



A destra, l'open space del nuovo studio di corso di Porta Nuova, dove ha sede il dipartimento di grafica, visual communication e brand identity. Tavolo custom di Piero Lissoni. Nella pagina accanto: in alto, la stanza che in via Goito ospita i renderisti e alcuni interior designer vista dal laboratorio di modellistica; in basso a sinistra, l'uscita sul terrazzo nello studio di Porta Nuova arredato con sedia Frog e poltroncine Cabrio di Lissoni per Living Divani; a destra, il tavolo per le riunioni del dipartimento architettura e landscape design, al primo piano dello studio di via Goito. Sedie Wire Chair di Charles Eames, Vitra, tavolo Jelly di Piero Lissoni, Living Divani. ● *Right, the open-plan space of the new studio in Corso di Porta Nuova, where the department of graphic design, visual communication and brand identity is based. Table custom designed by Piero Lissoni. Facing page: top, view from the modelling workshop of the room in Via Goito that is used by the renderers and some interior designers; bottom left, the exit onto the terrace of the studio in Porta Nuova furnished with a Frog chair and Cabrio seats by Lissoni for Living Divani; right, the table for meetings of the architecture and landscape design department, on the first floor of the studio in Via Goito. Charles Eames's Wire Chairs, Vitra, Piero Lissoni's Jelly table, Living Divani.*



● In Corso di Porta Nuova, where he has opened a new studio, Piero Lissoni jokes about the shooting of *The Devil Wears Prada* 2 in Milan: "For a moment I imagined that the camera might frame the ribbon windows of our open-plan space, while I happened to be strolling among the desks. But of Meryl Streep and Stanley Tucci neither hide nor hair." It would have been a perfect start for the new offices. Over forty years of practice, in fact, the studio has grown in an organic way, with the number of people on the job directly proportional to the quantity of commissions and engagements. "I've never bitten off more than I can chew: today there are around a hundred of us, split between two different and complementary spaces." The one at Porta Nuova, equipped with a kitchen and common rooms, hosts product and graphic design, while architecture and interior design, as well as the strengthened team that focuses on landscape design, have remained two blocks away, in Via Goito. "We have renovated the spaces here too, refurbishing the in-house modelling workshop and materials library and creating a small internal garden. The two studios are equally open and are places that, let's put it this way," hedges Lissoni, "reflect my Calvinist temperament. That is to say: if even the space is transparent, it's impossible to sin." The suspicion arises that all that

beauty might hide a surreptitious form of control, but no: the light that plays over the white walls also floods the desks and drawing boards, blotting out any hierarchy.

The imminent 40th anniversary of the studio (it was founded in 1986) and the 10th of the opening of its branch in New York are also an occasion to look back. In contrast to the dominant narrative, Piero Lissoni's way of doing architecture in one that shuns perfection. On all scales. "If you don't hang on to a little bit of an anarchic attitude, the discipline will kill you," he says mischievously. "What do I mean by that? That at a certain point in the process you have to upset the applecart, count on something unexpected": the error, in other words. An instinctive gesture that experience has taught him to exercise and that over time has become his signature. "Anything but minimalism," he goes on. "It has taken four decades of experience, of dialogues, of creative slipups, some of them with unpleasant consequences, to learn how to get things wrong: every time I've not listened to the voice of instinct, I've regretted it." His tone grows more intimate now: "A natural impulse that you sense step by step, in a continuous dialogue that never comes to an end: we all move within a community that has very clear bounds. Listening is fundamental. ■

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