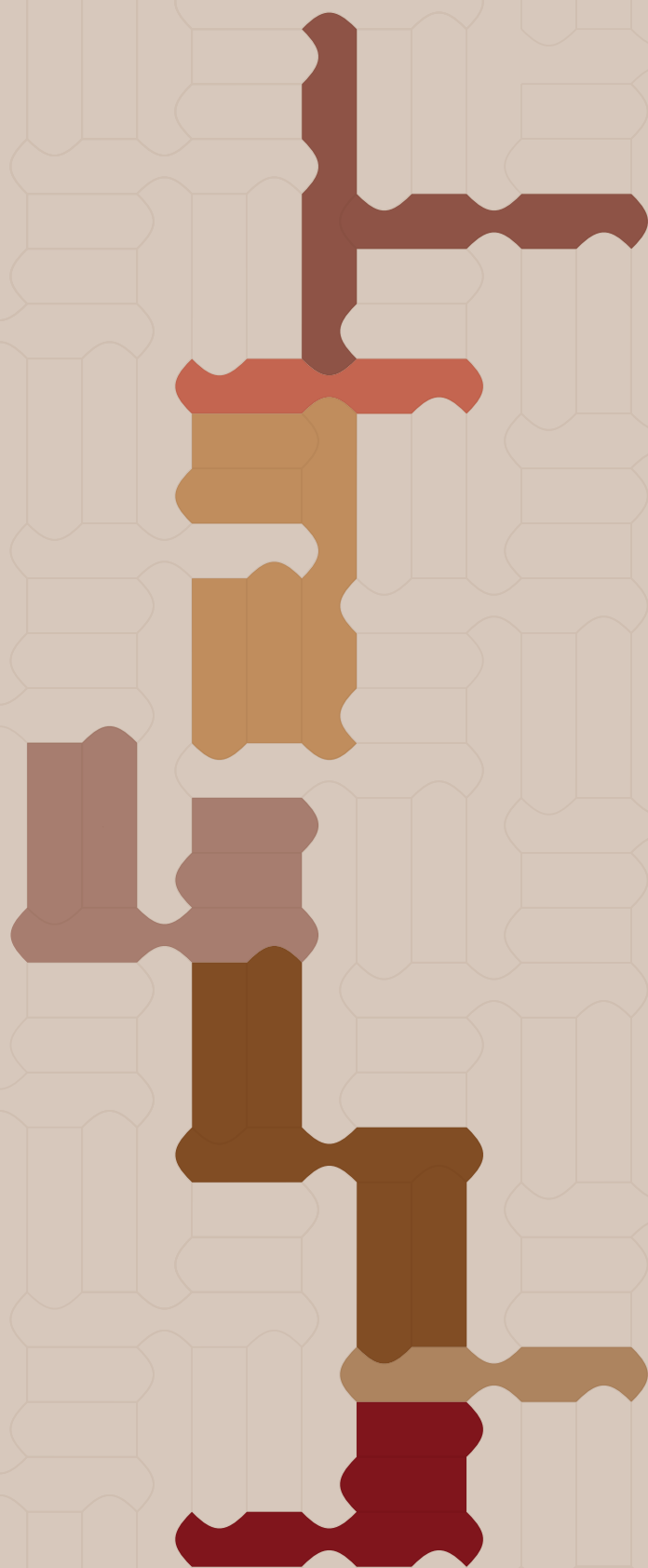


20

one



**BISCUIT**

**one**  
foglio periodico  
di informazioni  
dal mondo Listone Giordano.  
Azienda, prodotto,  
punti vendita.

**one**  
periodical magazine  
with information  
on the Listone Giordano world.  
Company, product,  
stores.

**SPECIAL  
ISSUE**

**MILANO  
DESIGN  
WEEK**



*Handwritten signature*

NSU  
G E I 2 U  
0 2 2 0 1 1

È questione largamente condivisa, e ormai quasi scontata nel dibattito pubblico, che l'innovazione rappresenta un fattore critico di successo per preservare la competitività, e dunque le prospettive di sviluppo, delle imprese manifatturiere occidentali.

Siamo destinati a spostarci sempre più sul terreno della creazione di valore aggiunto di tipo intellettuale. Se sull'obiettivo ultimo esiste unanime convergenza, non altrettanto esplorata appare invece la questione dell'individuazione dei percorsi virtuosi che possono condurre all'innovazione, specie in un settore tradizionalmente, e tipicamente quello dell'industria del legno. Il termine "ricerca e sviluppo", applicato al campo industriale, richiama spesso alla mente come prima immagine quelle di scienziati in camici bianchi con gli occhi fissi al microscopio, impegnati a ricercare nuove molecole e sperimentare nanotecnologie.

