

the  
**TEXTILE**  
**EYE**

INSPIRATION, INSIGHT & TREND FOR THE DESIGN ENTHUSIAST

**VIVA ITALIA!**

*PALETTES AND PRODUCTS  
FROM MILAN AND BEYOND*

**BEHIND THE SCENES**

*VIRTUAL VISITS FOR  
INSPIRATION*

*AND WHY NOT ENJOY  
A SPRITZ?*



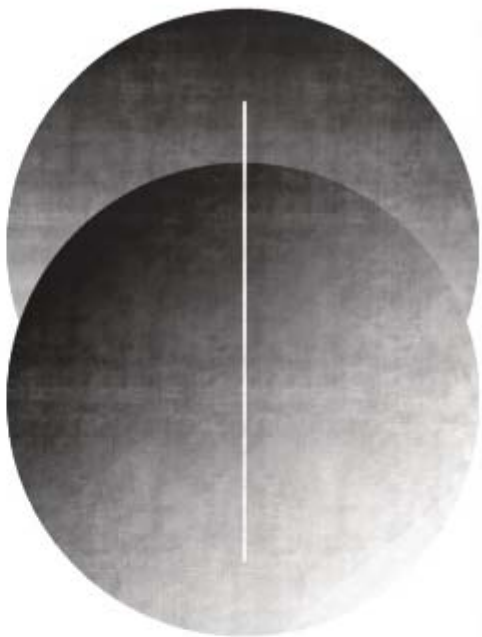


Mesochroni



Gustavo Marín for NOOUS

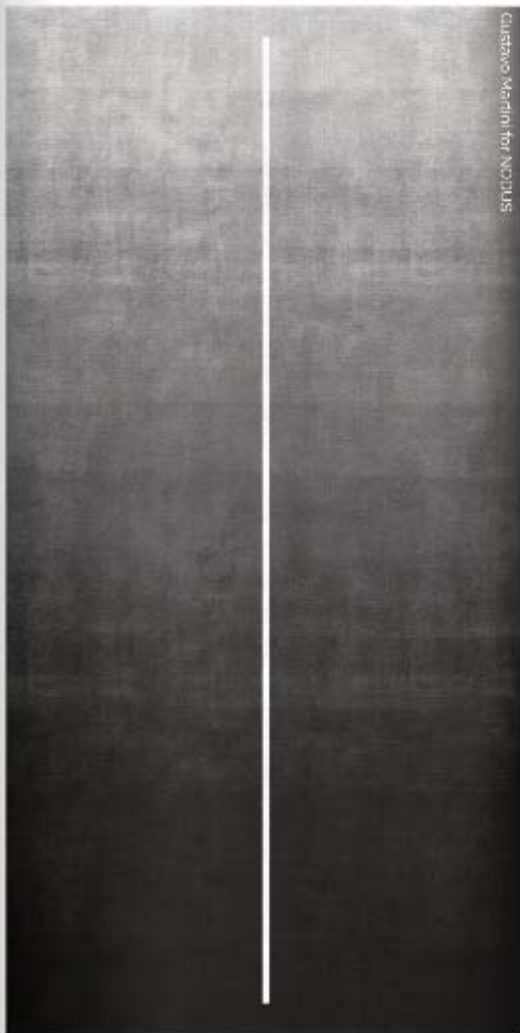
Futurístico (Metropolis)



Gustavo Marín for NOOUS



Doop



Custavo Martin for NOTUS



Ernie Baroch at Dimoregalleria



Arto





Laureline Gallot for NIDJUS



Laureline Gallot for NIDJUS

Laureline Callot for MOCJUS



Laureline Callot for MOCJUS



Capriccio (Wild side)

Fernando & Hilberto Camanna for MOCJUS







*The Textile Eye on Rugs*

## **NODUS**

*"All the rules are torn up, except one: The hand weaving, knot by knot."*

NODUS makes amazing rugs. Rugs that incorporate bullets and grommets, rugs made completely from metal that must be hung on the wall, rugs with dolls or hot-branded patterns incorporated into their surfaces. These rugs might tell stories of the experiences of the people that make them. Or they might explore the concerns or fantasies of the people that design them.

