moment – linked the two apartments through a spiral staircase. Proximity and distance as a workable balance, translated into domestic space. From the mid-1960s onward, and for as long as a degenerative illness allowed, Vitti spent extended summers in Sardinia, in her house in Porto Rotondo, in the Parioli area, between the harbor and Piazza San Marco. First with Carlo Di Palma, later with Roberto Russo – director and photographer – who she married in 2000 and who remained by her side until the end, in 2022.

Porto Rotondo and the International Smart Set

By around 1965, Costa Smeralda was already established as a destination for people seeking new, private versions of paradise. Porto Rotondo began to assert itself as a reference point for an international smart set – still far from the later, scripted social theater. Ira Fürstenberg, celebrated for her beauty and trailed by gossip, and also granddaughter of Gianni Agnelli, had recently stepped away from her aristocratic milieu to give acting a shot. Venetian brothers Luigino and Nicolò Donà dalle Rose, the resort's founders, gave her a beachfront plot that still carries her name. Porto Rotondo attracted outsiders too – figures like Philippe Leroy, a French gentleman who drifted into cinema, constantly moving between France and Italy. His full breakthrough came later in 1972 with *Leonardo*, an Italian primetime TV miniseries directed by Renato Castellani, and with his role in *Il deserto dei Tartari* by Valerio Zurlini, released four years after that. Leroy was the first to take a house in the village. Among Porto Rotondo's regulars were Virna Lisi, Shirley Bassey, Claudia Cardinale, Gianni Morandi, Paolo Villaggio, and Vittorio Gassman. This mix helped define an atmosphere that felt suspended – cultivated yet informal, before the later era of spectacle. *"Luckily I don't have vacation manners,"* Monica Vitti once said. *"In Sardinia I mostly enjoy the sea, the smells, the colors, its severity, its unchanging beauty. And friends – how much we laughed together. A beauty that has to be protected."* She recalled that, ever since the Donà dalle Rose brothers had presented their Sardinian venture to her and Michelangelo, she never wanted to leave Porto Rotondo. The group of friends she talks of is compact, meeting almost daily: private dinners, house parties, long swims, arguments about cinema, boat days – though she always admitted a certain fear of them. Vitti avoided flashbulbs and autograph hunters. She preferred a strict privacy: friendly, present, and hard to pin down. Among her closest friends was Marta Marzotto. At dawn, the two would sometimes clean the beaches of trash left overnight. Other steady presences included Mariuccia Mandelli – Krizia – her sister Giancarla Rosi, publisher Inge Feltrinelli, and director Lina Wertmüller. They liked to meet on their favored beach, Hruska. In celebration of the seventieth anniversary of its twinning with Rome, Paris recently dedicated a garden to Monica Vitti at the Hôtel de Sens in the Marais – a formal tribute that positions her at the intersection of Italian and French cinematic traditions.

FT02

FT03

FT01 ENRICA ANTONIONI,
COSTA PARADISO, SARDINIA;
COURTESY ENRICA FICO ANTONIONI,
PRIVATE COLLECTION

FT02 MICHELANGELO ANTONIONI
OUTSIDE LA CUPOLA;
COURTESY ANDREIJ TARKOVSKIJ INSTITUTE,
PRIVATE COLLECTION

FT03 MICHELANGELO ANTONIONI, ENRICA ANTONIONI
AND ANDREIJ TARKOVSKIJ,
AT COSTA PARADISO, SARDINIA;
COURTESY ANDREIJ TARKOVSKIJ INSTITUTE,
PRIVATE COLLECTION

GEODESIC GEOMETRY
when triangles close into a sphere

[WORDS MATTEO MAMMOLI]

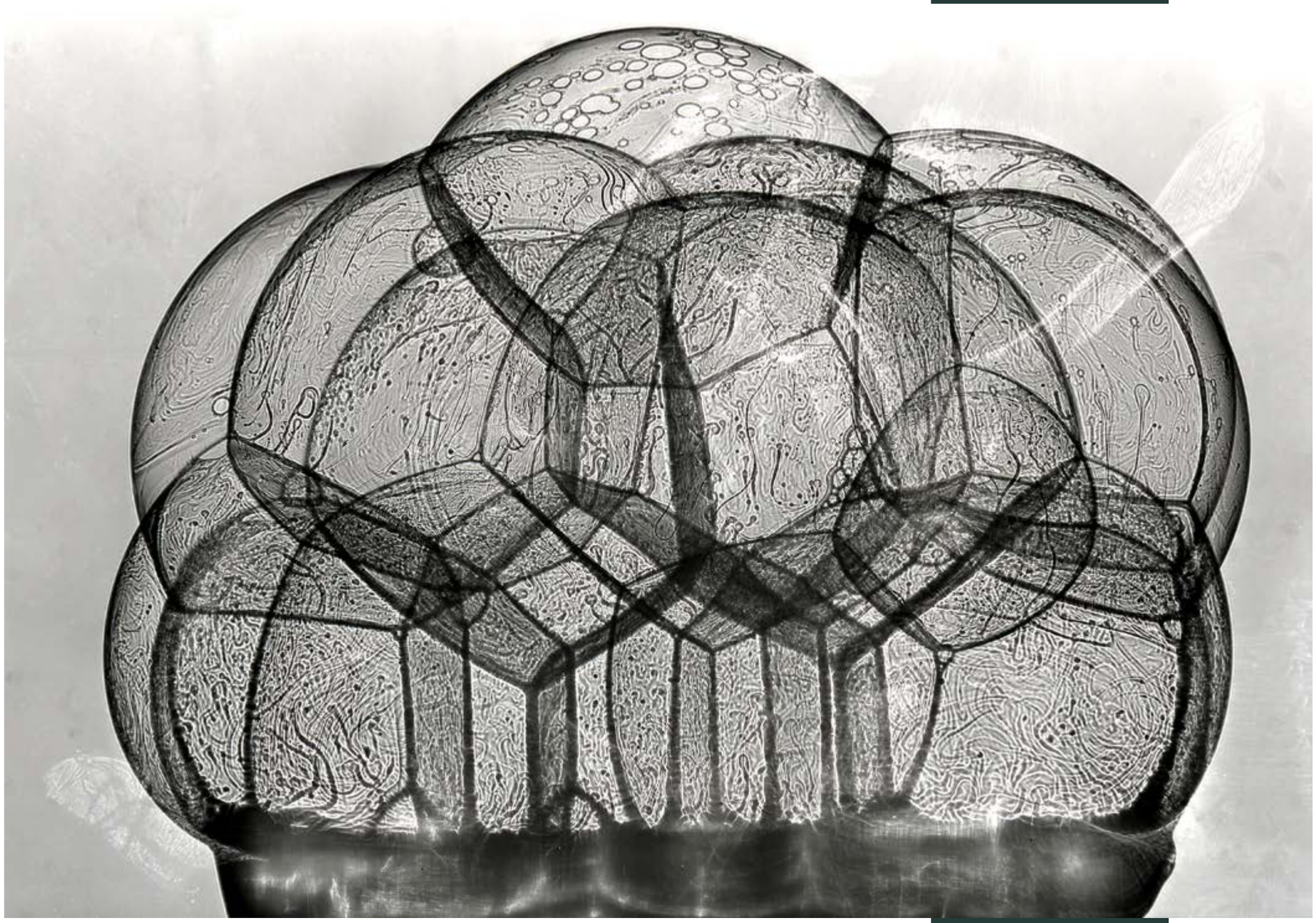
A triangle repeated, again and again, until it seals into a sphere. The result looks clean, almost effortless. The logic behind it is not. Geodesic structures sit at the intersection of mathematics and building. Geometry comes first; architecture follows. "Geodesic" comes from ancient Greek and describes the shortest path between two points on a curved surface. It is a definition from differential geometry before it is a design label. The same principle shows up in nature: honeycombs and crystalline lattices, viral capsids, and carbon structures whose stability depends on repeating patterns. The modern story begins with triangulated meshes used to approximate curvature. In 1922–23, German engineer Walther Bauersfeld designed a dome for the Zeiss planetarium in Jena, opened to the public in 1926. His method – assembling a spherical surface through a network of triangles – anticipated techniques that later became standard in lightweight construction. After World War II, three figures pushed "lightness" into public architecture, each with a different technical philosophy: Dante Bini in Italy, Richard Buckminster Fuller in the United States, and Frei Otto in Germany.

