as I told you before
IDEAS
NOT AIRSHIPS
Thirty years of passion for design are nothing compared to the contamination by future opportunities. This is to say that what the Hangar Design Group has achieved reflects a part of the people who achieved it.

In fact, the production is the fruit of an astonishing interconnection of abilities and suggestions. The abilities are the result of intelligences, occasionally including artificial ones, which have always driven projects linked to design. Everything in Hangar Design Group is filtered through a section of inspiration: to produce design.

When a logo is being designed or when architectural dimensions are the focus of attention, there is a constant emphasis on proceeding in accordance with a unique design imperative. It is not a consequence of "happenstance." Rather it is "the unique thing in itself."

As indeed are suggestions. Suggestions which permeate all corners of each group branch. Those who work or have worked at Hangar have always lived by suggestions. Generating them oneself or getting caught up in them when you least expect it. When some partners tackle a project with their collaborators, they never think that they must produce something "useful" for someone. They rather think how they can develop a mental attitude in themselves and in each of their collaborators which allows the design imperative to be developed and nurtured within themselves and the others.

This very design imperative occasionally borders on a more spiritual sensibility. Like when the primary emphasis is on defining, organizing and monitoring the potential focus on ego, in order to guide it into a relationship with the client.

We can say that, whatever is produced at Hangar is designed completely with its own end in view – design – and then, that complete whole is offered only afterwards to a third party, usually a client.

This has had a powerful impact on the internal organization of the Hangar Design Group, since it has broken all the traditional models of collaboration within a professional studio context. It should be said that this did not generate monsters.

Instead, it has produced a modus operandi which has transformed into a veritable school, and probably a unique one at that.

The rotation of individual professional skills and the strongly pragmatic approach, capable of transforming Hangar Design Group into a big design machine, are not based on schemes of production organization or policies tied strictly to times and methods, but they are based on variable intuitions and approaches, reflecting in recent years the market and customer base itself.

When Japanese designer’s design meets Chinese fantasy within a clearly European production logic, it becomes clear that one is dealing with a recognized brand that aims to leave its trace through its signs and through ideas. These very signs and ideas emerge from the almost "anguished" activity of all the designers working in the hangars, who set traps and generate intriguers and snares, reflecting the very nature of design itself.

The designer is a shrewd operator who seeks to present his or her own reality by his own hand, sign, brain.

The designer is capable of everything but inhibiting his or her idea and in order to achieve this, he or she transforms, changes and orients himself (or herself) in accordance with the guiding light of his or her design. And it is this imaginative rapture that makes his or her design unique. In Hangar there is a plasticity of rapture and fantasy and imagination, because it is through imaginative rapture that the future is created. And a designer without imaginative rapture has no future.

This is valid above all if one thinks of a future capable of meeting the long-time challenge launched by the architects at Hangar, who have always resisted attempts to tie down their field of endeavor.

The history of Hangar Design Group began in the 1980s in the Treviso countryside, and it is the story of an organization model rather than an actual design style.

It is a story that began inside two old hangars for dirigibles and testifies to an unshakable faith in work, in pragmatism and in the principle that "things happen only if you organize your affairs in such a way that they can happen."

This, together with the great ability of the duo – Alberto Bovo and Sandro Manente, not to forget the hundreds of others in the world of design – who are in many ways definite opposites – and of their creatives to transform anything into a communication project, has made possible the development of the organization as well as its expansion beyond its original limits.

The creative process is infiltrated by the suggestions of the group, which help generate a creative work environment and lend a momentum to new projects and experiences with clients, designs and productions, ranging from a glass bottle for mineral water to a mobile home, from a lamp in a technical style to a fashion advertising campaign.

A design activity without pause, expressing the nature of design today as a response to the plasticity and lifestyle that are contemporary, involving a small element of functionality and a large element of seductive- ness. This book is an inexhaustible mine of images and memories, all reflecting ideas which were born within the crucible of the Hangar Design Group.

We believe that passion lies irremediably at the foundation of things: passion for our work, passion for challenges, passion for change.

And also the awareness that, through what we do, we commit to the mission – beyond pure pleasure – of making some contribution to building the landscape of signs that surrounds us. A honorable responsibility for someone who, once upon a time, picked up a pencil and started to sketch with the light enthusiasm of the young creative. Because if communication is never universal, it follows that the signs which we trace in their dozens, hundreds, or thousands, are also a reflection of our professional practice re-bound on our daily experience and go towards composing the visual symphony that accompanies our lives.