Natural Genius mostra invece come la ricerca di laboratorio rappresenti una parte, certamente rilevante, ma tuttavia non esaustiva del significato attribuibile alla parola "innovazione". La componente della progettazione, ovvero del disegno industriale o design, inteso nella sua accezione più ampia, può infatti costituire una leva altrettanto efficace. Abbiamo scelto di porre al centro della nostra identità, oltre a tecnologia del legno e ricerca estetica, anche rispetto della natura e interpretazione autentica del patrimonio di cultura, sensibilità artistica e stile di vita italiani.

Il design diventa così fondamentale nell'operazione di sintesi tra termini fra loro non sempre facilmente conciliabili come estetica ed etica, ovvero bellezza esteriore e sostanza, apparenza ed essenza, superficie e poppa. Così come nell'armonizzazione tra tecnologia e natura, industria e ambiente, impresa e cultura. La ricerca si caratterizza, infatti, per la forte attenzione dedicata alla progettazione di tutti gli aspetti che riguardano anche gli strati più profondi, e dunque meno appariscenti, dell'intera attività produttiva.

Redazione Lisone Giordano

The fact that for western manufacturing firms innovation represents a critical success factor for maintaining competitiveness, and therefore development perspectives, is widely agreed and nowadays almost taken for granted in the public debate. It is clear that our focus increasingly needs to move more and more towards creating added value of the intellectual type.

The question of identifying the virtuous path that can lead to innovation does not appear as much explored; this holds especially true in a traditional sector, such as the timber industry. If applied to the industrial field the term "research and development" often reads to mind, as the first image, scientists in white coats with eyes fixed on the microscope, committed to researching new molecules and experimenting nanotechnologies.

Natural Genius collection shows that laboratory research represents just a component, certainly relevant but not exhaustive, of the meaning which can be attributed to the term "innovation". The industrial design component, considered in its broader sense, can in fact be a lever as effective as the laboratory research. The design can become a rich source of innovation and an element of real differentiation in the market, provided it has the ability to put into products and brands the core values of a Company: some of them are material and immediately visible, others are intangible, but no less concrete and decisive in business success. We have chosen to focus our own identity not only on wood technology and aesthetics research, but also on respect for nature and authentic interpretation of the legacy of the Italian culture, artistic feel and lifestyle.

The role of design has been fundamental; not only in order to synthesize terms not always easy to reconcile with one another, such as aesthetics and ethics, external beauty and substance, appearance and essence, surface and flesh; but also in order to harmonize nature and technology, industry and the environment, business and culture. Our research has been actually characterized by the strong attention given to the design of all aspects including the deepest, and hence less conspicuous layers of the entire production.

LG editorial Team

Lisone Giordano

## BISCUIT / PATRICIA URQUIOLA



**IN ANTERIPRIMA ASSOLUTA BISCUIT.**

**LA NUOVA COLLEZIONE NATURAL GENIUS.**

**LISTONE GIORDANO DISEGNATA DA PATRICIA**

**URQUIOLA.**

**INTERNATIONAL WORLD PREVIEW**

**OF THE NEW BISCUIT COLLECTION DESIGNED**

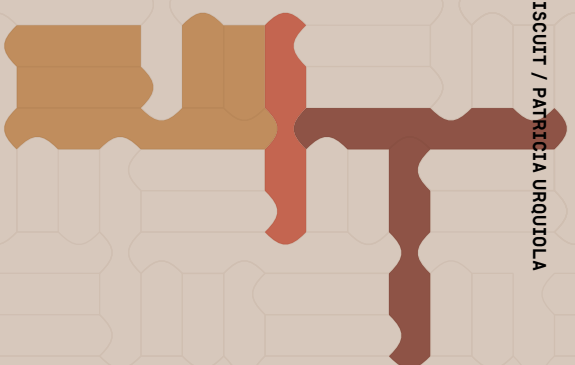
**BY PATRICIA URQUIOLA FOR LISTONE GIORDANO**

**NATURAL GENIUS.**

Una rivisitazione del parquet tradizionale, in cui la smussatura e curvatura delle doghe e la leggera bombatura della superficie creano un nuovo linguaggio. Il taglio morbido delle tavole permette di giocare con nuovi disegni e assemblaggi che, pur attini a motivi classici degli antichi pavimenti in legno, danno vita a moderni e originali schemi a base di pesci, in diagonale o a tutta lunghezza.

