

RAFFLES

Vico

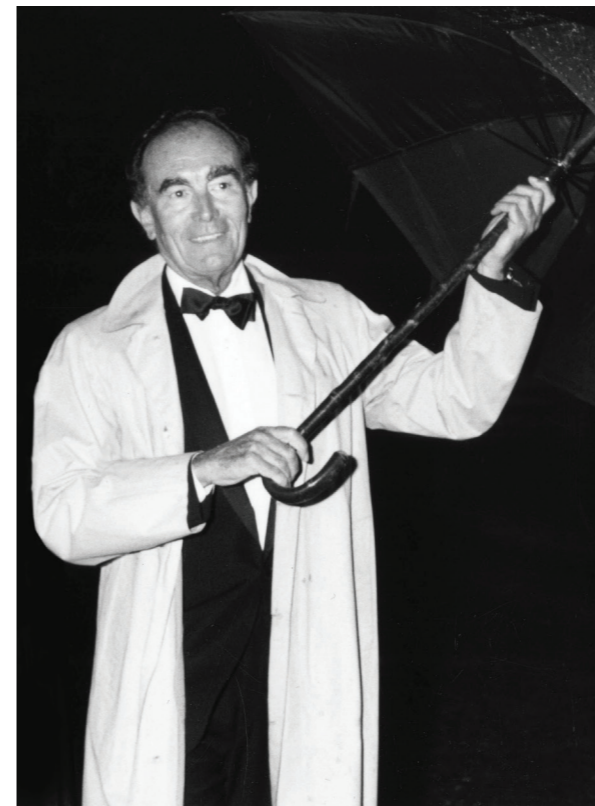
Magistretti

Vico resembled a puff of wind. A light sketch, not creased at all. You knew immediately that he liked simplicity and that he listened to music when he worked. After all, Schopenhauer and Goethe spoke of architecture as frozen music. Vico was a note that didn't make too much noise, yet filled the air. He was Milanese, very much so. He loved recognising his family history in the city, he enjoyed discovering that the house he lived in, and that he'd renovated, was built by his great-grandfather at the time of Napoleon. He used to say that simplicity is the most complicated thing in the world. And even more sophisticated. If people asked him what object he wished he'd designed, he'd reply: the umbrella. Because it's needed, it's useful, it's extraordinary and timeless. Flashes of beauty, for him. He meant that it only takes a moment to marvel and discover different methods (and worlds).

He wasn't too precious about dealing with business, on the contrary, he believed in trade, in serial production. Vico and Maddalena (De Padova) understood one another, there was no need for drawings, a sketch on the back of an envelope sufficed. This was an exchange between two quick minds, which often took place in the house in Via Marina, where Maddalena brought the prototypes. She was more stubborn, he was more conciliatory, and a guest could not remain neutral. Vico admired Maddalena's power of observation and critical thinking: "She immediately spots a design's weakness." He was always ready to rebuild, to start over, to find alternative solutions.

Vico could resemble a comic strip, his distinctive feature: red socks. He liked to impress, pretending everything was easy, that the idea and the tone were there, one just had to notice them. Instead, behind the scenes there was actual study, construction, preparation. That red was a bit like Switzerland (where he sheltered during the war), a bit Kandinsky, a bit Bauhaus, a bit Steiner, a bit Afro, a bit Burri, a bit Guttuso and a bit Mondrian. In short, Vico's red. It's simple, but not easy. In London, where he taught and had a home, he was happy. Maybe because he too possessed some of that typical Anglo-Saxon eccentricity. A Loden coat and yellow ochre corduroy pants. And above the Loden a small, folded, triangular shawl knotted at the front. An elegant, classic touch, reminiscent of the things he designed, such as the evocative RAFFLES sofa.