Over the horizon of Hangar Design Group has hovered – as a reflection of the figure of the dirigible, the huge flying machine which marked the dawn of the conquest of the skies and which, while technically obsolete, has over time maintained the aristocratic superiority of a machine conserved to utopia itself, in which the most emblematically aesthetic characteristics have become increasingly prominent: lightness, silence, ethereal energy, the calculated lightness of materials, the nautical tradition of group control, power, never there was a dogma of structures that are strong but feather-light.

These characteristics have created irresistible reverberations over time on the work of the group.

The lightness of the sign, the power of the communication, the attention devoted to messages from throughout the world, the sense of space understood as a window to the universe, technical rigor and the serene abandonment to the winds of creativity which distinguish this group in contemporary design and communications culture – are all signs of a stylistic tendency that legitimately invokes the archetypal image of the dirigible as its own heraldic emblem.

What the world seeks from the design culture is – today more than ever – a world design.

The Hangar style – if we wish to use the word “style” – has been shaped from different ingredients, both material and immaterial, from places, from universities, by creatives and by companies. And for this reason, instead of reciting successful case histories, it was thought preferable to discuss and reveal the development of the group, as well as the philosophy and the vision that animate and energize it from within.

The chapters of the book have evocative titles and demonstrate the essence of the group’s design culture. More than that, they reveal its soul.
A HANGAR IS A CLOSED STRUCTURE TO HOLD AIRCRAFT AND/OR SPACECRAFT IN PROTECTIVE STORAGE. MOST HANGARS ARE BUILT OF METAL, BUT OTHER MATERIALS LIKE WOOD AND CONCRETE ARE USED AS WELL. THE WORD HANGAR COMES FROM A NORTHERN FRENCH DIALECT, AND MEANS “CATTLE PEN.”

HANGARS PROTECT AIRCRAFT FROM WEATHER AND ULTRAVIOLET LIGHT. HANGARS MAY BE USED AS AN ENCLOSED REPAIR SHOP OR, IN SOME CASES, AN ASSEMBLY AREA. ADDITIONALLY, HANGARS KEEP SECRET AIRCRAFT HIDDEN FROM SATELLITES OR SPYPLANES.

[FROM ENCYCLOPAEDIA BRITANNICA]
A graphic design project starts out as a relationship, transforms into a process of loose analysis and more-or-less insightful speculation, then enters into a practically autistic phase of visual generation, followed by a synthesis of speculation and experimentation that morphs into a purely computational and mechanical production – accomplished with or without the involvement of any number of outside trades – and finally emerges in the world through a complex of socialization and acculturation that includes publicity, public relations, distribution, retailing, advertising, focus testing, and criticism. Some version of this process is applied to everything: from high art to low commerce, from the intellectual to the banal, from the edifying to the disingenuous. And the process may be interrupted at any point – in ways both positive and negative – by collaborators, authors, editors, clients, vendors, users, lawyers, censors, and politicians, all demanding modifications that range from the minor to the catastrophic.

Add into the mix that the studio is comprised of headstrong individuals engaged in multiple, overlapping projects – all utterly out of sync – concerning wildly different subjects, players, timelines, technologies, audiences, budgets and geographic locations. On top of that, designers have their own private agendas, ambitions, anxieties, compulsions, and references that they attempt to implement. Those agendas may mesh with the content at hand – and with the overarching, collective vision of the studio – or may be grafted onto content and live on parasitically. Personal vision is the designer’s added value; it’s an indexical presence assumed so resilient it can survive in any context, from the base to the effete. The compelling aspect of design is that each part of this messy process produces things. There is a constant stream of material pumping out of the studio at all times. This superabundance defies any simple definition of the “object” (and any simple declaration of completion). Design can never be reduced to a direct process of transmission because the design object carries multiple messages: some overt, others sublimated, some literal, some haptic. And besides, the actual receptor of the communiqué is also opaque. It could be an imagined audience, an ideal audience, a peer, a studio mate, a passerby, whomever. Design is always about creating a physical effect: it is both read and felt. Designers make things – deliverables – but these are not always the discrete things for which one gets paid. The simplest study can yield an idea, effect or emotion.