Re-thinking traditional wood floor, where rounded, beveled and curved boards along with a slight "hombé" effect of the surface create a new language.

The smooth cut of the boards allows to play with new designs and compositions, which although similar to the classic patterns of ancient wood floors, give life to modern and original arrangements, diagonal or full length geometries.



## BIO

Patricia Urquiola was born in Oviedo (Spain) in 1961. Lives and works in Milan. She attended the University of Architecture at Madrid Polytechnic and Milan Polytechnic, where she graduated in 1989 with Achille Castiglioni. Assistant lecturer to Achille Castiglioni and Eugenio Beppinelli in Milan and Paris, responsible for the new product development since 1992. Working with Vico Magistretti, head of Lissoni Associati's design group. In 2001 she opened her own studio working on product design, architecture, and installations. Amongst her latest manufacturing architecture: The museum of Jewel in Vicenza, Mandarin Oriental Hotel in Barcelona, das Stue Hotel in Berlin and the Spa of Four Seasons Hotel in Milan; showroom and installations for Gianvito Rossi, BMW, Missoni, Molteni, Moroso, Molteni, Officine Panerai, H&M, Santoni and the general concept of Pitti Immagine Firenze.

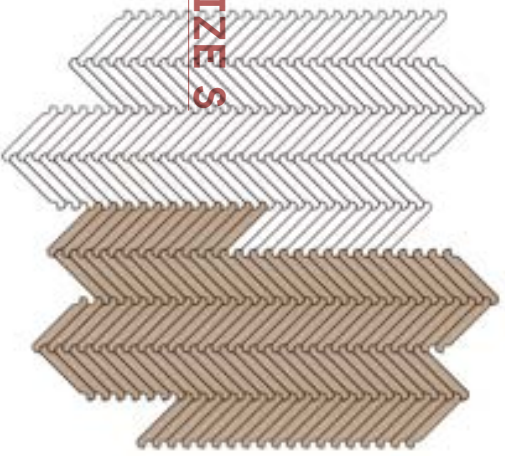
She realizes design products for the most important Italian and international companies, such as B&B, Boffi Cucine, Moroso, Molteni, Mutina, Kartell, Agape, Rosenthal, Baccarat, Kertal, Kvadrat, Andrew World e Hansgrohe. Alcuni dei suoi prodotti sono esposti nei maggiori musei di arte e design, tra cui il MoMA di New York e il Museo della Triennale di Milano. Ha vinto diversi premi internazionali tra cui: la Medalla de Oro al Mérito en las Bellas Artes del Gobierno Spagnolo; l'Ordine di Isabella la Cattolica, consegnato da Sua Maestà il Re di Spagna Juan Carlos I; "Designer del decennio" per le riviste Home e Häuser; "Designer of the year" per le riviste Wallpaper, AD Spagna, Elle Decor International e Architektur und Wohnen; Premio Marisa Bellisario "Donne ad Alta Quota" per Arte & Design.

## BIO

Patricia Urquiola è nata a Oviedo (Spagna). Vive e lavora a Milano. Ha studiato Architettura al Politecnico di Madrid e al Politecnico di Milano, dove si è laureata nel 1989 con Achille Castiglioni. È stata assistant lecturer per Achille Castiglioni; ha collaborato con Vico Magistretti; è stata responsabile Design per Lissoni Associati.

Nel 2001 apre il proprio studio lavorando nei settori del product design, interni e architettura. Tra i suoi progetti più recenti in architettura: il museo del Gioiello di Vicenza, l'Hotel Mandarin Oriental di Barcellona, l'Hotel Das Stue a Berlino, la Spa dell'Hotel Four Seasons di Milano; progetti installativi in negozi per Gianvito Rossi, BMW, Flos, Missoni, Molteni, Officine Panerai, H&M, Santoni, Pitti Uomo Firenze.

