

INSIDE ARCHITECTURE

Creative Director **ADAM D. TIHANY**

Projects by **Tihany Design**, **Dordoni Architetti**,
Rockwell Group, **Jeffrey Beers International**,
Partner Ship Design, **Studio Architettura Matteo Vercelloni**

Views of CoDe, the museum space (the first on a cruise ship) created by Tihany Design. The exhibit design for the objects and expert curating are by Matteo Vercelloni with Paola Gallo, while the graphic design (also for the red carpeting with thematic motifs) is by Cristina Menotti. Below, the Costa Smeralda on the sea. The bots on the outer deck are from **Emu**. On the facing page, the Cactus coat rack by **Gufram**. The overall design of the furnishings also includes contributions by **Alessi**, **Cappellini**, **Cassina**, **Dedar**, **Diade**, **Flos**, **FontanaArte**, **Kartell**, **Molteni&C**, **Moroso**, **Paola Lenti**, **Poltrona Frau**, **Roda**, **Rubelli**



RIDING THE WAVE OF DESIGN



The **Costa Smeralda** of **Costa Crociere** becomes the ambassador of **Italy's Finest** in the concept of art director **Adam Tihany**. With **CoDe**, the first **seagoing museum of Italian design**, and with spaces interpreted by **international designers** and leading companies of **Made in Italy**

photos courtesy Andrea Martiradonna (CoDe)
and Costa Crociere
article Antonella Boisi





If the details always make the difference, how does one dress up a new cruise ship, namely the Costa Smeralda of Costa Crociere? If we extract a spatial 'fragment' from the group's new flagship, namely CoDe (Costa Design Collection Museum), the first floating museum on Italian excellence – from furniture to objects, fashion to cinema – we can immediately understand the perspective, on this ship driven by liquefied natural gas (the cleanest fossil fuel in the world). CoDe is the quintessence of the theme developed by Adam D. Tihany, creative director for the interiors and orchestrator of the entire operation: the story of a voyage during a voyage, "with Italy's Finest, coveted around the world, based on the authentic lifestyle of the Italians." In Tihany's words, an innovative way of looking at the cruise format and Italian hospitality in the world. Not by chance, the CoDe is also the only space on the ship designed by Adam Tihany with his studio, imagined as an immersive environment with a Kubrick-like atmosphere: an entrance tunnel, a sequence of large shiny disks in stainless steel, red carpeting with designs of objects, in a dynamic, permeable

itinerary through cylindrical display islands in transparent glass. The exhibit design and curating expertise have been supplied by the architect Matteo Vercelloni. "The idea was to represent the evolution of our country's tastes, bringing out the manufacturing excellence and creativity of design Made in Italy, from the 1930s to the present, in a context of polyphony and positive contamination," says Vercelloni, who together with Paola Gallo has selected 470 pieces, 90% of which are still in production in the furniture industry, to understand how Italian design has achieved its great vitality, beyond passing fashions. The furnishings and complements have been donated by companies, but also purchased on the market. Those no longer in production have been found in the trade of modern vintage. They have been gathered in a space of about 400 square meters on Deck 7, a strategic location because it is always very busy, as it connects the large Colosseo theater, the casino and the restaurant zone. "Aware of the fact that we could not construct a total history, we have thought about many professional and human histories, organized in

The Italian transport diorama of the CoDe Museum has been designed as a large viaduct by the architecture studio of Matteo Vercelloni, who also curated the selection and display of the furnishings and objects. On view: models of automobiles, motorcycles, trains and ships, offering an overview of a fundamental chapter in the history of Italian design. The construction of the ship and the set-up of CoDe are by the Meyer Werft shipyards in Turku, Finland.



Above, the Design Section, a path through Italian furniture design from 1930 to the present. Note the theater on Ettore Sottsass with the Carlton bookcase, and the Bacteria laminate used as a backdrop, reproduced for CoDe Museum by **Abet Laminati**. In the cylinder of icons, at the center: three chairs (Lady, 1951, by Marco Zanuso for **Cassina**, Sanluca, 1960, by A&PG Castiglioni for **Poltrona Frau**, 4801 by Joe Colombo, 1964, for **Kartell**) and three table lamps (Pipistrello, 1965, by Gae Aulenti for **Martinelli Luce**, Atollo, 1977, by Vico Magistretti for **Oluce**, and Taccia, 1962, by A&PG Castiglioni for **Flos**). All lighted from above by the Caboche chandelier, 2005, by Patricia Urquiola for **Foscarini**. Below and to the left, the showcase of design on two wheels, a selection of bicycles and Italian motor vehicles, both historic and contemporary. To the side, the fashion section curated by Augusta Grecchi, with a selection of garments by great Italian fashion designers, subdivided by decades and accompanied by the film of a 'fashion show in time.'