Richard Buckminster Fuller – the Rigid Dome

Richard Buckminster Fuller (1895–1983) took the dome out of the laboratory and turned it into a language. He was not a conventional architect. He moved between invention, systems thinking, and design, always guided by a single principle: to do more with less. His geodesic dome, patented on June 29, 1954, is the clearest expression of that principle. The structural insight is force distribution. In a geodesic dome, each triangle participates in spreading loads across the entire shell. Stress does not concentrate at a few critical points. The counterintuitive result is that the system can become stronger as it becomes larger, unlike many traditional building types where scale amplifies vulnerability. Fuller pushed this idea to its extreme. He calculated that a dome could, at least in theory, enclose a city and create

PNEUMATIC COSTRUCTION WITH SOAP BUBBLES

From *Pneus and Hydros*, in Irene Meissner and Eberhard Möller, *Frei Otto. A Life of Research Construction and Inspiration,* Munich: Edition Detail, 2015



a controllable microclimate inside. The public climax came with the United States pavilion at Expo 67 in Montreal. Later renamed the Biosphere, it is a near-perfect sphere, 76 meters in diameter, built from a steel tubular frame and acrylic panels. On May 20, 1976, a fire destroyed the acrylic skin; the steel structure remained. Now an environmental museum, the Biosphere continues to stand on Montreal's waterfront – a steel testament to the resilience of its geometry.

Frei Otto and Tensile Architecture

While Fuller explored rigid shells, Frei Otto (1925–2015) rebuilt lightweight architecture from tension rather than compression. His tools were membranes and cables: textile surfaces stretched over steel networks. Otto's interest in minimal structures sharpened during World War II. As a prisoner, he tried to improvise light shelters for others. The experience became a lifelong focus: architecture under constraint, where material efficiency is not an aesthetic preference but a technical ethic. Otto's international breakthrough arrived at Expo 67 as well – same year, same city as Fuller, different physics. The German pavilion (with Rolf Gutbrod and Fritz Leonhardt) replaced rigid triangulation with suspended textile surfaces that seemed to float. In 1972, Otto's approach became globally iconic with the Munich Olympic Stadium. Designed with architect Günther Behnisch and engineers Fritz Leonhardt and Jörg Schlaich, the project used a transparent plexiglass roof supported by a web of pre-tensioned steel cables – about 210 kilometers of cable spanning more than 74,800 square meters across the Olympic complex. The roof's contours, often likened to the silhouette of the Alps, read like suspended clouds. The project forced new computational methods. Iterative computer based analysis – still early for the period – became essential to model the behavior of the cable-net system. Otto institutionalized this research in 1964 with the Institute for Lightweight Structures (Institut für Leichte Flächentragwerke) at the University of Stuttgart, where he taught until 1991. He received the Pritzker Prize shortly before his death in 2015, a late recognition of a career spent reducing architecture to its structural minimum. Alongside Fuller and Otto, Dante Bini belongs to the same postwar argument: how to build more space with fewer resources. Different technique, shared ambition. A search for forms that cut weight, energy use, and waste without shrinking ambition.

The Engineering Behind the Sphere

A geodesic dome begins with a Platonic solid and its derivatives. Designers often start from an icosahedron (20 triangular faces) or an octahedron, then "project" that polyhedron onto a sphere. Each original face can be subdivided into smaller triangles through a process known as frequency. Frequency 2 splits each triangular face into

ROOF FOR THE MULITHALLE SITUATED IN HERZOGENRIED PARK IN MANNHEIM

Summaries of *"City in the Arctic": a project study* in: Winfried Nerdinger [ed.]: *Frei Otto. Complete works. Lightweight construction. Natural design.* Basel, Boston, Berlin: Birkhäuser, 2005.