Printing, binding, programming and building don’t necessarily have anything to do with it. A designer’s “things” happen at every stage of a design process; they are always finished and never finished. But the bigger project, the one that is never complete, is the one that is carried over many projects and many years. It’s the project that demands persistent, diligent, never-quitesatisfying attempts. That’s the work, and the life, of the studio. So this book superimposes diverse projects, scales, eras and voices onto a typical trajectory, starting from first contact and concluding with delivery into the world. It makes no attempt to segregate the polished from the in-process. Each thing is complete. Through rude juxtaposition it attempts to find an intuitive master narrative in a day-to-day process where clients come and go, the population of the studio is in constant flux, and projects fall into our lap or slip away without rhyme or reason. This is not a book about what our work is about, but about the way it is about it. From the ephemeral to the concrete, each page is drawn from a pastiche of projects: some finished, some dead in the water, some successful, some not. It includes sketches, models, prototypes, collages, animations, drawings and site photographs – the things we make every day. Here ends the attempt to explain it, the rest is left to the things themselves. They are what they are.
HANGAR DESIGN GROUP

(Ideas, not Airships)
Back in 1980.
With quick step along the streets of Treviso, in the government offices to understand how to fill a form in order to set up a company. The bureaucracy didn’t frighten us at all.
Spending one’s day on paperwork made us feel entrepreneurs. They were years of social rebellion in Italy. Who wanted to be a creative had to be necessarily “counterculture.” We wanted to apply a business approach in the creative field, giving us rules. Quite frankly, we were the heretical. And we liked it.
Corporate culture or swamp?
How stable one’s own principles are depends on the level of passion for one’s own work. The more the passion, the fewer the creative compromises. In design, for example, we start off with a design project and often arrive at a simplified solution, a compromise. We are more interested in processes than solutions. The images, for instance, must be the result of a primordial process of creative elaboration. It must be a pre-creative action.

The real difference between our generation of creatives and the others is not the flow of images facing us or the flow of information – but a veritable deluge. The flow of information today is much more open than fifty years ago. This does not intimidate, but it no longer allows you to assert yourself self-referentially.
Do not spend too much time thinking and not enough doing. Did I try the hardest at any of my dreams? Did I purposely let others discourage me when I knew I could? Do not let these doubts restrain or trouble you. Just point yourself in the direction of your dreams.

Walk the street, see what’s going on, and spit it out in your own way. Don’t do it because you research it, do it because you breathe it.
the survival of an idea

THE POSSIBILITY OF RESPECT
It is enough, up there in the sky. You must lift your head to suit.
Lift head and look above.
They saw opportunities where others didn’t. They didn’t genuflect to someone else’s equity. They inspired change when others were defending their positions. They were driven by passion and constantly alive to inspiration from everywhere. And they had the heart to keep reinventing themselves, again and again and again.

We believe that the best works are not the outcome of a chase but rather the territory of who maintains a personal, authentic point of view.

All the companies or agencies or people we admire were driven by this type of personal vision.
WE WORK
The spaces of Hangar Design Group arose from the desire to represent a kind of logbook of travel through time and through the architectures of the world, without a particular will to achieve a single formal and representative dimension, but simply selecting the chords, playing the notes of the mix.

IN THE MOST BEAUTIFUL
The site bequeathed two twin buildings, built as workshops for the maintenance and repair of zeppelins during the Great War, which an initial restructuring in the 1990s remedied along analogous design lines, but using different structures and materials.

PLACE
The two buildings, which are absolutely identical on the outside, represent an experiment with the trilithic system, in one building in steel and cement, and in the other in reinforced concrete and in masonry and cement.

IN THE WORLD
Vegetation is an integral part of this design process. It defines space in a precise way, it maintains the stony pathway, it juxtaposes a filter, with maples and willows towards the farmed countryside, it delimits and protects from the surrounding environment.
The Special Extra Mysterious, Magical, Immeasurable. Beauty.

In this troubled context and historical crisis, fraught with sensible anxiety we wish to make the case for beauty as the only thing. Beauty is all we have.

Let the subject of beauty – form, image, color, coherence measure up to the quantitative crisis we now collectively confront.

Our only hope is the Special Extra Mysterious, Magical, Immeasurable. Beauty Now. Only beauty holds the key.
Look at the Camera
Hello./ It’s time for a new conversation./ Come on in and let’s talk./ Letting your light shine doesn’t count if the effort won’t be spread to the crew./ The worry is just for the self-referential attitude./ Rather keep believing in anarchism. Cultivating the quality of being self-sufficient as the statement of a strenuous opposition to conformity./ Act according to self rules undoubtedly, but the pleasure is to share them.

