

Something Else

Alias was born in 1979 with the aim of being different through avant-garde and unique products. We prioritise creativity and functionality over temporary trends, seeking new interpretations with curiosity. In 2023, Alias returns with a contemporary expression of its visionary spirit, reflecting the fast and continuous changes of this "Information Age". We involve a complementary team, emphasising intellectual value over flashy graphics, and embracing open-minded experimentation in shapes, materials, and performances. Today, Alias still believes in a synergy between functionality and artistry, in the quest for "Something Else."

Journal 04.2023

Salone del Mobile 2023, Milano IT

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18.04 - 23.04
2023



Alias nasce nel 1979 dal bisogno e dal desiderio di distinguersi dagli altri. Fin dal primo giorno, si impone la sfida di raggiungere questo obiettivo con prodotti sofisticati, insoliti e all'avanguardia, che generano interesse grazie alle caratteristiche intrinseche di unicità e sperimentazione. Alias non si è mai focalizzato sui trend del momento, ma ha sempre guardato al presente con curiosità e aspirazione, alla scoperta delle più interessanti interpretazioni di creatività e funzionalità. Alias è definito da un DNA multiforme che si avvale di innumerevoli mani, menti, visioni, formazioni e storie, unite in un unico spirito. La diversità di un singolo linguaggio è la ricchezza della storia del brand. Oggi Alias ritorna come espressione di transizione culturale; lo spirito visionario che lo contraddistingue dalla nascita riemerge in chiave contemporanea. Se nel 1979 Alias reinterpretava il postmodernismo, il razionalismo, la nascita del PC moderno e la rivoluzione tecnologica, nel 2023 Alias riflette gli infiniti, veloci e continui cambiamenti del nostro tempo avvalendosi di un nuovo linguaggio.

Alias trova una nuova occasione per portare avanti il suo obiettivo originario, e ancora una volta pone l'attenzione sui valori intellettuali del design, in particolare:

- 1 Affiancarsi a un team eterogeneo e complementare che coinvolge tutti i campi, come l'architettura, la grafica e l'arte, per prendere parte ad una discussione aperta sui principi del design contemporaneo.
- 2 Mettere in luce il pensiero che si cela dietro al progetto di design, prediligendo contenuti densi e intellettualmente rilevanti con supporti grafici meno appariscenti.
- 3 Impegnarsi in una costante ed aperta sperimentazione di forme, materiali e funzionalità, ed apprezzare il valore del processo creativo come catalizzatore di possibilità inaspettate.

Oggi Alias rimane audace e continua a credere, e a dimostrare, che esiste una sinergia tra aspetti creativi e operativi, guidando la sua visione tra funzionalità e arte, alla ricerca di *Something Else*.

EN

IT

Alias was born in 1979 from the need and desire to be different. Since day one, Alias set itself the challenge to achieve this goal with advanced, unusual and avant-garde products that would arouse interest thanks to their intrinsically unique and experimental characteristics. Alias has never focused on temporary trends, but has always looked at the present time with curiosity and aspiration to disclose the most interesting interpretations of creativity and functionality.

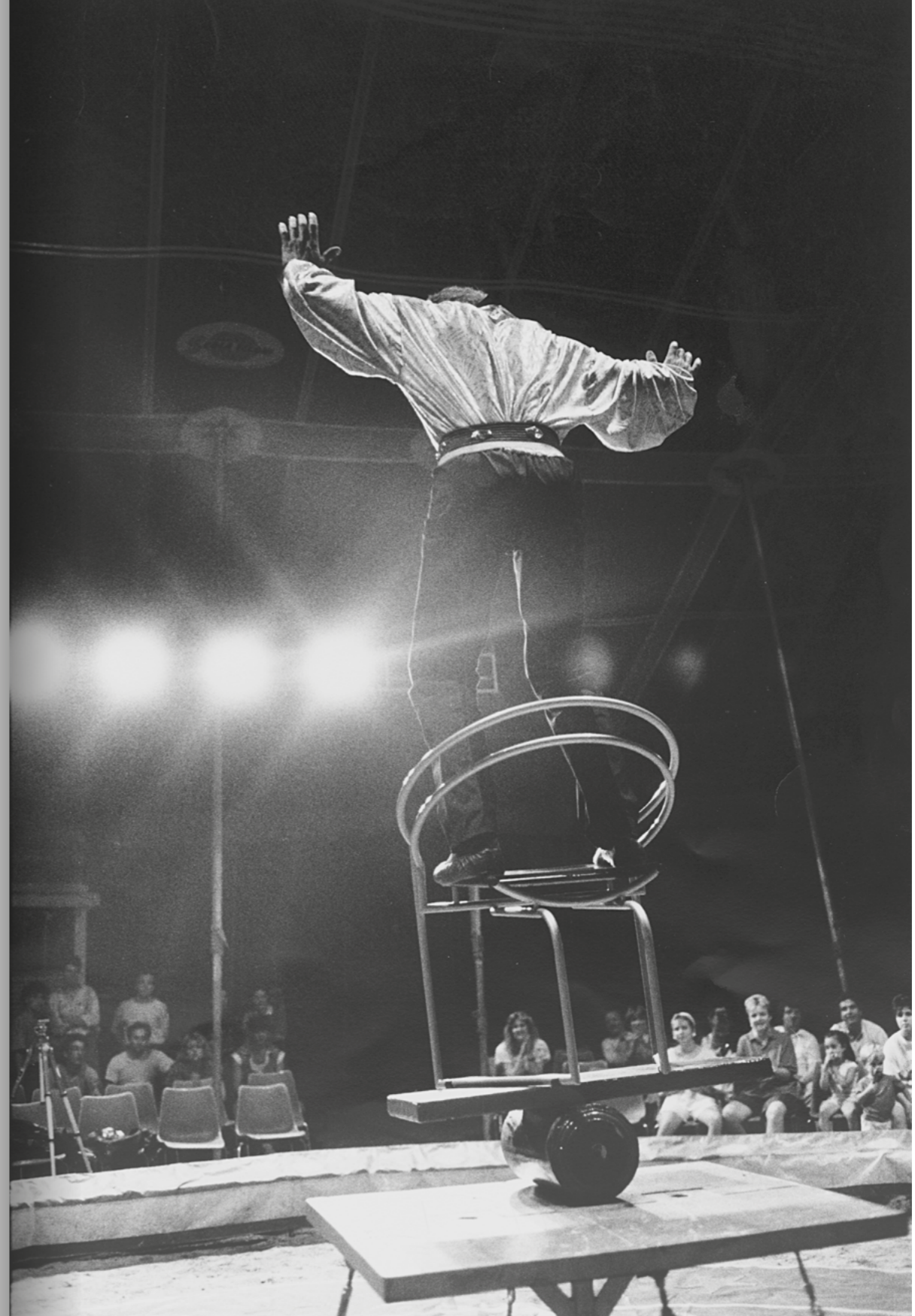
Alias is a multiple DNA of countless hands, minds, visions, formations and stories that unite in a single spirit. The diversity of a single language is the richness of the brand's story.

Today, Alias returns as an expression of cultural transition; the visionary spirit that conceived its birth is found again in a contemporary form. In 1979 Alias interpreted postmodernism, rationalism, the birth of the modern PC and the technological revolution; in 2023, Alias reflects in a new type of language the myriad of changes and mergings happening fastly and continuously.

Alias finds today a novel occasion to bring forward its original scope, and once again stresses the attention on the intellectual value of design, particularly working on:

- 1 Involving a heterogeneous and complementary team to work alongside Alias: inviting all fields, such as architecture, graphics and arts to partake in a free discussion on what the contemporary design principles should be.
- 2 Shedding the spotlight on thought within design projects, preferring dense, intellectually relevant contents with less flashy graphic supports.
- 3 Striving for a constant open-minded experimentation in shapes, materials and functionalities, appreciating the value of the creative process as catalyst for unforeseen possibilities.

Today, Alias remains bold and continues to believe, and prove, that there can be synergy between the creative and operational aspects, guiding its vision in between functionality and artistry, in the quest for *Something Else*.