4 triangles. And Frequency 3 splits it into 9. Higher frequencies create finer meshes and smoother curvature, but they also generate multiple triangle types. Side lengths vary slightly to hold the spherical geometry. The critical component is the node: the connector where members meet. Nodes must handle tension and compression arriving from multiple directions. Material choices vary – steel, aluminum, engineered timber – paired with cladding in glass, plexiglass, or textile membranes, depending on whether the system is rigid, translucent, or tensile. The sphere is not a stylistic choice. It is mathematical optimization. A sphere encloses maximum volume with minimum surface area. That translates into lower material demand and, often more importantly, reduced thermal loss. A geodesic dome can use roughly 30 percent less material than a conventional structure with the same internal volume. Scale amplifies this efficiency. Double the diameter and surface area grows by a factor of four, while enclosed volume grows by a factor of eight. The larger the dome, the more volume you gain per unit of surface.

Iconic Examples Around the World

Beyond Montreal's Biosphere, geodesic architecture ranges from temporary installations to permanent megastructures. In Cornwall, the Eden Project (opened in 2001), designed by Nicholas Grimshaw, applies geodesic logic to environmental conservation. Two linked domes form vast artificial biomes: one for tropical rainforest conditions, one for Mediterranean climates. The largest dome reaches roughly 55 meters in height and about 100 meters in diameter. Its skin uses ETFE, a translucent polymer that is extremely light compared with glass and admits high levels of UV light, supporting photosynthesis. In Florida, Spaceship Earth at EPCOT – completed on October 1, 1982 – may be the most recognizable geodesic form in mass culture. About 54 meters tall and around 50 meters in diameter, it is clad with 11,324 anodized aluminum triangular panels. Inside, it houses a narrative ride on the history of human communication. Unlike most domes, it is a complete sphere, not a hemisphere, making the geometry inescapable. Geodesic domes have also been deployed where structure becomes survival equipment. At the South Pole, the Amundsen–Scott Station was rebuilt in 1975 with a geodesic dome about 50 meters in diameter and 16 meters high, designed by Fuller and constructed between 1971 and 1975. The dome functioned as a protective shield against polar winds and temperatures that can plummet to -80°C. The interior was not heated as a single volume; the dome instead protected modular buildings inside it. The structure was dismantled in 2009 due to snow accumulation and replaced, but for more than three decades it demonstrated how the geometry performs under some of the planet's harshest conditions.

MODEL OF THE PROJECT STUDY "A CITY IN THE ARTIC" WITH A 2000M SPAN

From the chapter *Tents and soap films* in: Winfried Nerdinger [ed.]: *Frei Otto. Complete works. Lightweight construction. Natural design.* Basel, Boston, and Berlin: Birkhäuser, 2005.

all images: archive of the ILEK, Institute for Lightweight Structures and Conceptual Design, University of Stuttgart, Germany

CONCRETE DREAMS
zenith over the piano

**FROM PROTOTYPE TO DWELLING,
FROM PATENT TO A HOME.
REACTIVATING A VISION**

Today, many of Dante Bini’s domes in Italy endure in a state of partial abandonment. The rendering project presented on these pages engages directly with this condition, reactivating the dome through a digital reconstruction that highlights its original matrix.

An architectural embryo containing a radical spatial idea: continuity of surfaces, absence of corners, and the primacy of zenithal light. The oculus, inspired by the Pantheon, becomes both a visual pivot and luminous device. Curved walls transform the interior into a resonant chamber, a volume conceived for sound and concentration.

The narrative imagines the dome inhabited by a contemporary musician: at the center of the circular plan stands a full grand piano in natural wood. Around it, fluid and continuous spaces unfold. The living area develops along a ramp recalling the organic architecture of Oscar Niemeyer.

Nereide sofa, Move armchair, Kromis low table,
Quetzal lamp, Graffio carpets, Atmosphere accessories

Nereide sofa, Move armchair, Kromis and Ploto low tables, Quetzal lamp, Graffio carpets, Atmosphere accessories

LIGHT, WOOD, AND WATER. SPACE AS RESONANCE – AND INTERIOR FOR THOUGHT

The interior is clad in light wood, reinforcing its acoustic and contemplative qualities. Calibrated openings cast grazing bands of light across the floor, while the timber cladding echoes the architectural language of the auditoriums designed by Renzo Piano.

An indoor pool, with a lane extending outward, introduces a dynamic dimension. The furnishings by Giorgetti follow the structural logic of the space: sofas and armchairs align with the circumference, while tables and complementary pieces respond to the varying heights of the shell. Wood and leather converse with the interior cladding, intensifying the material continuity. Within this dialogue of structure and surface, the project reveals Giorgetti's ability to move fluently across multiple design languages.

Kumiki armchairs, Galet and Kromis low tables, Houdini and Scirocco cabinets, Quetzal lamp, Chili carpet, Atmosphere accessories

Yuan tea collection with table and poufs, Atmosphere accessories

Floria table, Kumiki small armchairs, Swords lamp, Chisel carpet, Atmosphere accessories

Yuan tea collection small armchairs, Chanterelle low tables, Upward lamp, Atmosphere accessories

Mistral table, Aphira small armchairs, Kendama lamp, Atmosphere accessories

GK.01 and GK.03 kitchen, Skirt stools, Water lamp, Atmosphere accessories

Rea bed and Clamp low tables, Domus and Reiwa systems, Rift mirror,
Nereide and Seidon sofas, Ligea and Teti low tables, Volteggio carpet, Atmosphere accessories

A GARDEN AS A SHELTER. INHABITING THE SITE - OUTSIDE AND INSIDE BECOME ONE

A large glazed aperture integrates the garden into the sleeping area. The exterior is redefined through timber platforms tracing the site’s contours. Rocks and vegetation emerge as integrated elements within the landscape strategy.

The dome situates itself within a coherent environmental system, reasserting its architectural presence through inhabitation. The house acquires the character of an introspective environment dedicated to thought and creation.

Nereide chaise-longue, Teti pouf, Sibilia low table, Quetzal lamp, Volteggio carpet

Kimé executive desk, Aphira executive bergère and small armchair, Progetti Silky small armchairs and Oti low table,
Domus system, Quetzal lamp, Atmosphere accessories

Moorea outdoor collection, Apsara and Fragmentum low tables, Nisida carpets

Moorea outdoor collection, Apsara and Fragmentum low tables, Nisida carpets

Nereo foosball table, Move armchair, Fragmentum and Griffe low tables,
Yuan tea collection with table and small armchairs, Atmosphere accessories

GIORGETTI 2026

translating heritage into a contemporary vision

Giorgetti communicates with the world through a vocabulary where manufacturing excellence, innovation, and international outlook converge into a distinctive language with a singular, unmistakable identity.