“In our mind, Hangar Design Group belonged securely to ourselves – its founders – but also to whoever worked there and to all those who came into contact with it. Like the blues, which generated new music through its intersecting influences and alternative trajectories, it’s the same with us: everyone can and must provide ideas, resources, means. Each person must bring his or her own experience.”
ONE PLUS ONE CAN SOMETIMES MAKE MORE THAN TWO. THE COMBINED EFFORT OF A TEAM CAN NOT ONLY MAKE BIGGER, BETTER, SMARTER THINGS, IT CAN ALSO MAKE POSSIBLE THE SEEMINGLY IMPOSSIBLE. THIS IS THE THEME OF THIS CHAPTER WORK – THE THINGS THAT HAPPEN WHEN WE COLLABORATE.
Walking down the long, straight path, still covered with gravel as those leading to elegant old country homes, helps one get away, disconnect and get ready to plunge into the magma of creativity. Two twin buildings play and chase each other in the middle of the lawn, which is meticulously mowed and looked after by a man whom everyone affectionately calls Mr. Danilo. He is responsible for the accidental discovery, over twenty years ago, of the theme which has accompanied the Hangar Design Group since its birth. “Letting ideas take flight” is intercepted in the mountain of written correspondence which the world absorbs every day and alights here, along the stately tree-lined path desired by Napoleon, in the hands of an attentive gardener. Those who experience this unusual terminal, kept as a green lawn, like to imagine that in one of the hangars “you think” and in the other “you do.”

A thin shaped sheet metal, a reminder of the north wind, is used in both. Anticipating the success of neo-organic architecture by a few years, it protects the entrances to the north and outlines the stroke of a wing on the minute material of the exposed brick. More than a living memory, the history of the two buildings becomes a border between a story and visible sensation, between collective imagination and real-life experiences. A gradual disappearance, continuously contributed to, feeds the active creative community, that already reached the third millennium, with vital energy. It consists of the constant daily emotions from the beginning of the twentieth century, that extraordinary century full of revolutionary events in all fields, from arts to science. The dirigible was one of those amazing inventions and it is still hovering today. The idea of this invisible airport slowly took shape in our minds through research in the archives, stories and period photographs. It is the beginning of everything. Even Louis Kahn loved beginnings. The beginning of the Holy Bible is one of the most extraordinary ever written. Louis read it again and again because he strongly believed that the genesis of something contained its entire future development. Louis had the habit of never finishing his works, since he considered them “alive,” subject to change, real entities with a soul and he often enjoyed going back to the idea before he had even carried it out. Each day for us is a beginning. It is wonderful to think of having yet another full day in order to lift the world out of its ugliness with the stroke of a pencil. “Letting ideas take flight” is what inspired the inventor of airplanes – it moves inventiveness, intelligence and courage; imagination and cold reason. Then true emotion comes along, the flight among arts, cultures, styles, and fashion. In this way the tension of what we see makes sense of what we do. Thinking and designing, rethinking and redesigning, always with difficulty and enthusiasm, are impossible without the inspiration of a magnificent utopia such as flying, a mental and intellectual expansion, always alive, always available. Flying is a privilege only for those who are not afraid of heights. There are many types of flight, and each one is a philosophy. Flying for vocation is the profession we have chosen.

The hangars which house us are complex constructions of shapes and symbols collected during countless travels over the years. Notebooks made up of itineraries throughout time and the architecture of the world, without any desire to reach a defined scenic destination. By simply choosing the chords, the tones, by playing the different notes of an enigma which has always been following an idea of working. We constantly reflect while flying and visiting spaces and places in all the countries of the world. Flying is an extraordinary concept, and even more so is doing it. Once you have learned how, it is difficult to forget. You must always land in order to be able to take off again. Give us a horizon to reach and we will design strange flying machines to take you there.
For us, working together provides huge professional satisfaction.

When you work with someone else there is more anxiety about concluding things. When you work alone this pressure is absent. You bring the thing to a certain point, then you move on to something else.

But when you work with other people – either because no one wants to be shown up in a poor light, or because everyone knows it’s a collaborative enterprise – you do your utmost to be energized.