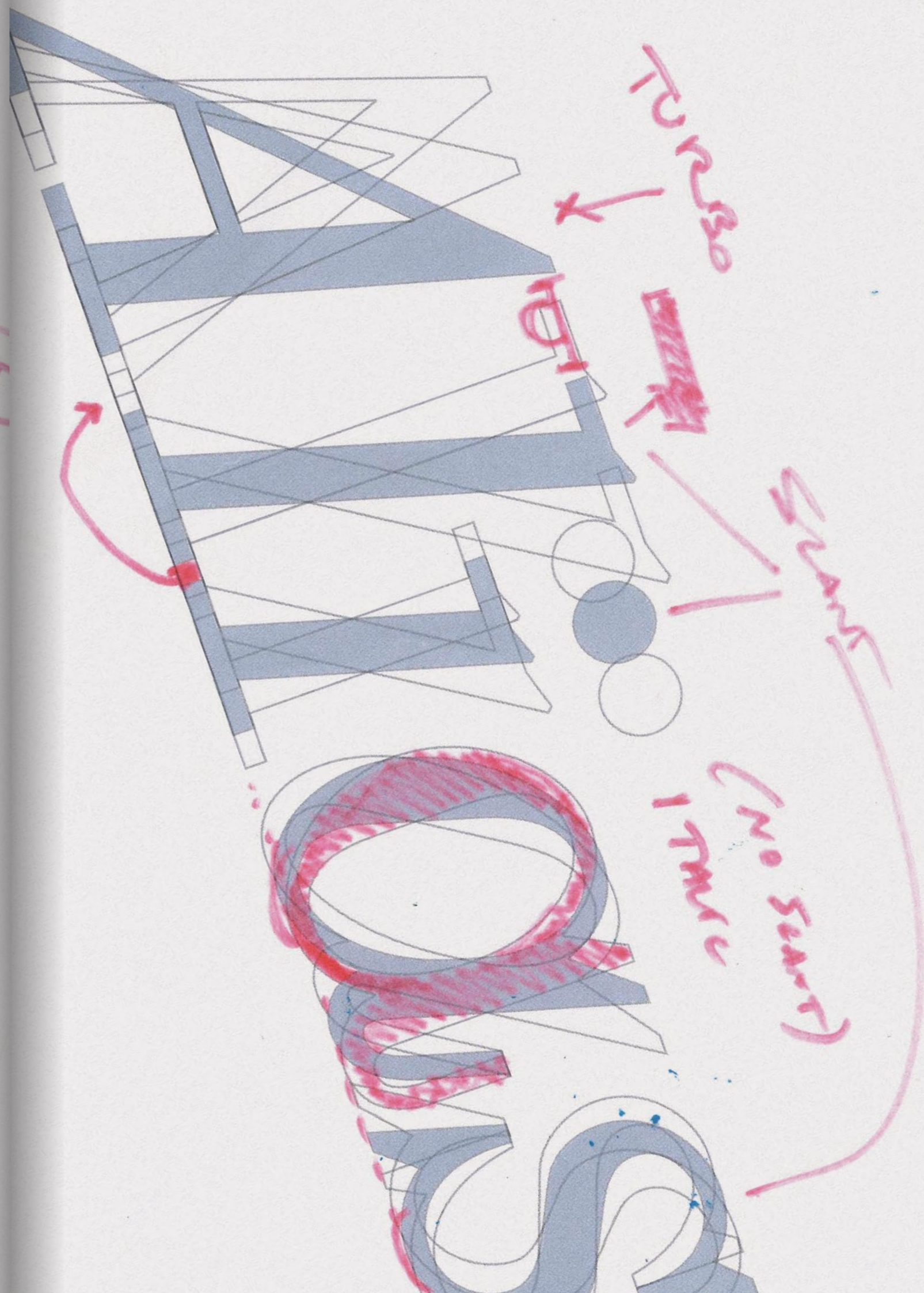
Alias Circus
1988, Carlo Orsi
Latvija, designed by Mario Botta
(out of catalogue)



Longframe components
1994, Miro Zagnoli
Longframe, designed by Alberto Meda

"Atlas messa in scena" exhibition
@Studio Marconi, Milano
1986, Atlas archive
Seachetti Gemmi designed by
Giandomenico Belotti

MAGANI
ACTIVE
LETTERS?



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SWANK

(no swank)
1 pm



"Stregghetta" sticker
1979, Malvina Borletti
Illustration created for Broomstick collection,
designed by Vico Magistretti



Spaghetti Gemini exhibition
@Meubles et Fonction, Paris
1988, Alias archive
Spaghetti Gemini, designed by
Giandomenico Belotti



Alias '86

In vendita esclusiva nel negozio Alias
via Fiori Chiari, 3 - Milano
tel. 02/871828

Poster "Alias Collection 80/86"
1986, Aldo Ballo, Roberto Selitto

Poster "Spaghetti chair"
1981, Ballo & Ballo

Spaghetti chair, designed by
Giandomenico Belotti

Spaghetti stool, designed by
Giandomenico Belotti (out of catalogue)

Poster "Masters' Pieces"
Omeggio a Theo Van Doesburg, designed by
Giandomenico Belotti (out of catalogue)

Omeggio a Gerrit Rietveld, designed by
Giandomenico Belotti (out of catalogue)

Omeggio a Man Ray, designed by
Giandomenico Belotti (out of catalogue)



Spaghetti chair Spaghetti stool
design:
Giandomenico Belotti

Permanent collection
Museum of Modern Art
New York

Alias
via Respighi 2 Milano

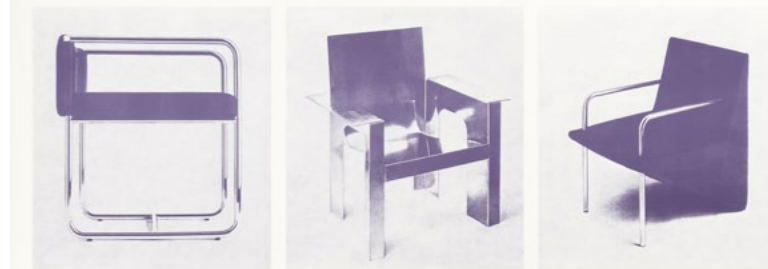
Alias U.K.
17/19 Neal Street WC2 London

Masters' pieces

If one can say that culture is also invention, then the word invention in this context is understood in one of its most profound senses. To invent is to find. (The uninvented exists wholly - it is in the world; it is the world like an endless mine of materials for our life - for our needs, for our ideas and how to satisfy them. We must only establish certain new relations). Then we can say that culture is also preserving, knowing how to preserve values for the future; values that have been painstakingly brought out from the darkness by someone before our time. The "Masters' pieces" collection can be seen, I think, as a work that derives from this elementary, theoretical scheme. Behind the "Masters' pieces" there is a kind of archaeological exploration into the World of Original Design. But this is an exploration that searches for something different, that leaves the beaten path and reaches out for the unknown, the hidden, or almost forgotten. Pieces of treasure are offered once more to those who are willing to undertake this journey.

It is from the immense past that images upon images emerge. Things luxuriously strange? Things original, literally so? Things that are precious in their eccentricity? Certainly all of this and more. They are texts and documents that could be of great use for the history and for the criticism of building culture. These objects are the realization of ideas from some ten years ago, ideas that until now were not put into effect. We are seeing them for the first time. From this a certain unusual clearness is given to them - a kind of finality - these pieces can perhaps help us to evaluate classic design - the idea of constructing from our predecessors. A culture - that of a "modern" past - coldly rational, rigorously functional, aridly mechanical? Not so. Even these "Masters' pieces" brought back to life show us this and allow us to remember. What excitement! What fantastic wealth! What forceful creative intention! (An interesting subject for today's critics perhaps). Prototypes never before realized... Do they not bring to mind those seeds found in the depths of the pyramids, in the darkness, but still capable of germinating?

Emilio Tadini



Alias

Letterhead document
1991, Alias archive
Poster "Spaghetti"
1983, Erik Rasmussen
Spaghetti chair designed by
Giandomenico Belotti

Alias

Alias srl
Via Respighi 2 20122 Milano (Italy)
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Capitale sociale
700 milioni interamente versati
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c.c.i.a.a. n. 1152824

Codice fiscale n. 08943240169
partita IVA n. 07253500151

Egr. Sig.
FORCOLINI CARLO
Via Canova, 7/A
20145 MILANO

P.I. 029183601E3

Milano, 18.09.1991

Spaghetti by Alias



Erik Rasmussen



Diapositive
1982, Aldo Ballo
Seconda, designed by Mario Botta



Diapositive
1982, Aldo Ballo
Prima, designed by Mario Botta

SCANNED!