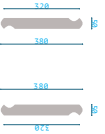
Ha realizzato prodotti per le più importanti società italiane e internazionali, tra cui: B&B, Boffi Cucine, Moroso, Molteni, Mutina, Kartell, Agape, Rosenthal, Baccarat, Kertal, Kvadrat, Andrew World e Hansgrohe. Alcuni dei suoi prodotti sono esposti nei maggiori musei di arte e design, tra cui il MoMA di New York e il Museo della Triennale di Milano. Ha vinto diversi premi internazionali tra cui: la Medalla de Oro al Mérito en las Bellas Artes del Gobierno Spagnolo; l'Ordine di Isabella la Cattolica, consegnato da Sua Maestà il Re di Spagna Juan Carlos I; "Designer del decennio" per le riviste Home e Häuser; "Designer of the year" per le riviste Wallpaper, AD Spagna, Elle Decor International e Architektur und Wohnen; Premio Marisa Bellisario "Donne ad Alta Quota" per Arte & Design.



**P\_1-SIZE S**



Soft radius on the surface



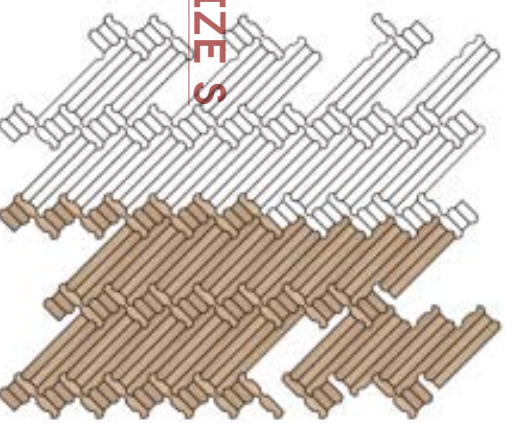
ListoneGiordano



**P\_2-SIZE S**



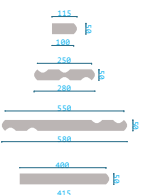
Soft radius on the surface



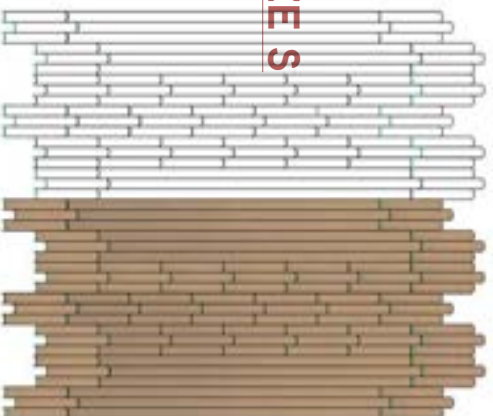
**P\_3-SIZE S**



Soft radius on the surface



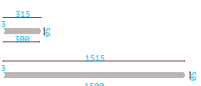
ListoneGiordano



**P\_6A-SIZE S**



Soft radius on the surface



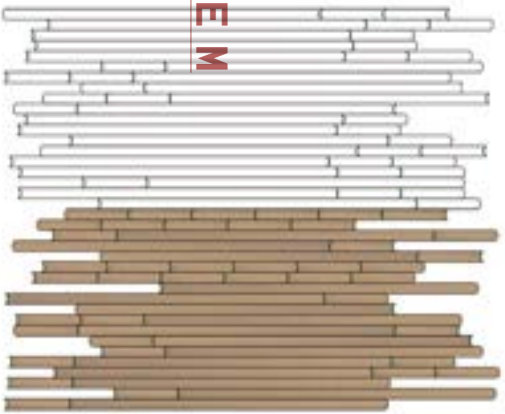
one

NATURAL GENIUS

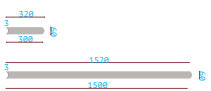
BISCUIT / PATRICIA URQUIOLA

ListoneGiordano

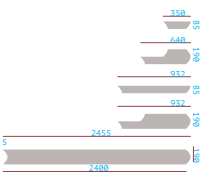
### P\_6B\_SIZE M



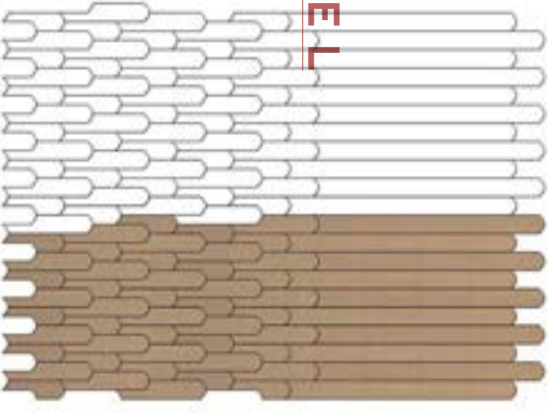
Soft radius  
on the surface



Soft radius  
on the surface



### P\_6B\_SIZE L

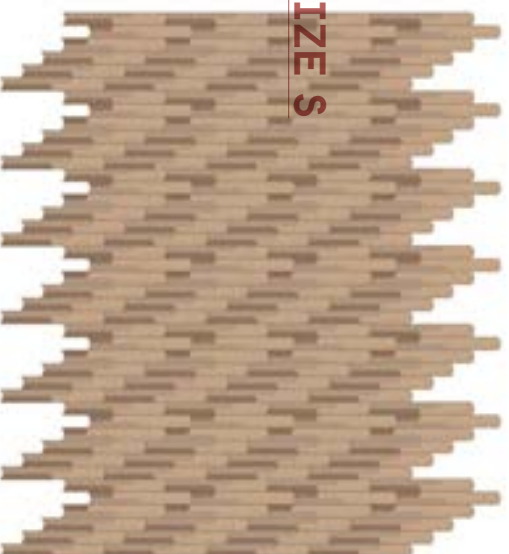


8

### P\_6\_SIZE S

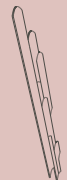
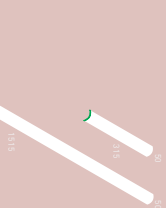
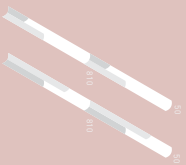
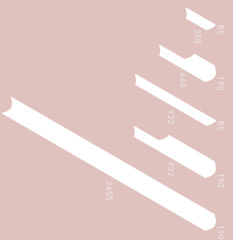
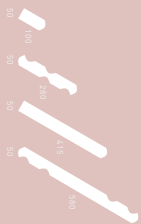


### P\_7\_SIZE S



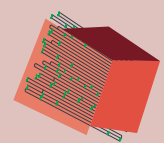
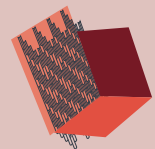
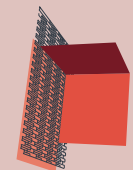