Everything is much more alive, more effervescent. It is highly productive to engage and debate with one another. Most people use the word “confrontation,” but in fact it is a dialectic of challenge.
OUTLINE

A SHARED PROPOSAL FOR THE BOOK

[The page numbers are approximate only. The numeration will be based on the quantity of works and images for inclusion]

FOREWORD BY HANGAR DESIGN GROUP:

A series of short texts – reflections, items of information, analyses, appraisals, judgments, surveys, dreams, programs, also compiled informally – written by each member of the group and organized in an apparently casual order. The autographs of all those involved to be appended (The partners? The staff?)

HANGAR DESIGN GROUP IN THE MIRROR

The history of the group. The place and places. The organization. Its identity. Many images of interior spaces and people at work, design sketches, doodling, notes. Short critical texts (see the proofs), densely packed within the graphic context, recounting the history of the group and its distinctive characteristics.

THE WORK, THE WORKS

One will have to carefully avoid falling prey to simple listing or cataloging or collecting of samples. Since the book is destined for bookshops (and should last around ten years), it should presuppose an analytic reading by its putative readers (students, professionals, clients, researchers). Philological precision will accompany an articulateness of language. The works must be presented not in a series of jumps from one work to another, but with a fluidity that can be accelerated or slowed down based on the peculiarity of the images in question. Each double page should be organized as a completely coherent image in itself, respecting the classic modular canon that is part of the style of HDG, but taking it as far as it will go to liberate all the energy that is compressed there.

In the final analysis, one might think of a kind of hypertext, which requires (and allows) a reading that is not linear but transversal, depending on the interest of the reader.

This naturally applies to the texts also.

To facilitate the reading and to illustrate the turning points in the history of HDG (in terms of professional, learning and stylistic processes), one can think of a temporal tripartite division which is of significance on the historical plane.

This presupposes that the works and images should be arranged according to a chronological sequence, to illustrate the evolution of the stylistic models and the progressive enrichment of the professional skills involved.
Hangar Design Group is more pop than rock. In a pop group what counts are not the isolated individuals but the name of the group. In the end, the result achieved is a group effort and not based on one inclination predominating over the others.
WE STOPPED WRITING TEXTS A LONG TIME AGO,

but we love words, and especially titles. Just a few rare words are enough to create significant images. We have succeeded well with design and with rapture. Everyone had thought this was our state of being. What gave it a lot of resonance was the title. We have always paid particular attention to titles. There are those who believe that ideas lurk within titles, but often the opposite is the case.
“IT WAS MY DREAM JOB.”

Designing ideas is an imperative for all graphic design firms, something Hangar Design Group has genuinely incorporated in its own communication models. Studying a product’s image does not so much mean mirroring what is on offer, as casting light on certain shadows and revealing the dark side of what is on show. The various features in play draw on a method of representation that verges on the hazy realms of analysis. The symbolic side of dream, which Sigmund Freud considered so important, emerges here barely hidden behind a curtain of signals and allusions which communication methods have developed. What emerges here, above everything else, is what is not said and is not designed, which actually forms the message’s most significant underpinning. Modern graphics – and not just modern graphics – could even be interpreted based on its visual silences, often more eloquent than carefully structured discourse. Just consider the spatial relations between two images to see how important they are.

IN HANGAR DESIGN GROUP PUBLICATIONS

this interplay between what is visible and hidden away fits into a grid which cannot be directly read off the page, but only against the light: the perfectly orthogonal layout of word and image, the carefully patterned modularity around the archetype of the square, and the tendency to make emptiness, absence and silence the most eloquent communication spaces, are undoubtedly the most expressive structural features of all.
We constantly have to dive into new subjects that we have to grasp before we begin the design phase. So we are always reading and talking with clients about almost anything you can imagine – from a sophisticated chandelier technique, retail trends, food packaging, luxury real estate, to target readers.
PICK UP THE THREAD AND
INITIATED

DIALOGS
“Me and you and everyone we know”

CAMEOS (OF)

NICE PEOPLE AND INTERESTING SUBJECTS

We enjoy the personal interaction that takes place among us and artists. In particular, we’ve been fortunate enough to work with an enormous diversity of figures: photographers, painters, sculptors, some of the greatest architects and graphic designers. What is especially gratifying is the education process that comes about with every design project. But mostly we are thankful for meeting nice people and interesting subjects.
THE MAN IN THE WHITE CAPE

doesn’t do the design work in his private office, from which he emerges after three months with “Voilà! This is my divine inspiration.” That’s not how design is done these days. We think young designers with the right attitude coming out of school can be outstanding, but as above, this is a complicated business now.