Andrea Galimberti is the mastermind behind NODUS, an experimental rug company and self-described "cultural project" founded in 2009. Galimberti began his career at Il Piccolo, his family's architecture, design and building business. Working on turnkey projects that required custom-made rugs, he spent years traveling to meet suppliers and oversee production. Corporate clients like Versace, Ferré, and Fendi demanded the best quality. Over the years Galimberti became enchanted with the rugs, and intrigued with their potential as precious pieces that could tell stories of contemporary design.



*Left to right: Andrea Galimberti with Francesco Lussinecchio and Anna Wai of design studio Lussinecchio + Wai*

Galimberti has hand-selected a roster of designers, including the most cutting edge, that now numbers an astonishing 76. He is a voracious consumer of design media, including magazines, blogs, and Instagram.



"I have a file in which I keep notes about designers' work and their stories," he explains. "Sometimes I follow them from afar for a few years. I must really enjoy the design and its language. At the base there should be a deep thought or content in their work. Then, the work must touch me."

Galimberti encourages as much creativity as possible from his design partners. "My process is quite simple, indeed. I don't help them. I leave them completely free to express their talent and ideas. Only later do we sit together to decide the details that will create the final result," he explains. "We imagine new output, new results. And then work with the artisans and masters in India or in Nepal to achieve it. It is an upside-down process."

Powerful messages are also part of the equation. For example, the MUTAZIONI collection by Lanzavecchia/Wai presents renderings of fictitious insects, mutated by radiation released after nuclear disasters. Other stories are more personal: brothers Fernando and Humberto Campana were inspired to create CIRCUS by childhood memories of backyard play. TOPOGRAPHIE IMAGINAIRE by Matali Crasset proposes a map of a hypothetical country, exploring concepts of territories and borders.

Other collections are more conscience-driven. Created in collaboration with Baroli Design, HIMALAYAN UNDYED is a collection from Nepal. The wool used is from Tibetan highland sheep, reared by nomads in high altitude plateaus. The undyed wool is minimally processed, and the rug designs make use of natural hues ranging from creamy white to brown to almost black. From sorting to carding, spinning to knotting, the work is carried out by hand using traditional tools. Finished rugs are scissor-clipped then washed with water and a liquid soap based on natural Sapindus, or soapberries. Scraps and waste materials are recycled and reused locally.



*"It's not just making a modern pattern, it's disrupting the way to see and use the rug. Not just as soft furniture but as a piece of art."*

Andrea Galimberti







"Our innovation can be radical, not only in terms of techniques but as holistic projects" says Galimberti. "We add design experimentation to the ancient knowledge of far countries and societies. It's not just making a modern pattern, it's disrupting the way to see and use the rug. Not just as soft furniture but as a piece of art."

Today the collection comprises 400 rugs. Some are true art pieces: limited edition and one-of-a-kind rugs. Others walk the line between fine art and everyday products. All rugs are made to order. Producers in Nepal, Pakistan, India, Turkmenistan, China and Turkey contribute to the range.

The relationship with the producers is paramount. "To select a manufacturer is a very long process. I need quality, respect for employees and child-free labor. The producers become a part of the big family of our personal ecosystem" says Galimberti. "Recently we wrote a "Working Code" that we and our suppliers have to follow to respect workers and ensure fair trade. For us it's fundamental to have this social value in our DNA, along with quality and reliability."

Nodus means knot in Latin. But in both English and Italian, it means "a problem or complication". Galimberti sees no obstacle in the complications involved in his work. From ethical supply chain challenges to the re-invention of ancient techniques, from the interpretation of artistic codes to the development of sustainable products, creative problem solving is evident. As is an optimistic worldview.

"I think the design community's answer in this surreal period has been extraordinary in helping people to stay positive and focused on the next step," he says of the shutdown. "Designers offer a great value to all society, some even providing free content to keep the people engaged and updated. The world's answer has been surprisingly strong and positive."