100/100 pt.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
QqRrSsTtUuVvWwXxYyZz
0123456789!"#\$%&()?^*[]@°#,-

75/75 pt.

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6/6 pt.

n/o pt.

Alias

Alias

Alias

Alias S.R.L. - Via delle Marine
Grumello del Monte (BG), Italia
alias.design @alias.des

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Advertising campaign
1999 Santi Calecca
Seconda, designed by Mario Botto



Photography
Alias archive
Longframe, designed by Alberto Meda



Photography
Luca Tamburini
Spagnetti collection, designed by
Giandomenico Belotti
"Autoscenografia" exhibition
@ Studio Marconi, Milano
1987, Roberto Selitto
LightLight, designed by Alberto Meda
Dry, designed by Alberto Meda

Laleggera exhibition @Meubles
et Fonction Paris
1997, Alias archive
Laleggera, designed by Riccardo Blumer
Salone del Mobile di Milano
1996, FG Foto

passé en premier, que la présence de l'acteur est prédominante. Et que la scène — surtout actuellement, qui voit le déclin de la boîte-conteneur à l'italienne et le retour des espaces élisabéthains — est le lieu de l'imaginaire que le spectateur meuble à son goût. En réalité, la séméiographie de la décoration de scène (j'empreinte ce terme à Jacques Polieri) est peu encline à céder aux suggestions de l'abstraction théâtrale. Autrement dit, une erreur ou une simple variable dans le style peut produire des effets incalculables — déstabilisants, distrayants, caricaturaux — sur la manière d'apprécier un spectacle. Le tabouret de tante Adélaïde dans le château d'Hamlet, justement.

Il est arrivé à tout le monde d'assister à la représentation d'un drame historique et d'avoir quelque difficulté à le trouver crédible uniquement parce qu'une chaise curule, une table de moine médiévale ou une berceuse Louis XV trahissaient, par leur indigente fausseté, l'absence de moyens ou de zèle d'un accessoiriste. A brocante apocryphe, drame apocryphe.

Ce n'est pas tout. L'authenticité de la convention scénographique répond à des lois tout à fait particulières. Au cours d'un récent congrès, qui s'est tenu à Thiene, sur l'espace scénique, Maurizio Balò rappelait qu'il suffit de perdre de vue la question des "proportions parfaites", qui doit régir le rapport entre la scène et les objets qu'elle contient, pour ôter toute authenticité au plus authentique et au plus précieux des mobiliers, même si on l'a emprunté pour l'occasion au château de Versailles ou de Caserta. Les dimensions de la décoration doivent répondre aux dimensions de l'espace scénique; leur rapport optique est aussi important que la diction et les jeux de scène des acteurs. De ce point de vue, le spectateur est exposé à la "violence des proportions" telle que la décrit Swift dans le "Gulliver's travels".

Toujours à Thiene, Lele Luzzati a raconté une anecdote assez instructive. En plein hiver, dans une ville de montagne d'altitude moyenne, on devait un soir donner une pièce dont il avait réalisé les scènes. Mais il avait neigé, les ca-

mions de la compagnie étaient restés bloqués et alors les acteurs, après s'être excusés auprès du public, avaient décidé de jouer sur une scène sans décors. "Cela s'était très bien passé", a affirmé Luzzati: et par là, il n'entendait certes pas célébrer l'inutilité du scénographe, décrétant ainsi son propre "suicide" professionnel. Non: les meubles, les décors et les autres éléments de la scène étaient si bien "entrés" dans les rythmes de l'action, dans les mouvements des acteurs, qu'ils "existaient", tout en étant matériellement absents, et remplissaient l'espace scénique par leur présence métaphysique.

Faussement innocent, comme le conte d'Andersen intitulé les habits neufs du Grand-Duc, l'anecdote de Luzzati pourrait mener loin. Par exemple, — si le théâtre, par opposition aux médias modernes, tend de plus en plus à devenir l'"art d'une minorité", pour un public averti — on pourrait imaginer le "bricolage" de la scénographie, la décoration purement mentale de la scène, une séméiographie de la scène totalement abstraite. Giovanni Testori s'est déjà orienté dans ce sens, avec son "Oreste", joué par des acteurs immobiles comme des statues, tout dans la phoné et rien dans les mains, pas une toile de fond, pas une coulisse, pas un objet.

C'est ce que propose la "scène intérieure": une esthétique du théâtre du futur, peut-être (ou bien s'agit-il de revenir de l'interprétation à la lecture du texte?). En attendant, on peut en tirer le postulat suivant: le meuble et l'objet scénique idéaux ne doivent pas se montrer, mais être, s'intégrer en somme dans l'ensemble du spectacle, sans transgression. J'entends par là exister naturellement, comme l'ameublement de nos maisons, qui sont habitées justement parce que des meubles et des objets s'y sont accumulés au fil des ans, selon nos goûts et aussi le hasard, avec leurs fastes et leurs misères. C'est pourquoi, présences habituelles, ils sont de ce fait "présences invisibles". C'est, il me semble, ce qu'a exprimé Luca Ronconi avec le bric-à-brac du vieux, mobilier modeste entassé sur la scène dans son édition de la "Serva amorosa" de Goldoni.

Toujours en attendant, tenons nous-en à la séméiologie de l'art scénographique traditionnel, au langage du théâtre, qui, entre symbole, allégorie, et métaphore, ont adopté à travers le temps le meuble et la décoration de scène. La table, la chaise, le lit, l'armoire sont des points de référence fixes du répertoire et de l'esthétique du théâtre. Il y a la table-tribunal du banquet de Macbeth avec le fantôme de Banquo et la table du réfectoire des Carmélites, où se croisent les murmures de la prière et les cris de la Révolution; il y a la table des libertins stupides de Feydeau chez Maxim's et celle du "The long Christmas dinner" de Wilder, sur laquelle le temps éteint les bougies de la fête. Tables de styles, formes et dimensions différentes. Pourraient-elles être interchangeables? Jamais!

Il en va de même pour les lits de scène. Comment les couches nuptiales des Atrides, quel le Destin tache de sang incestueux, pourraient-elles être semblables à celle où se consomme le dernier acte de la folie d'Othello, et au lit du libertin qui y cherche les épineuses délices de l'adultère continuellement différé dans le vaudeville du XIX^e, lit qui fait pendant à l'armoire providentielle où il se cache précipitamment lorsqu'elle s'écrie, avant de s'évanouir, "Ciel, mon mari!?"

Mais l'armoire, sur scène, peut remplir des fonctions plus sophistiquées. Comme celle que Strehler a voulue, tronant dans la chambre des enfants, dans son décor de "La Cerisaie" de Tchekhov, parmi les autres meubles, ainsi que le train-jouet, aux dimensions lointaines et féériques du monde de l'enfance. Gaev, par inadvertance, d'un geste de joueur de billard, ouvre tout grand le battant et, refluant de l'armoire, avec les chapeaux démodés, les strass, les rubans et les boules de Noël en verre, tout son passé s'abat sur lui, alors Lioubov se met à pleurer en silence, et la chambre prend des allures de cimetière.

Sont également des croix de cimetière les meubles vermoulus par le temps, rongés par la lèpre des guerres, décharnés par l'usage dévastateur qu'en font les hommes dans le théâtre de Tadeus Kantor: meubles

qui narrent la vieillesse de notre Europe.

Mais c'est peut-être la chaise, parmi tous les meubles de scène, qui revêt le plus la force et la dignité d'un personnage. Pas la chaire, le fauteuil ou le trône, mais la modeste chaise. La preuve en est qu'Eugène Ionesco, recourant à la chaise comme personnification d'un Absolu coïncidant avec le Néant, a écrit, comme nous le savons, son chef d'oeuvre du théâtre de l'absurde.