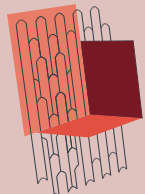
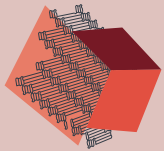
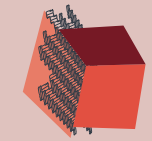
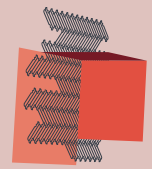
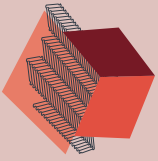
9

ListoneGiordano



ListoneGiordano

ListoneGiordano



**BISCUIT N°1**

With the use of a round cut, to create a modular system, this panel is simple, quick to assemble, with a traditional elegance.

**BISCUIT N°2**

Because of the use of two cuts, this is a product that is always separated in pairs, which is a simple composition by floor is created while staying recognizable as a herringbone pattern.

**BISCUIT N°3**

By being so small, the little brother of Biscuit n°2 is more flexible and creates a light effect. It is composed of strips joined together in a larger grip and a smaller surface.

**BISCUIT N°4**

A floor created with these panels is a dynamic but organized composition. A panel per panel, it always replicates a short, it always consists of a repeated, inseparable group of six very diverse elements.

**BISCUIT N°5**

A big round-cut panel developed for large surfaces, to be combined with other panels. It always replicates a short, it always consists of a repeated, inseparable group of six very diverse elements.

**BISCUIT N°6**

A multi-coloured panel created with three ways of finishing on one type of wood. The appearance of the wood, the colours remain subtle and have a natural feeling.

**BISCUIT N°7**

A sober and elegant panel with a bright plastic effect that, when put into a pattern, creates a playful, coloured composition on the floor.



[www.listonegiordano.com](http://www.listonegiordano.com)

**one**  
periodical magazine edited by  
**Margaritelli S.p.A.**

*Images:*  
**bcpt** associati, Perugia  
*art direction:*  
Marco Tortoioli Ricci  
Francesco Gubbiotti

*printing:*  
graphicmasters srl, Perugia



Listone Giordano  
is a brand of  
Margaritelli Group

**OFFICE**  
Tel +39 075 988681  
[info@listonegiordano.com](mailto:info@listonegiordano.com)