COLLECTION / A constantly evolving journey, enriched year after year by cultural influences and cross-disciplinary inspiration, the *Giorgetti Maserati Edition* collection unfolds as a narrative of dynamic elegance, with international designers such as HBA and Pierre-Yves Rochon contributing to a coherent and sophisticated design dialogue. From this fertile creative ground, the *Tea Collection* emerges, developed in collaboration with Outin.Design, while Carlo Colombo reinterprets the iconic *Progetti* armchair in a *Tribute to Icons*, celebrating its enduring relevance. All of this opens out under the careful guidance of Giancarlo Bosio, whose sensitive and consistent creative direction ensures that each project reflects a unified and instantly recognizable vision.

1/2















Nereide
modular sofa

Giorgetti Maserati Edition
Design Giorgetti R&D, 2025/2026

sofa: d 104cm x h 69.5cm; seat height 44cm

low table: h 36cm (28cm if freestanding)

Symbol of wisdom and strength, the Nereide modular sofa expands with a new angular module and low tables, available as both integrated and freestanding options. Set on a platform with a solid ash frame, it features an armrest with a refined closing shell upholstered in leather.

structure:
pewter-lacquered metal and solid ash wood

removable upholstery (excluding armrests):
fabric or leather

sofa padding:
multi-density polyurethane foam, with a layer of pocket springs and an upper layer in memory foam

low table top:
marble

Lorelei
armchair and sofa

Giorgetti Maserati Edition
Design Giorgetti R&D, 2025/2026

external structure:
shells covered in leather or,
for armchairs, shiny lacquered

seat upholstery (non-removable):
fabric or leather

removable back cushion upholstery:
fabric or leather

insert:
flexible wood or leather

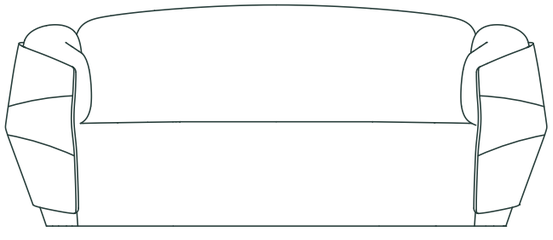
two-seater sofa:
w 191 x d 106 x h 82cm; seat height 42cm

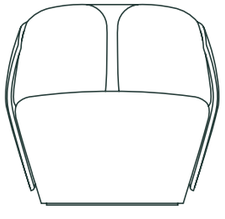
three-seater sofa:
w 271 x d 114 x h 82cm; seat height 42cm

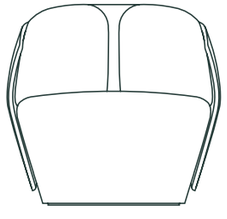
armchair:
w 75 x d 78 x h 70.5cm; seat height 40cm

swivel armchair:
w 75 x d 78 x h 70.5cm; seat height 40cm

Defined by bold, sculptural shells, the distinctive shape of the Lorelei collection embraces new dimensions with the introduction of a swivel armchair and two-seater sofa.







Seidon
sofa

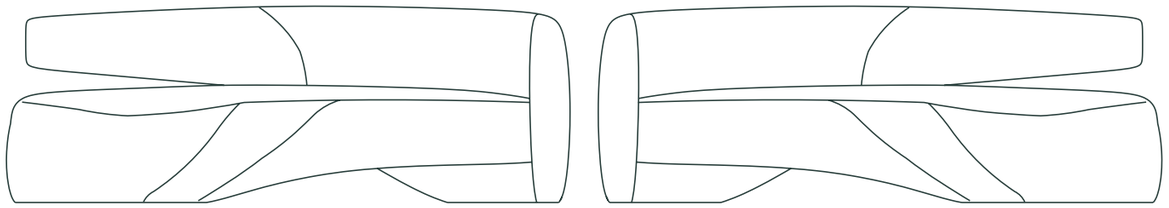
Giorgetti Maserati Edition
Design Giorgetti R&D, 2025/2026

structure:
composite material with padding
in different densities

upholstery (non-removable):
fabric or Pelle Satin

w 219 x d 92.5 x h 73.5cm;
seat height 42cm

The most recent chapter of the *Giorgetti Maserati Edition* continues with a new mirrored version of the Seidon, a sculptural sofa that harmonizes functionality and design, available in selected fabric or *Pelle Satin*.



Kimé
executive desk

Giorgetti Maserati Edition
Design Giorgetti R&D, 2026

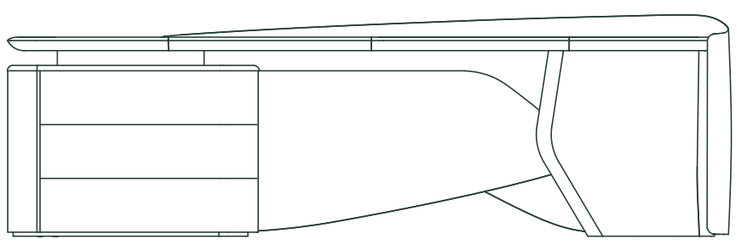
structure:
ash wood and leather,
with titanium-lacquered accents

top:
ash wood

desk pad:
leather

w 269cm x d 110cm x h 74cm
with a 12cm frame overhang

A sculptural and striking executive desk, Kimé embraces soft, flowing geometries and embodies the art of multi-material design. Its dynamic components are defined by a harmonious interplay of leather, wood, and titanium-lacquered finishes.