Vous vous souvenez sûrement du thème de la pièce "Les chaises". Afin de se révolter contre toute une existence faite d'humiliations et d'éches, un couple de vieux vivant isolés dans une tour, au milieu d'une île, organise une grande réception à laquelle sont conviés des personnages illustres et imaginaires, dont l'Empereur en personne. La présence de cette foule de personnages, visibles uniquement aux yeux des deux vieux (eux-mêmes sans doute à leur tour inexistantes), se matérialise par l'amoncellement progressif de chaises vides sur la scène. Au point qu'à la fin, les deux vieux restent pris dans le bloc des chaises, comme dans une banquise de glace. Survient alors l'Orateur, porteur du Grand Message, au faite de la cérémonie; et finalement les vieux peuvent se suicider en paix en se jetant par la fenêtre au cri de "Vive l'Empereur!". On entend en conclusion des râles et des gémissements sortir de la bouche de l'Orateur, seul devant les chaises vides: il est sourd-muet.

«Le thème de la pièce "Les chaises" — a tenu à préciser Ionesco — n'est pas l'inaudible message, ou l'échec auquel est vouée l'existence humaine, ou la solitude des vieux, mais purement et simplement les chaises. C'est-à-dire l'absence de la personne humaine, l'absence de l'Empereur, l'absence de Dieu et de la matière, l'irréalité du monde, le vide métaphysique. Le thème de la pièce est précisément le néant».

Les chaises, ou plutôt leur prolifération sur la scène et dans l'inconscient (dans d'autres pièces d'Ionesco, la prolifération d'autres meubles et d'autres objets) finissent par composer ainsi, dans le théâtre de l'absurde, une "scénographie du cauchemar".





(P. 24-25)
Alias Magazine 1988
1988, Carlo Orsi
SoftLight, designed by Alberto Meda
(out of catalogue)
Photography
1991, Aldo Ballo
Young Lady, designed by Paolo Rizzatto



Photography
1989, Aldo Ballo
Robot, designed by Mario Botta

Alberto Meda portrait
1987, Roberto Salitto
LightLight, designed by Alberto Meda
(out of catalogue)



Giandomenico Belotti's studio
Miro Zagnoli
Paludis chair, designed by
Giandomenico Belotti





АЛИАС

Дизайн Алиас из Италии

Работы четырех дизайнеров:
Джандоменико Белотти
Марио Ботта
Карло Форколини
Альберто Меда

Союз дизайнеров СССР,
Всесоюзная внешнеторговая
фирма "Совдизайн",
Советский фонд культуры

Выставочный
зал Советского фонда культуры,
ул. Карла Маркса, д. 15а.

в период
с 8 июня по 28 июня г.

"КОТТОН КЛАБ,"
Карло Форколини



Alias
Милан - Италия

Poster "Botta collection"
1984, Aldo Ballo
Quarta designed by Mario Botta
(out of catalogue)
Poster "Alias design dall'Italia"
1989, Roberto Sellitto
Cotton Club designed by Carlo Forcolini
(out of catalogue)

Something Else

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SOMETHING ELSE

2023

ALIAS

Spaghetti chair
Designed by Giandomenico Belotti, 1979

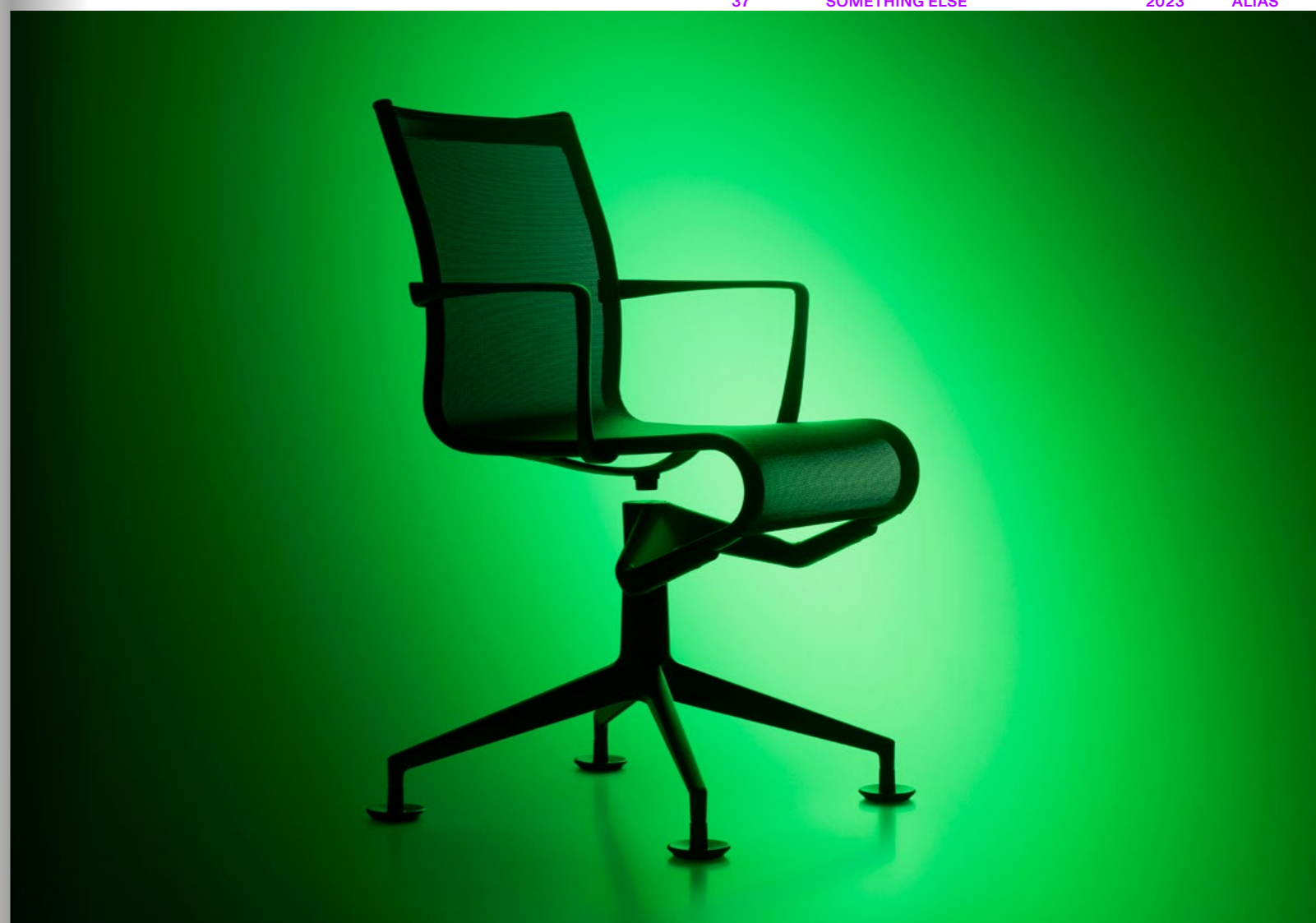




Meetingframe
Designed by Alberto Meda, 2002



Meetingframe
Designed by Alberto Meda, 2002





Seconda
Designed by Mario Botto, 1982.

