



press release – Milan, 4 July 2017

**A4A Rivolta Savioni Architetti designs  
“che languorino” for Iper in Portello.  
A food court that is new in its concept and communication.**

Architecture  
Interior design  
Retail

***An all-round project by studio A4A for Iper in the Piazza Portello shopping centre (Milan), ranging from the development of the concept to the set-up of the area and from the visual identity to the communication.***

“**che languorino**” (“**feeling peckish**”) comes from Iper’s need to boost the food court which looks on to the square and the hypermarket in Piazza Portello, to make it pleasant and attract increasing numbers of people.

The area for breakfast, lunch and snacks intends to offer a simple and healthy cuisine, the result of the experience and responsible choices of Iper, attentive combinations and a welcoming atmosphere. The distinctive elements are giving priority to freshness and Italian products, attention to the new trends of consumption, dishes “without” and transparency down the whole line.

The answer of studio A4A Rivolta Savioni Architetti is a project which introduces a **different style** in the interior design of the brand and offers **new communication** of and in the venue, where everything has been carefully thought out.

The project does not stop at the concept and its application, but extends to the venue’s **naming and claim**, the contents and tone of the communication and even the **visual identity**: from the design of the logotype to the graphics for signs and information, including the collaterals and the labels of the products.

**The design and set-up**

A4A **redefines the relations** (views and footfall) with the square and the hypermarket of the part of the building on two floors for the food court. It has developed with the client a **new concept** which interprets the need for brand identity and recognisability, identifies new contents and another way of communicating.

The result is a project that stands out not only for the quality and attention paid to the food, but also for the comfort and understated elegance of the areas, the hospitable mood and the relaxing atmosphere. Neutral shades prevail (there are spots of colours), the materials are natural and sound-absorbing, the furnishings are simple, and the minimalist graphics can already be seen in the backlit sign.

On the ground floor, a wooden floor-to-ceiling **shelving element** which joins the two levels is eye-catching and becomes the **new façade** towards the inside of the hypermarket. In the same way, the transparent lift with a panoramic view also connects the two levels, inviting the clients to go up.

The long cafeteria-counter in natural wood joins the salad bar and the wok area, which has hexagonal green and white tiles. Its back wall is made of slabs of grès printed with an ad hoc pattern, taken from wallpaper of Nordic inspiration, which is also on the walls of the stairs and the upper floor. The tiled chilled self-service counter is an island in the centre of the venue. The floor is made of slabs of grès with a herringbone parquet design and a band of green hexagonal tiles in front of the bar. All the grouting is yellow.

The upper floor is designed to create different, more convivial and secluded situations, and major work has been done in the space which is divided into three areas: the central **bistro** with the large round table, the **small open rooms** made with modules of wood or perforated sheet metal, and the **winter garden** which looks on to the square with places for two people sitting face to face. Here the wooden pavement is painted green, as is the corresponding tilted roof made of Eraclit – visible from the square – which becomes a **distinguishing feature**. There is also a concentrated presence of hanging and free-standing plants in the winter garden to recreate the atmosphere of a conservatory.

All the communication, delivered with succinct messages printed on panels of natural wood, is distributed on the walls and much of it is concentrated along the stairs which lead to the upper floor.

### The communication and the graphics

The communication starts from the brand values and focuses on people's needs and expectations. It identifies a **narrative thread** which, sotto voce, runs through the shopping, consumer and user experience, exalting the ingredients, the wide choice of menus, the daily inventions and the carefully and skilfully prepared gastronomic offerings. On the upper floor, the communication has a subtler and more refined atmosphere and seeks other connections with people, thanks to a regenerating pause. The tone of voice is friendly and measured, at times playful and self-ironic, without any advertising inflection.

The name "**che languorino**" ("feeling peckish"), immediate and spontaneous, puts **the client at the centre**. It presupposes informal cuisine and light dishes, it suggests easiness and a practical style that is in step with the times, but also the possibility of choice, delicacies and complicity. The claim "**Fermati da noi**" ("Stay at our place") is a response/extension of the name, a friendly invitation which expresses **home hospitality** and caring attention, in harmony with the image and history of Iper.

The design of the logo stresses the formal unfussiness and recognisability of a **simple shape**. The only quirk is a **small typographic effect** in which the letter O loses its inner circle and becomes a sort of sun, a plate or simply a dot of bright colour. The dot returns in the labelling system used on the products, becoming an evocative/indicating shape. The typographic characters are a fundamental aspect of the graphic design which combines two types of fonts, mixing **classic and contemporary**. *Aperçu*, selected for the logo, is a contemporary typeface, the result of a study which aims for legibility, and *Lydian*, used in the messages, was designed in the 1940s by the American calligrapher Warren Chappell and has a strong bond with handwriting.

The colour palette is closely related to the interior designed by studio A4A.



## **Credits**

Development of the concept and set-up: studio A4A Rivolta Savioni Architetti

Communication design: studio A4A Rivolta Savioni Architetti

Graphics: Atto

Copywriting: Paola Pescetelli

## **Where and when**

“che languorino”

restaurant and café of *Iper, La grande i*

Centro Commerciale Piazza Portello, Milan

opening June 2017

*A4A Rivolta Savioni Architetti, opened in Milan in 1999 by Giovanni Rivolta, Nicoletta Savioni and by the former partner Chiara Monti, works in architecture, interior design, public space and planning on various scales in Italy and abroad. It works for public authorities, companies and private parties and over the years has also become established as a consultant in the sector, collaborating with other architectural firms for compound projects.*

*Its achievements in retail design – mainly in the fashion, catering and large retail sectors – are significant, developing and applying new concepts that convey the brand values, involve the consumer, interact with the product and communicate the mood of the campaigns. Its work in the public space and pop-up architecture transforms the urban scene, modifying places and habits.*

*Since 2002, the firm has carried out parallel activity in sustainable design and founded A4Adesign, a company which creates and realizes sets and the interior design of areas for exhibitions, commercial purposes and socialization. All in recycled cardboard, thus asserting its cultural and environmental core.*

*For further information and photographic material, please contact:*

Press Office A4A, tel +39 02 45477928, [press@a4a.it](mailto:press@a4a.it)