*Below, the dining room of the Costa Premium restaurant, with Beatrice chairs by Monica Forster for **Poltrona Frau**. The chandelier is a custom piece by Rockwell Group. To the side, a cabin designed by Dordoni Architetti, interpreting the theme of the Grand Tour and the idea of bringing "an Italian city into a cabin." **Molteni&C** has produced the custom settee in front of the desk, with an **Alessi** bowl. **Roda** has supplied the furnishings for the balconies, **Dedar** and **Rubelli** the fabrics and coverings. Lights by **Flos**.*

chapters, strategically assembled in precise narrative sequences, emphasized by the graphic design of Cristina Menotti," the architect continues. Hence the showcase of iconic furnishings and complements of Italian design, that of objects for the table and the kitchen, the handcrafted glass of Murano, objects of affection and memorabilia (also of anonymous design), alongside 'theaters' on the masters, the brothers Achille and Pier Giacomo Castiglioni and Ettore Sottsass ("I like to point out that the back of his Carlton bookcase was made with the Bacteria laminate reproduced by Abet Laminati and now in production," Vercelloni says). Then come sections on design on two wheels, the diorama of Italian transport, objects for travel, a virtual bookshelf (set up with blocks of books designed as a series of possible publications on the CoDe Museum), fashion (curated by Augusta Grecchi) and cinema (curated by Roberto Dassoni). But a ship is not only a museum, and through CoDe is the first demonstration that entertainment of a cultural type can become an integral part of the cruise experience, Costa Smeralda is a medium for "an engaging and memorable experience for its guests" in ever accessible space. Therefore, in tune with the guiding theme of Italy's Finest, for the overall design of the ship Tihany has orchestrated interpretations of a pool of international designers – Dordoni Architetti, Rockwell Group, Jeffrey Beers International and Partner Ship Design – who have created the collective and

private spaces, with the fundamental contribution of 15 Italian companies – Alessi, Cappellini, Cassina, Dedar, Driade, Emu, Flos, FontanaArte, Kartell, Molteni&C, Moroso, Paola Lenti, Poltrona Frau, Roda, Rubelli – involved in the production of the furnishings, many of which are custom pieces, in a fertile combination of craftsmanship and industrial prowess. The Grand Tour was the theme chosen by the Italian firm Dordoni Architetti to outfit the 2600 cabins and suites located on 11 decks. Each deck is on the theme of one Italian city, with decorative patterns that are then extended to the private spaces of the rooms, translating the idea of bringing "an Italian city into a cabin." The paving created by Michelangelo Buonarroti for Piazza del Campidoglio in Rome, on the other hand, is the source of inspiration for the Colosseo, designed by Rockwell Group at the center of the ship, a theatrical arena on three levels for performances. Symbols of Italian palaces and piazzas with Dolce Vita overtones also bring life to the many entertainment zones designed by the American studio of Jeffrey Beers, including restaurants and bars, the casino and the jazz club, in a tribute to the tradition – also vernacular – of Italian craftsmanship, especially in the sophisticated choices of materials and colors. Influences that the German firm Partner Ship Design has interpreted in other forms and other shared spaces of the ship, with details and figures that range from classical style to pop images and motifs. To each his own kind of beauty. ■



*Two spaces designed by the studio of Jeffrey Beers. Above, the Grand Bar Mastroianni, a tribute to the Italian economic miracle and the 1950-1960s, inspired by the iconic film La Dolce Vita by Federico Fellini. Carpeting with a graphic design creates a vibrant backdrop that enhances every presence: from the Letizia chairs by **Poltrona Frau** (designed in 1954 by Gastone Rinaldi) covered with **Rubelli** fabrics, to the Egos Lounge Chair by **Donghia**, from the top in tiger's eye stone of the bar counter to the precious leather and brass cladding of the columns. The stools have been produced by **Molteni&C**. Left, the Family Restaurant "Tutti a Tavola," in a Mediterranean setting based on the colors of Positano, with custom sofas combined with seats by **Kartell** (Papyrus by Ronan & Erwan Bouroullec) and drums lit by chromatically variable LEDs.*