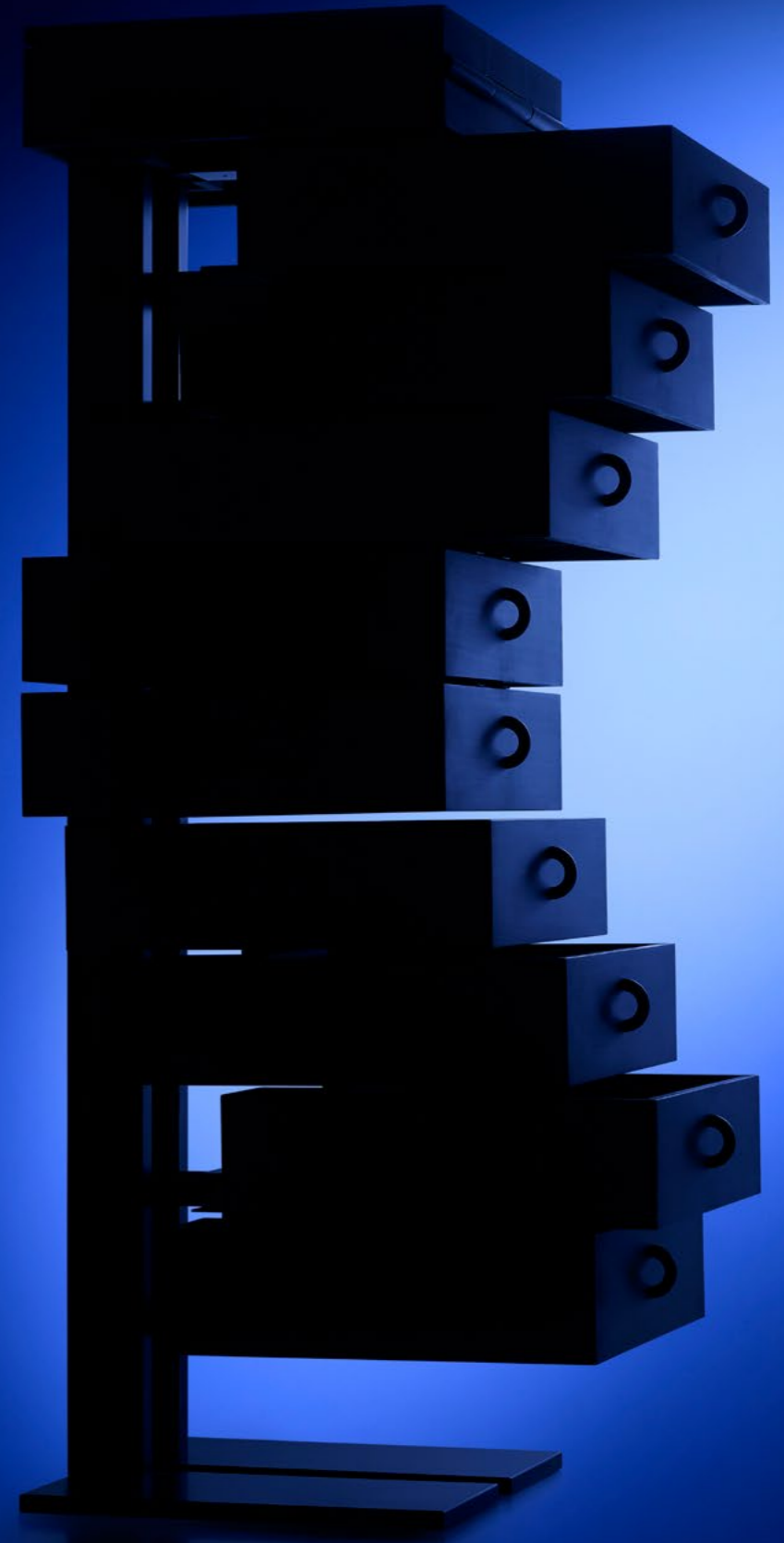
40

SOMETHING ELSE

2023

ALIAS

Robot
Designed by Mario Botta, 1989



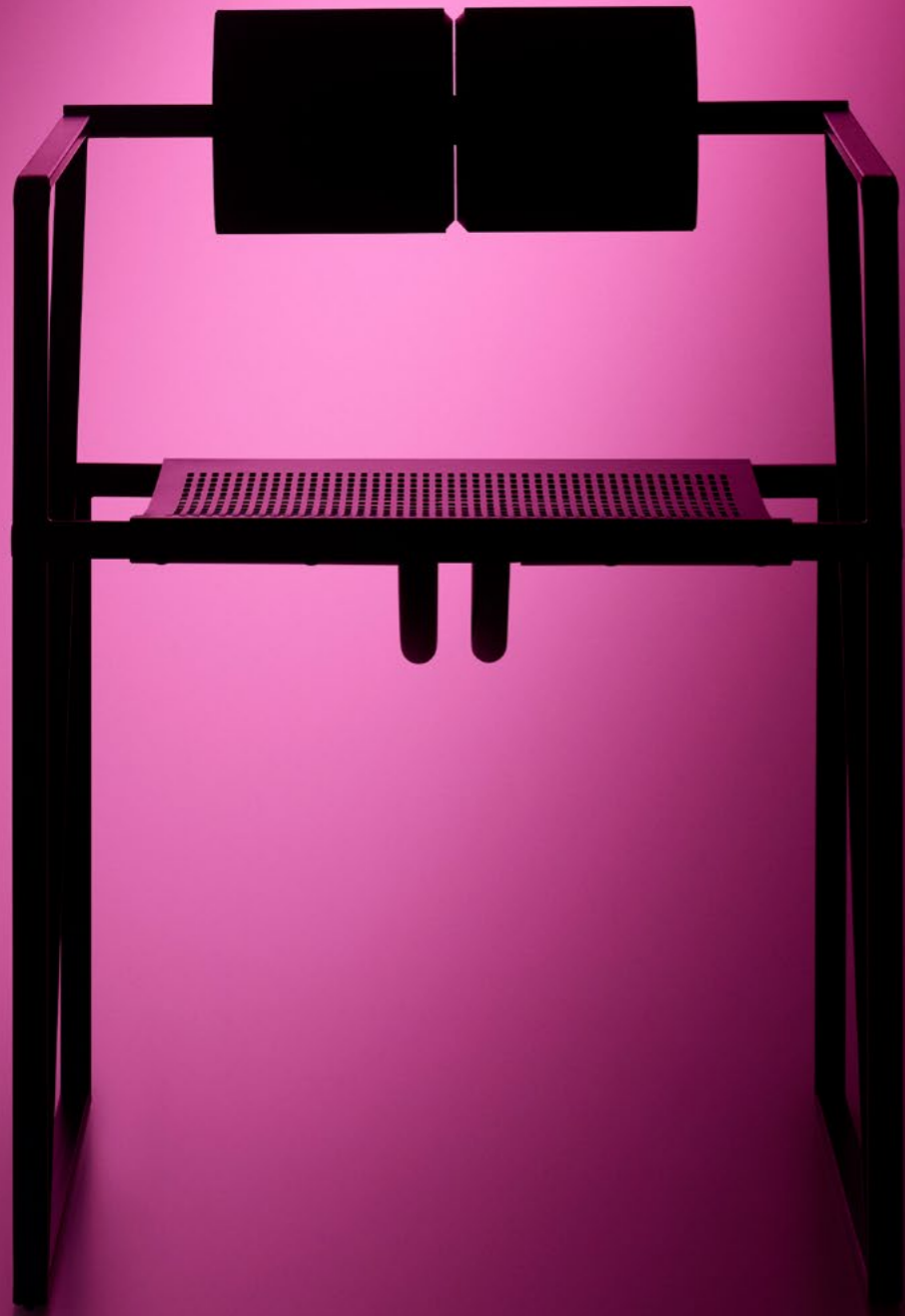
Bigframe
Designed by Alberto Meda, 1998



Leteggera chair
Designed by Riccardo Blumer, 1996



Paludis chair
Designed by Giandomenico Belotti, 1984



Seconda
Designed by Mario Botto, 1982



Young Lady
Designed by Paolo Rizzatto, 1991



Kobi chair
Designed by Patrick Norguet, 2012

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SOMETHING ELSE

2023

ALIAS

Spaghetti armchair
Designed by Giandomenico Belotti, 1981



Bigframe
Designed by Alberto Meda, 1988



Highframe
Designed by Alberto Meda, 1994



Letteggiera armrest
Designed by Riccardo Blumer, 2007

IT

In occasione del Salone del Mobile 2023, Alias riedita due progetti unici firmati da Mario Botta: la sedia *Prima* e la cassetiera *Robot*. Due collezioni cult invece si reinventano con nuove finiture: le sedute *Spaghetti* di Giandomenico Belotti e le sedie *Laleggera* di Riccardo Blumer, proposte in un'inedita variante in cuoio.

EN

On the occasion of Milan Salone del Mobile 2023, Alias re-edits two unique designs signed by Mario Botta: the *Prima* chair and the *Robot* chest of drawers. Two cult collections, on the other hand, are reinvented with new finishes: the *Spaghetti* chairs by Giandomenico Belotti and the *Laleggera* chairs by Riccardo Blumer, offered in a new hide-leather variant.