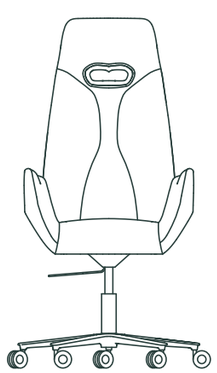


Aphira
executive bergère

Giorgetti Maserati Edition
Design Giorgetti R&D, 2026

w 77cm x d 83cm x h 122÷135cm;
seat height 55÷64cm
armrest height 67÷80cm

An executive bergère upholstered in mono- or two-tone leather, with the option of subtle microperforation, elegantly accented by a solid ash wood detail. It rests on a five-spoke base with an adjustable-height mechanism.



upholstery (non-removable):
leather

backrest detail:
solid ash wood

Aphira
small armchair

Giorgetti Maserati Edition
Design Giorgetti R&D, 2026

four-spoke base:
w 59cm x d 61.5cm x h 82.5cm; *seat height* 47cm;
armrest height 64cm

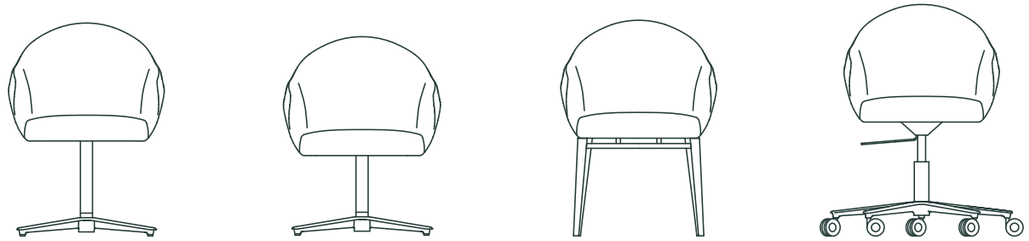
four-spoke base, lounge version:
w 59cm x d 61.5cm x h 76.5cm; *seat height* 41cm;
armrest height 58cm

four legs:
w 59cm x d 61.5cm x h 82.5cm; *seat height* 47cm;
armrest height 64cm

five-spoke base:
w 59cm x d 61.5cm x h 78÷90cm;
seat height 47÷59cm; *armrest height* 62÷75cm;

removable upholstery:
leather outer shell
and fabric or leather seat

Aphira's story continues with the guest armchair, a versatile addition to the collection that meets every need. This compact armchair features an exterior in leather and an interior in either leather or fabric. It is available in three structures: a four-spoke base, four legs accented with solid ash wood details, or a five-spoke base with wheels.



Nereo
foosball table

Giorgetti Maserati Edition
Design Giorgetti R&D, 2026

structure:
solid ash wood

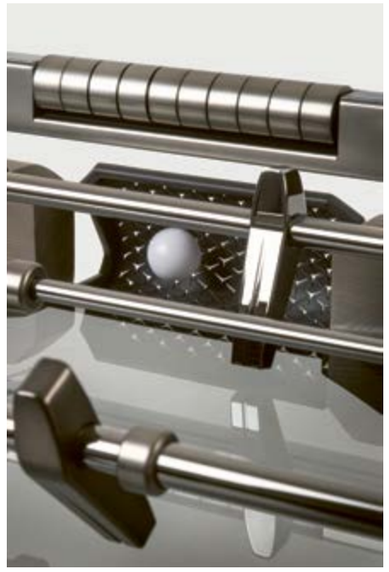
playing field:
smoked glass

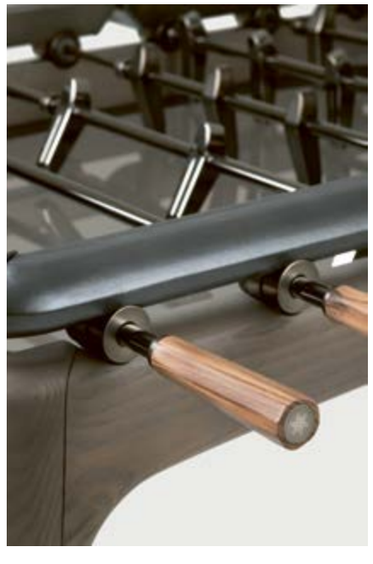
upper frame:
covered in *Pelle Plus* or *Pelle Satin*

rods:
steel with walnut *Canaletto* handles

goals:
lasered dark gray *Pelle Plus*

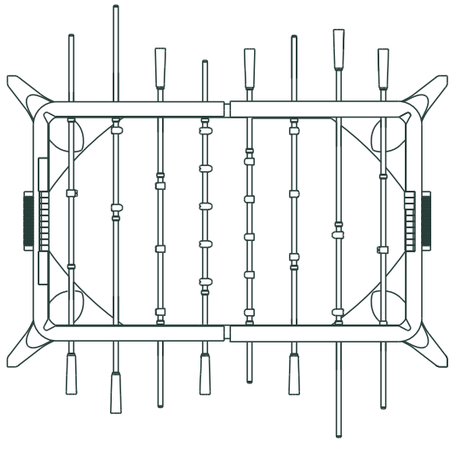
score counter:
matte gray galvanized metal





w 148cm x d 98cm x h 87cm;
rods closed 158cm
rods extended 187cm

The *Giorgetti Maserati Edition* evolves and expands into the world of leisure, where contrasts come to life – solids and voids, dynamic tension and quiet strength. This is Nereo, Giorgetti's designer foosball table.



Floria

table

Design Pierre-Yves Rochon, 2025/2026

legs:
leather

top:
marble

lazy Susan (only available for Ø 250cm):
marble

h 67,5cm:
120cm x 90cm (one leg); 140cm x 90cm (one leg); 220cm x 110cm (two legs); Ø 200cm (two legs)

h 74cm:
120cm x 90cm (one leg); 140cm x 90cm (one leg); 220cm x 110cm (two legs); 260cm x 110cm (two legs); 300cm x 120cm (three legs); Ø 200cm (one leg); Ø 250cm (one leg)

First introduced in the 2025 collection, the Floria table now explores new shapes and dimensions with the addition of a round version. Available in two sizes, it offers even greater design versatility while preserving its distinctive petal-inspired form.

Yuan
table

Tea Collection
Design Outin.Design, 2026

L-shaped legs:
solid ash wood, leather
or *Antico Impasto Romano*

top frame:
solid ash wood with *Pau Ferro* details

top:
marble or *Antico Impasto Romano*
(only for the tea version)

tea version h 69cm:
230cm x 83cm (two legs)

dining version h 74cm:
250cm x 110cm (two legs);
300cm x 110cm (two legs);
Ø 180cm (three legs); Ø 240cm (three legs)

The new *Tea Collection* celebrates the connection between East and West. Inspired by the Chinese character "yuan," symbolizing origin, primacy, and the very dawn of beginnings, the collection – comprising tables, armchairs, a pouf, and a low table – explores the timeless ritual of the tea ceremony.