He was sincere. He travelled extensively: he liked Buenos Aires, and New York a great deal, where at the age of thirty-four he met Giò Ponti. "And where women smoke in the streets." No conformism: a scooter as a child, a bicycle as an adult. Vico pedalled through eras, creating, transforming. Asking for the way and showing it generously. In friendship Vico was present, he liked to leave his mark on his friends' lives. It was his touch. You must forever be grateful to someone who provides you with an emotion, he thought. Any display of opulence annoyed him, he preferred a style that entered on tiptoe, without overdoing it. Elegance for him resided in the quality of the materials, the workmanship and the discriminate use of colour. Vico (not Ludovico) was a minimalist after all. He knew no one is perfect and that was okay.



Didi Gnocchi

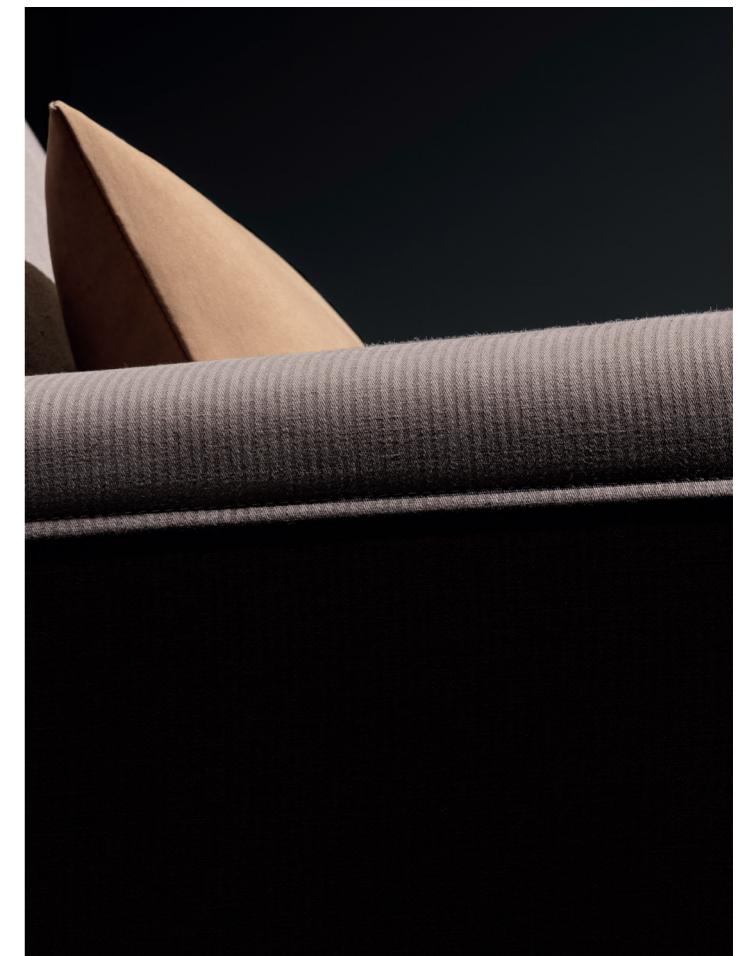


RAFFLES evokes the classic elegance of Vico Magistretti, his style, consisting of details that make all the difference, like the colours and fabrics he selected for his attire.



A choice of materials that have been refreshed, and which recount an intimate relationship, revealing Vico Magistretti's personality and passion.

The collaboration between De Padova and Society Limonta stems from a desire to pay tribute to an icon of interior design, reintroducing it with sensitivity and respect for the original project.







The logo “Vico Magistretti Original” designed by Italo Lupi for the Magistretti Foundation that bears his signature, is a symbol defining both the project’s originality and colour. The stitching is RossoVico.



De Padova has chosen to cover the RAFFLES collection according to the allure and style of Society Limonta's textile range: perfect combinations with different layers from a thoughtful selection of piece-dyed fabrics in the same colour. The fibres, receiving the chromatic values in an uneven fashion, create a range of hues that are always different, refined and exclusive.





RAFFLES' new interpretation, refined and contemporary, results from the collaboration with Society Limonta.

Magistretti's elegance, simple yet never obvious, provided the visual and tactile inspiration for the choice of fabrics: a frosted sateen in solid colour matched with tweed and marled fabric.

Textiles inspired by what Maddalena and Vico loved for their vision of design, style and timeless elegance: the need to attain what is essential while honouring the quality of materials and colours.



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