Spaghetti Collection
Hide leather

Designed by Giandomenico Belotti, 1979
Re-edition 2023



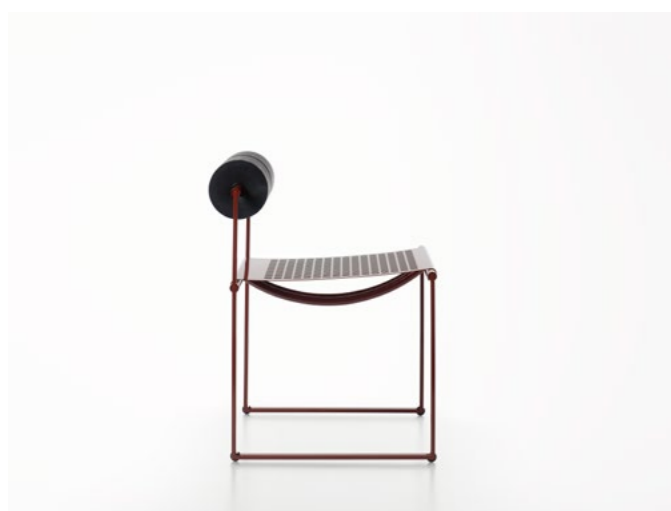
IT
Simbolo incontestato della storia del design, la *Spaghetti chair* inaugura la storia di Alias nel 1979. Composta da una struttura tubolare in acciaio, la collezione si declina in diverse tipologie, suggerendo esperienze tattili e visive inaspettate. Oggi il cuoio riveste la seduta e lo schienale di sedia, sedia con braccioli e sgabelli. L'intera collezione si arricchisce inoltre di una nuova finitura lucida in sei colori attuali, impreziosita da quattro tappini in ottone a chiusura del tubolare. Praticità e discreta eleganza caratterizzano un insieme coerente di sedute, vero e proprio capolavoro di essenzialità.



EN
Undisputed symbol in the history of design, *Spaghetti chair* inaugurates Alias history in 1979. While suggesting unexpected tactile and visual experiences this collection is made of a steel tubular structure and it can be declined in various typologies. Today the seat and back of the chair, the chair with armrest and the stools are upholstered in hide-leather. The whole collection is also enriched with a new glossy finish in six contemporary colours and it is also embellished with four shall caps in brass closing the tubular structure. Practicality and discrete elegance characterise this coherent chair ensemble, a true masterpiece of essentiality.

Prima

Designed by Mario Botta, 1982
Re-edition 2023



IT
Forme archetipe della geometria architettonica ispirano questa storica seduta, vera e propria icona di design concepita nel 1982. Progettata dal grande architetto ticinese Mario Botta per gli interni di alcuni tra i suoi progetti più noti, la sedia senza braccioli *Prima* rientra nel catalogo *Alias*, proposta nella classica finitura nero gofrato e nelle più attuali verniciature lucide. Come nel progetto originale *Prima* mantiene una struttura in acciaio e la seduta in lamiera d'acciaio forata con schienale costituito dai caratteristici elementi cilindrici in poliuretano nero.

60 NOVELTIES 2023 ALIAS



EN
This historical chair is inspired by architectural geometry's archetypal shapes. It is a true icon of design conceived in 1982. Designed by the great Swiss architect Mario Botta for furnishing the interiors of some of his most well known projects, *Prima*, a chair without armrests, returns in *Alias* catalogue, in its classical textured black finish and also in some other more contemporary glossy finishes. As in its original project, *Prima* maintains a steel structure and a seat in steel pierced foil made of its characteristic cylindrical elements in black polyurethane.

61 NOVELTIES 2023 ALIAS

Laleggera hide leather

Designed by Riccardo Blumer, 1996



IT
Declinazione del concetto di leggerezza tecnologica, *Laleggera hide-leather*, nelle versioni chair e chair +, è una sedia impilabile che arricchisce la collezione firmata da Riccardo Blumer nel 1996. Una seduta progettata per essere accogliente, ergonomica e funzionale allo stesso tempo. Caratterizzata da una struttura in legno massello di frassino e impiaccatura di precomposto di rovere, in diverse finiture, si differenzia dalla seduta originale per il rivestimento frontale in cuoio, disponibile in tre colori: nero, testa di moro e naturale. Un significativo ampliamento che impreziosisce la collezione *Laleggera*.

EN
Stacking version of the iconic *Laleggera collection* designed by Riccardo Blumer in 1996, *Laleggera hide-leather* in its editions chair and chair + is a true example of the technological lightness concept. A chair conceived to be cosy, ergonomic and functional at the same time. With a structure in solid ash and veneered in pre-composed oak in different finishes, it differs from the original seat thanks to its hide-leather front cover, available in 3 colours: black, dark brown and natural. A significant extension to embellish *Laleggera* collection.



IT
 Concepita dall'architetto Mario Botta, la cassetiera *Robot* rispetta il disegno originale del progetto del 1989 e rientra in collezione al Salone del Mobile 2023. Caratterizzata dalla sovrapposizione di cassetti, collegati fra di loro da una struttura metallica portante, *Robot* si configura come una colonna, la cui parte superiore può essere aperta e diventare scrittoio. Realizzata in legno massello di frassino verniciato a poro aperto con struttura in acciaio verniciato nero, *Robot* rappresenta l'idea di un oggetto che non ha necessariamente una forma predefinita corrispondente alla sequenza di cassetti impilati, ma può assumere una varietà di forme estraendo alcuni o tutti i cassetti in varie combinazioni attraverso un intelligente gioco di scomposizioni.

Robot

**Designed by Mario Botta, 1989
 Re-edition 2023**



EN
Robot is a drawer unit respecting its original project, conceived by architect Mario Botta in 1989. On the occasion of Milan Salone del Mobile 2023 it returns as part of Alias collection. Characterised by overlapping drawers, connected to each other thanks to a metallic supporting structure, *Robot* looks like a column. Its upper part can be opened and become a writing desk. With its ash solid wood with coloured stain finish and a black steel lacquered structure, *Robot* represents the idea of an object which doesn't have a predefined shape equivalent to a sequence of drawers one on top of each other. It may acquire a variety of shapes when you take out some or all of its drawers in various combinations thanks to a smart game of decompositions.

In occasione del Salone del Mobile 2023, Alias presenta nuove finiture applicate ai prodotti più rappresentativi della sua storia: una selezione di nuovi colori e materiali per donare ancora più atemporalità alle collezioni, evidenziandone la ricchezza formale, estetica e concettuale.

“In principio i prodotti di Alias usavano molto bianco e nero; abbiamo voluto introdurre dei nuovi colori, per enfatizzare ancora di più l'avanguardia tecnologica e la matericità dei prodotti. I colori infatti accentuano subito la forma, l'organicità e le fusioni del metallo. In più, tra le nuove finiture, abbiamo introdotto delle verniciature lucide; è stata sicuramente una scelta coraggiosa, in quanto in controtendenza rispetto alle scelte più usuali e comode di opacità. Ma Alias, da sempre, non è mai stato un brand che ha seguito le mode del momento o “scelte facili”; ha sempre cercato altro, *Something Else*. Abbiamo voluto omaggiare la sua anima avanguardista nella proposta di oggetti che vivono in una dimensione e applicazione atemporale. I nuovi colori e finiture valorizzano l'iconicità dei prodotti Alias, quasi fossero dei piccoli gioielli per gli ambienti del vivere” dichiarano Francesco Meda e David Lopez Quincoces.

Anche la scelta dei colori per le nuove finiture si è quindi diretta verso tonalità che trascendono le mode, quali il blu navy, il verde inglese, il rosso mattone e il marrone ocra. Lo stesso è stato per la scelta delle nuove finiture, che includono vernici goffrate e lucide, laccature opache e l'introduzione di nuovi tranciati di rovere e noce, e particolari in ottone.

EN

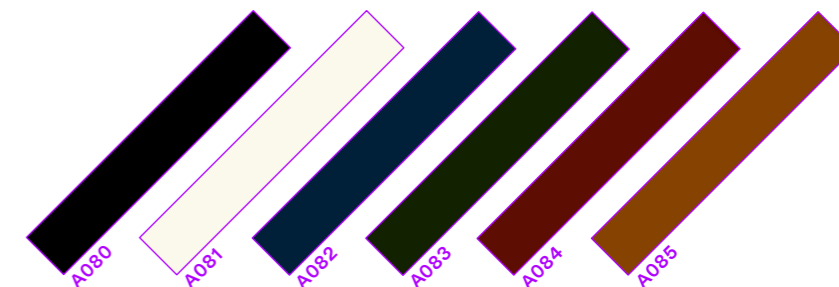
IT

On the occasion of Salone del Mobile 2023, Alias presents new finishes applied to the most representative products of its history: a selection of new colours and materials to give even more timelessness to the collections, highlighting their formal, aesthetic and conceptual richness.