Yuan
small armchair

Tea Collection
Design Outin.Design, 2026

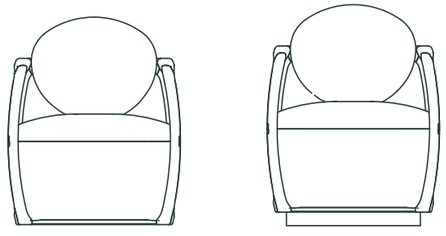
structure:
solid ash wood with *Pau Ferro* details

removable upholstery:
mono-colored, leather or fabric

tea version:
w 64cm x d 64cm x h 77.5cm;
seat height h 41.5cm

dining version:
w 64cm x d 64cm x h 82.5cm;
seat height h 46.5cm

Designed to honor the tea ceremony and its rituals, this small armchair – available in both tea and dining versions – features a solid ash wood frame accented with *Pau Ferro* details, and is upholstered in mono-colored leather or fabric.



Yuan
pouf and low table

Tea Collection
Design Outin.Design, 2026

external structure:
solid ash wood with *Pau Ferro* details

internal structure:
dove gray saddle leather

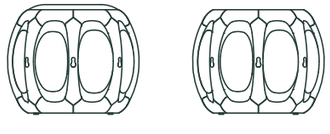
pouf:
detachable cushion with removable upholstery

low table:
non-detachable marble top

pouf:
Ø 53.5cm x h 44.5cm

low table:
Ø 53.5cm x h 42cm

The *Tea Collection* also presents a hybrid piece that can serve as either a pouf or a low table, accompanying the ritual of the tea ceremony. Two spheres – an outer shell in solid ash wood and an inner core in saddle leather – play with solids and voids, while *Pau Ferro* accents further elevate the design.



Kumiki

small armchair and armchair

Design HBA, 2026

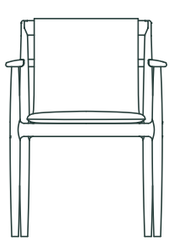
structure:
solid *Canaletto* walnut for indoor and teak for outdoor

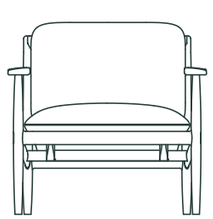
seat support:
metal sheet, upholstered in fabric or leather

small armchair:
w 61cm x d 64cm x h 83cm;
seat height 48.5cm

armchair:
w 75cm x d 80cm x h 69cm –
h 79cm with back cushion
seat height 43cm

Tradition and innovation converge in *Kumiki*, inspired by the Japanese woodworking technique. The collection includes a small armchair and a armchair, crafted from solid *Canaletto* walnut for indoor use and teak for outdoor, showcasing visible joinery and subtly rounded components. The structure incorporates a metal frame and can be upholstered in leather or fabric. Detachable "soap" cushions provide maximum comfort, also available in leather or fabric.





Progetti Silky
armchair

Tribute to Icons
Design Carlo Colombo, 2026

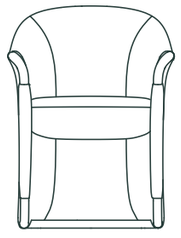
structure:
beech wood with dark finish

armrests:
solid *Pau Ferro*

removable upholstery:
leather or fabric

w 64.5cm x d 63cm x h 83cm;
seat height 48cm

From the *Tribute to Icons* collection comes the iconic *Progetti* armchair, born in 1987, now presented in a refined new attire. Characterised by sinuous lines, it complements any setting with effortless elegance.



Fragmentum
low table

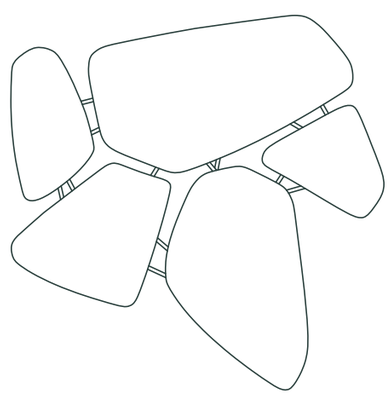
Open Air
Design Giancarlo Bosio, Giorgetti R&D, 2026

structure:
cylinders in AISI 316L stainless steel

top:
five irregular tiles with white rear lacquering

irregular shape
w 122cm x d 106cm x h 30cm

Fragmentum brings a sense of continuity to outdoor and indoor spaces. This low table, composed of five tiles with white rear lacquering, adapts seamlessly to any environment. Its irregular shape allows for endless compositions, making it a hybrid and versatile piece of design.



ATMOSPHERE / Completing the Collection, Atmosphere grows naturally, like a breath of air flowing through rooms, welcoming new objects and accessories designed to refine and intensify the Giorgetti lifestyle in every detail. New lamps diffuse a soft, calibrated light, a refined tea set celebrates the slow ritual of sharing, and board games invite gathering and conviviality. Carpets and wallpapers become sensory landscapes, surfaces that caress the eye and the space, defining its rhythm. The brand's universe is thus composed of a coherent and immersive narrative, in which each element converses with the other and contributes to building an enveloping, authentic, and unmistakable aesthetic.

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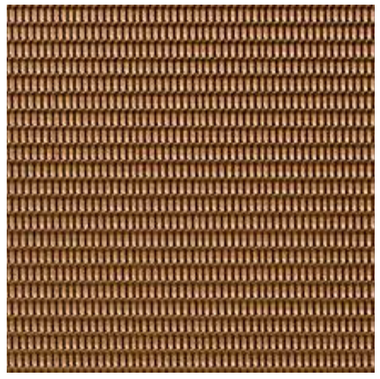
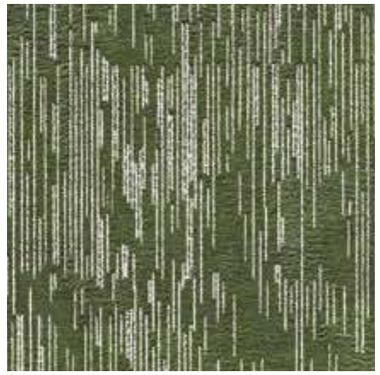
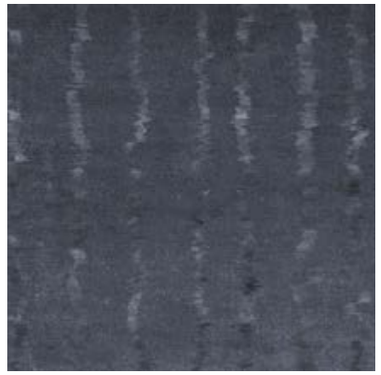