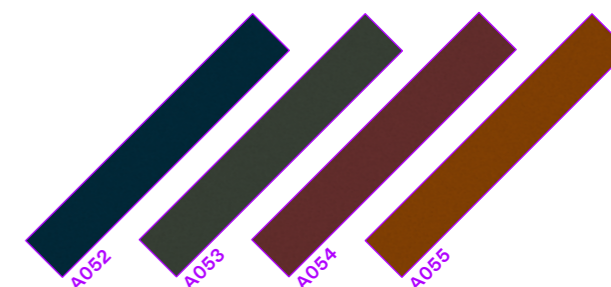
“In the beginning, Alias products used a lot of black and white; we wanted to introduce new colours, to emphasize even more the technological avant-garde and materiality of the products. In fact, the colours immediately accentuate the shape, organicity and castings of the metal. In addition, among the new finishes, we have introduced glossy varnishes; this was certainly a courageous choice, as it went against the more usual and comfortable choices of opacity. But Alias, since its inception, has never been a brand that has followed the fads of the moment or “easy choices”; it has always sought *Something Else*. We wanted to pay homage to its avant-garde soul in proposing objects that live in a timeless dimension and application. The new colours and finishes enhance the iconicity of Alias products, almost as if they were little jewels for living environments,” say Francesco Meda and David Lopez Quincoces.

The choice of colours for the new finishes was therefore also directed toward shades that transcend fashions, such as blue “navy”, green “verde inglese”, red “mattone”, and brown “ocra”. The same was true for the choice of new finishes, which include textured and gloss varnishes, matt lacquers, and the introduction of new oak and walnut veneers and brass details.

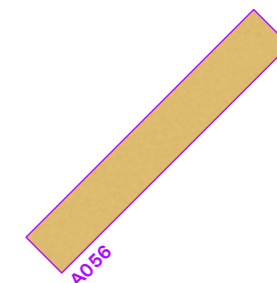
Verniciatura lucida / Gloss lacquered



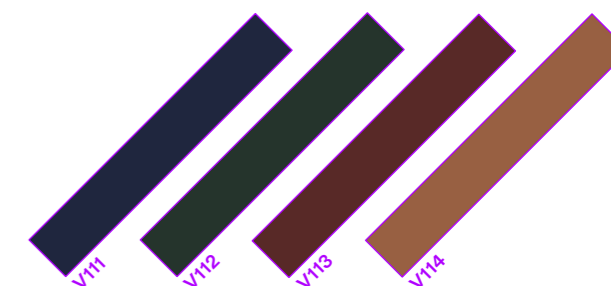
Verniciatura goffrata / Textured lacquered



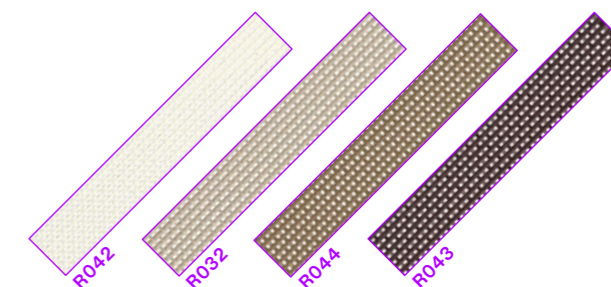
Verniciatura liscia / Smooth lacquered



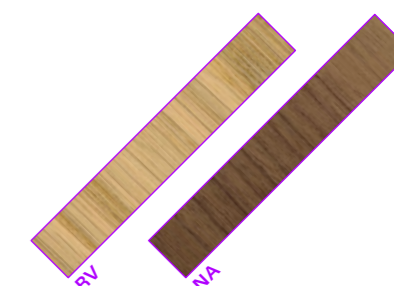
Laccatura opaca / Matt lacquered



Reti / Mesh



Legno / Wood



Spaghetti Collection
Designed by Giandomenico Belotti



Finiture / Finishes

Seduta e schienale / Seat and back

Cuoio/Hide-leather

- C011
- C012
- C003

Struttura / Structure

Verniciatura lucida / Gloss lacquered

- A080
- A081
- A082
- A083
- A084
- A085

Prima - Seconda
Designed by Mario Botta



Finiture / Finishes

Verniciatura lucida / Gloss lacquered

- A080
- A081
- A082
- A083
- A084
- A085

Laleggera Hide leather
Designed by Riccardo Blumer



Finiture / Finishes

Rivestimento frontale / Front upholstery

Cuoio/Hide-leather

- C011
- C012
- C003

Robot
Designed by Mario Botta



Finiture / Finishes

Struttura / Structure

Verniciatura gofrata / Textured lacquered

- A011

Cassetti / Drawers

Laccatura a poro aperto / Coloured stain

- V140

Paludis Collection
Designed by Giandomenico Belotti



Finiture / Finishes

Struttura / Structure

Verniciatura lucida / Gloss lacquered

- A080
- A081
- A082
- A083
- A084
- A085

Frame Collection
Designed by Alberto Meda



Finiture / Finishes

Struttura / Structure

Verniciatura gofrata / Textured lacquered

- A052
- A053
- A054
- A055

Verniciatura lucida / Gloss lacquered (4-leg only)

- A080
- A081
- A082
- A083
- A084
- A085

Seduta e schienale / Seat and back

Reti / Mesh

- R042
- R032
- R044
- R043

Young Lady - Young Lady Soft
Designed by Paolo Rizzato



Finiture / Finishes

Telaio della scocca / Frame of the shell

Laccatura a poro aperto / Coloured stain

- V140

Struttura / Structure

Verniciatura lucida / Gloss lacquered

- A080
- A081
- A082
- A083
- A084
- A085

Biplane - Frametable
Designed by Alberto Meda



Finiture / Finishes

Struttura / Structure

Verniciatura gofrata / Textured lacquered (Frametable only)

- A052
- A053
- A054
- A055

Verniciatura lucida / Gloss lacquered

- A080
- A081
- A082
- A083
- A084
- A085

Piano e ripiano / Top and shelf

Legno / Wood

- RV
- NA

Plettro
Designed by Paolo Rizzatto



Finiture / Finishes

Piano / Top

Legno / Wood

RV NA

Particolari in alluminio / Aluminium elements

Verniciatura liscia / Smooth lacquered

A056

Manzù
Designed by Pio Manzù



Finiture / Finishes

Struttura / Structure

Verniciatura gofrata / Textured lacquered

A011

Verniciatura metallizzata / Metallic lacquered

A048 A049 A050

Seduta e schienale / Seat and back

Pelle / Leather Pelle Frau® ColorSphere®

B004 B020 B026 B056 B057 B080

Eleven low table
Designed by PearsonLloyd



Finiture / Finishes

Piano / Top

Laccatura opaca / Matt lacquered

V111 V112 V113 V114

Struttura / Structure

Verniciatura lucida / Gloss lacquered

A080 A081 A082 A083 A084 A085

Aline
Designed by Dante Bonuccelli



Finiture / Finishes

Ripiani e frontali dei contenitori / Shelves and front of containers

Legno / Wood

RV NA

Green / Green Pvc Collection
Designed by Giandomenico Belotti



Finiture / Finishes

Struttura / Structure

Verniciatura gofrata / Textured lacquered

A019 A011 A022 A047 A051 A039

A041 A042 A052 A053 A054 A055

Seduta e schienale / Seat and back

Reti / Mesh (Green Collection only)