Quetzal

suspension and table lamp

Design Giorgetti R&D, 2026

suspension lamp:
w 270cm x d 10cm x h 170cm

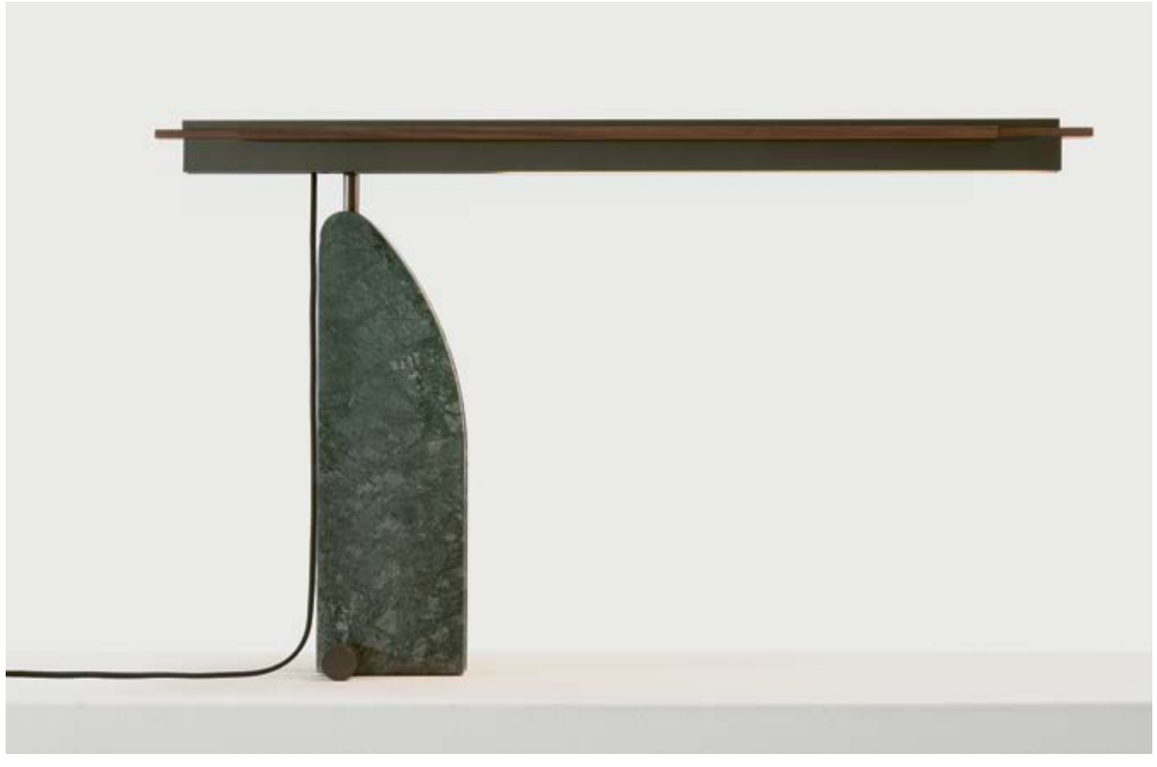
table lamp:
w 75cm x d 20cm x h 47cm

The *Quetzal* lamp expresses a bold architectural vision: a refined dialogue between *Canaletto* walnut, pewter-painted metal and rich marble creates a statement of contemporary craftsmanship, both in table and pendant form, the latter suspended elegantly to one side and anchored by a sculptural Guatemala green marble counterweight.

upper structure:
Canaletto walnut with a natural finish
and pewter-painted metal

base:
two square elements in Guatemala green marble
for the suspension lamp, Guatemala green marble
and pewter-painted metal cylinders for
the table lamp

on-off switch:
non dimmable, positioned on a black fabric cord



Highrise

floor and table lamp

Design Alberto Nason, 2026

floor lamp: w 26.5cm x d 26.5cm x h 120cm

table lamp: w 26.5cm x d 26.5cm x h 65cm

structure: translucent, screen-printed glass slabs, cognac-colored

on-off switch: non dimmable, positioned on a black fabric cord

Conceived from precisely cut glass slabs, *Highrise* evokes an imagined cityscape, where soaring towers meet lower dwellings. A concealed light source within the base diffuses a warm glow through translucent, screen-printed glass in a refined cognac hue. Architectural yet poetic, it transforms illumination into atmosphere.

Marianne

tea serving set

Design Giorgetti R&D, 2026

tray: Ø 37cm
teapot: Ø 20cm
sugar bowl: Ø 10cm
milk jug: Ø 10cm

structure: 925 silver-plated brass

handle: Canaletto walnut with a natural finish

Tea serving set crafted from 925 silver-plated brass, finished with refined silver screws for impeccable detail. Designed exclusively for serving, it embodies timeless elegance and understated sophistication, comprising a tray, teapot, sugar bowl and milk jug.

Double Trap

tic tac toe

Design Giorgetti R&D, 2026

w 22cm x d 22cm x h 7cm

external structure: Canaletto walnut
with a natural finish

internal structure: Canaletto walnut
with a natural finish, with a *Pelle Fard* mat

X-O pieces: Canaletto walnut with a natural finish and transparent methacrylate details

Crafted from *Canaletto* walnut, this game set features solid wood X and O pieces, enhanced with transparent methacrylate accents. The exterior is elevated with an engraved Giorgetti pictogram and complemented by a *Pelle Fard* leather mat, which enriches the design while softening the sound. A timeless expression of craftsmanship and tactile luxury.

En Passant

travel chessboard

Design Giorgetti R&D, 2026

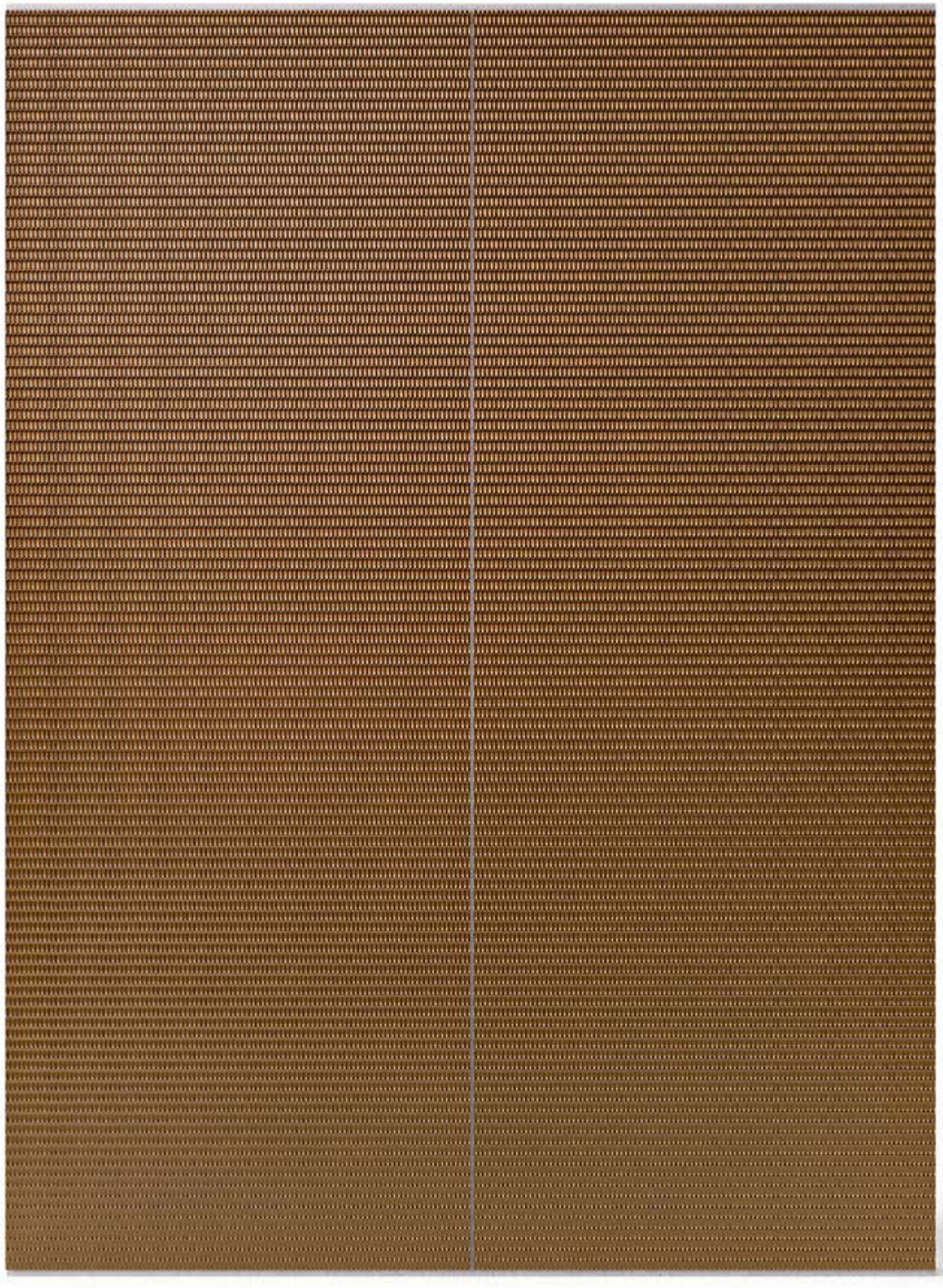
closed 15cm x 5.7cm

open 38cm x 38cm

structure: Canaletto walnut
with a natural finish

chess pieces: Canaletto walnut
and brushed metal

An exclusive travel chessboard crafted from *Canaletto* walnut, featuring two sets of pieces in either solid walnut or walnut with brushed metal accents. The storage box elegantly transforms into the playing board, assembled using a magnetic system for a seamless experience. Made to bring leisure wherever you go, *En Passant* is a true expression of craftsmanship and refined design.



Beehive

wallpaper

Design Giorgetti R&D, 2026

h 130cm x l custom length

material: satin finish

Defined by a distinctive honeycomb motif that evokes the refined geometry of a beehive, this wallpaper is perfectly designed for walls or boiserie. A delicate mesh layered over a satin finish creates depth, grain and a subtle interplay of light, bringing architectural rhythm and tactile elegance to any interior.

Migra

wallpaper

Design Giorgetti R&D, 2026

pattern proportions: 100:100

material: fil posé

colors: light green, neutral gray, warm gray and dove gray

An exclusive fil posé wallpaper for walls or boiserie, distinguished by a rich textural pattern. The fil posé technique produces a dynamic, iridescent effect, with subtle tonal variations that shift gracefully with the light: a design that brings movement and understated sophistication to contemporary interiors.

Chili

carpet

Design Giorgetti R&D, 2026

shapes: square and rectangular with no size limitation

material: bamboo silk, wool

technique: superior handtufted

Handcrafted in India using a refined hand-tufting technique, this carpet draws inspiration from the sculptural language of Spanish artist Eduardo Chillida, echoing his bold interplay of form and space. Its textured surface adds depth and dimension, translating sculptural expression into tactile sophistication.

Flines

carpet

Design Giorgetti R&D, 2026

shapes: square, round and rectangular with no size limitation

material: bamboo silk

technique: superior handtufted with loop-cut details

Handcrafted in India using a superior hand-tufting technique, this carpet stands out for its striking interplay of lines that create movement and visual rhythm. Loop-cut details bring depth, dimension, and tactile sophistication to its bold design.

Graffio

carpet

Design Giorgetti R&D, 2026

shapes: square, round
and rectangular with no size limitation

material: loop in linen
and cut in bamboo silk

technique: superior handtufted
with loop-cut details

Handcrafted in India using a refined hand-tufting technique, this carpet exemplifies exceptional artisanal craftsmanship. Elegant loop-cut detailing adds depth and tactile sophistication.

Volteggio

carpet

Design Giorgetti R&D, 2026

shapes: square and rectangular
shape (max w 550cm)

material: bamboo silk, wool

technique: handloom Jacquard

This carpet features a subtle moiré effect, where light dances across the surface to create shimmering depth and movement. Handcrafted in India using a handloom Jacquard technique, it seamlessly blends time-honored craftsmanship with contemporary elegance.

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