R042 R032 R044 R043

Frame Outdoor Collection
Designed by Alberto Meda



Finiture / Finishes

Struttura / Structure

Verniciatura gofrata / Textured

A052 A053 A054 A055

Seduta e schienale / Seat and back

Reti / Mesh

R042 R032 R044 R043

X

3X

45°

Something Else

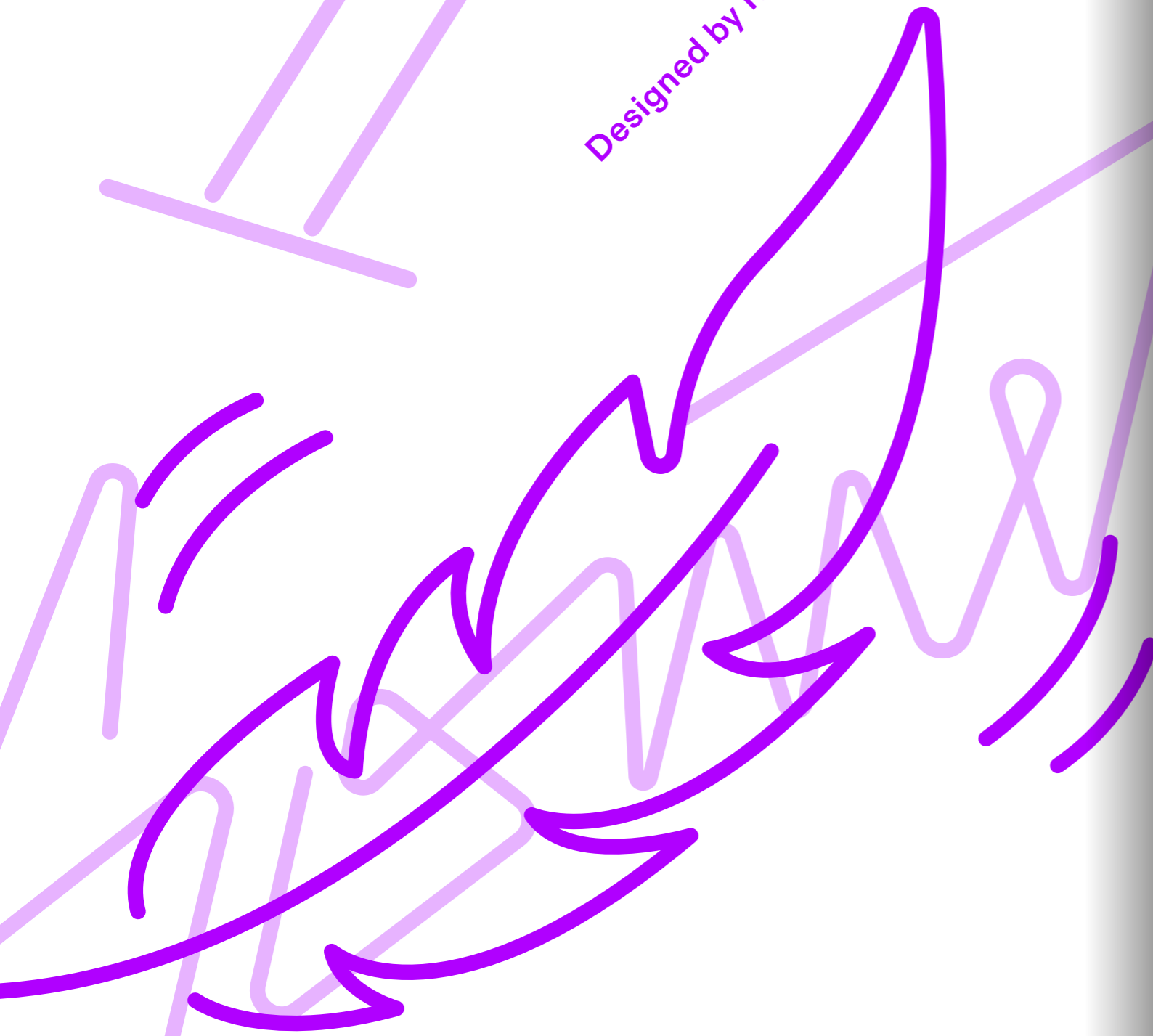
IT

Dopo un'analisi approfondita degli archivi di Alias e degli aspetti più significativi dell'identità originaria, Studio Temp ha utilizzato la narrativa di *Something Else* per giocare con espressività, arricchendola con immagini, illustrazioni e grafiche scelte a tavolozza di colori libera con un tocco contemporaneo per rappresentare la nuova era.

EN

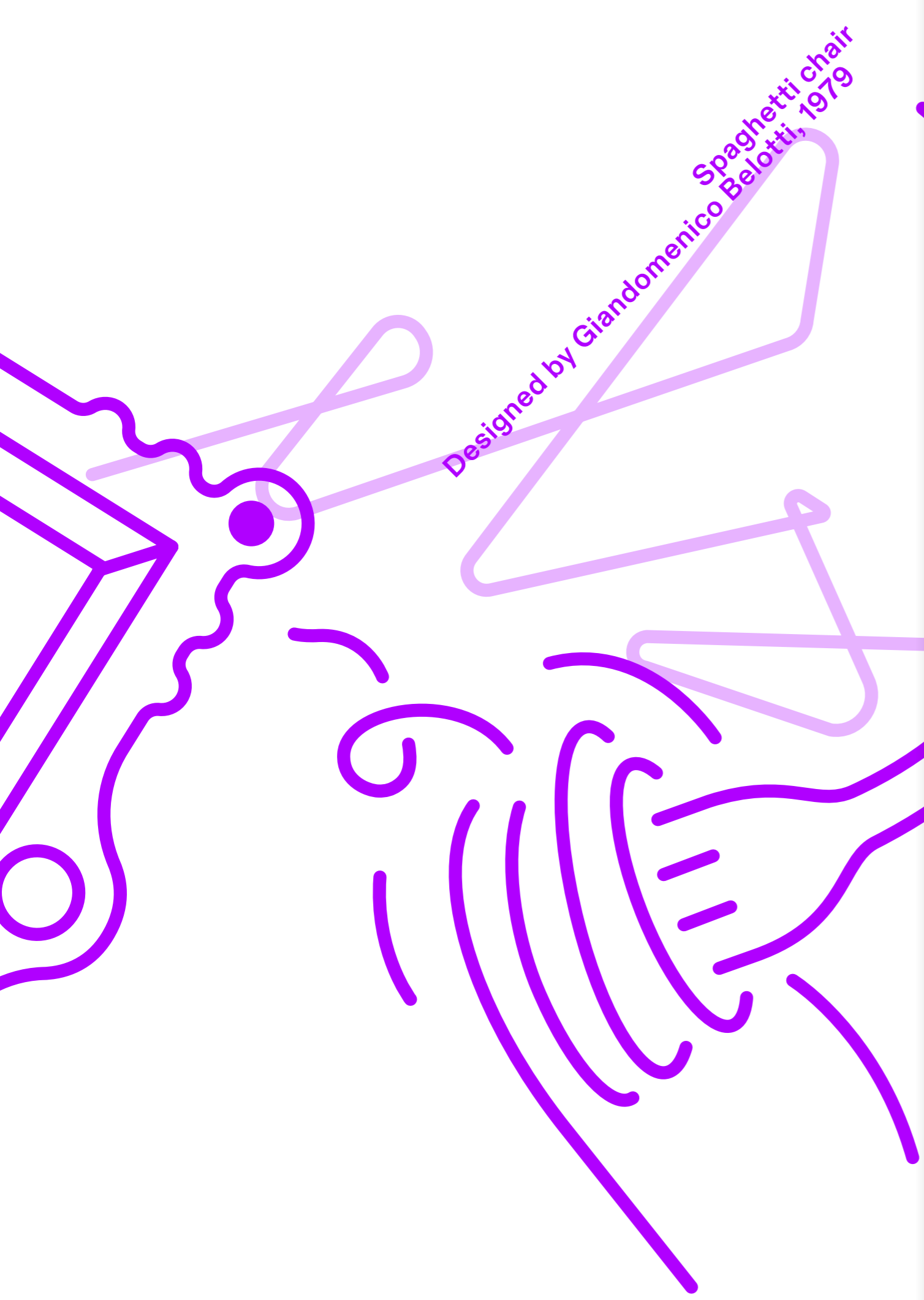
After a thorough analysis of Alias' archives and of the most significant aspects of the original identity, Studio Temp used the *Something Else* narrative to play with free expressiveness and enriched it with ludic and experimental visuals, illustrating a diverse palette of colour with a contemporary feel, chosen to represent the new era.

Designed by Riccardo Blumer, 1996
Laleggera



Frame
Designed by Alberto Meda, 1991





Designed by Giandomenico Belotti, 1979
Spaghetti chair





2X

Turbo

Slant

Slant

Italic

Slant

ABC Synt

Creative Vision
Francesco Meda, David Lopez Quincoes
Graphic Design
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Photos
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2023 April

Novelties

Spaghetti Collection,
designed by Giandomenico Belotti

Laleggera hide-leather,
designed by Riccardo Blumer

Prima,
designed by Mario Botta

Robot,
designed by Mario Botta

Alias
Something Else