Experience is more important than ever. Experience is more important than ever combined with the fresh ideas that young designers bring with them. When you buy experience, you buy client relationships. Those clients continue to move from organization to organization.

Relationships make the world go round, and as we know, with a satisfied customer, there is going to be lots of work in the future, even if it’s not continuous. In the boom times, we are always hustling for new business, but when times get tough, it is our old customers, those we have built relationships with, who are always going to have business for us.
Someone wrote that what the world wants from the culture of design – today more than ever – is a design of the world.

We enjoy quoting this phrase when a young collaborator asks us how to proceed in formal research, because before the sign and before even the creative act comes the attitude of listening and patient interrogation, which then generates the ability to accede and respond to diverse and geographically distant requests to put spaces, objects, behaviors into relationship with one another, giving rise to a homogeneous body of shared languages, figures and models.

Our experience has always been based on the ability to create new relationships not only between ideas, but also between the places where they are produced, between persons and roles. A continuous process of exchange and learning, a necessary osmosis through which creative processes, techniques and models of transmission are gradually and incessantly diffused.

We believe that fidelity to this changeable interpretation of space, understood as a network through which research and experience in design may be oriented, represents the fil rouge of our professional trajectory.
Visual design refuses to yield to the flattery of art, but actually sets itself up as “art” in its own right, at least to the extent that it draws on the multiple experiences of modern-day aesthetics, shaping them for the purposes of functional communication, which is no less capable of operating on a deep level. The mechanism of suggestion, which is activated in this way, does not in any way draw attention away from the informative role of the artifact, which is still the most important.

In actual fact, it confines itself to creating a vague realm of references, metaphors and allusions around the main message designed to strengthen its cognitive impact. The intriguing thing about this is not anything directly functional – it actually draws on an aesthetic quality creating a freely aesthetic function.
The searching stays with you. In the beginning, the searching is quite small. You search innocently. The more you know, the more difficult and precise the search becomes. This means that with all the potential of a complete experience, the weight of an agency almost becomes even greater because something of that innocence is gone, in the sense that you have no idea of all those other things everyone else already knows. That's why you put out a product that is all but perfect for you at that moment. If you've got more of a background, the pressure always becomes greater. You've got this complexity, but the threat of the white screen becomes greater because you can no longer approach it so innocently.
NO ONE BELONGS HERE MORE THAN YOU.
When we organized the exhibition at the Venice Biennale, everyone thought we were paying homage to the productions of the artist. In actual fact, we did not wish to mingle among the objects themselves, but within those objects. In this way, the exhibition became a new kind of spatial experience. This taught us that the most important thing about staging exhibitions is that there must be an open mind. Nothing can be prefigured. To say that an exhibition is equivalent to architecture can be tantamount to exaggeration for effect. The exhibition is an ephemeral affair. And this is its primary virtue.
I have recently become convinced that we must impose the shape’s content onto its geometry. It’s no accident that I use the example of the pyramids, which are the ultimate in geometric perfection and created using mathematical calculations. I believe that geometry is a truly classic canon, and with this I link myself to the ancients. [Mathematics] […] if we consider it as generating the natural perfection and balance of our universe, is the ultimate abstraction of art.

Townscapes weren’t intended to be simple sculptural and self-sufficient products in the urban fabric; rather, they were designed to become veritable structures to be used as doorways or as a spot to take a rest, based on relational criteria. Numerous problems were inherent in these works related to social and architectonic aspects, which lie outside simple sculptural research, in establishing a clear vision of the context that was to receive the work.

I exasperate the contrast between the environment and the work, but I always keep in mind a few suggestions made by the environment, so that the work is never totally foreign, but raises questions because it is different.

Toni Benetton, 1982
A NOTEBOOK FOR MAKING SKETCHES IS A CONSTANT PRESENCE IN THE MYTHOLOGY OF MODERN ARCHITECTURE, ALLEGEDLY CAPABLE OF TRACING A CULTURAL IDENTIKIT OF AN ARCHITECT, HIS STYLE, PHILOSOPHY OF DESIGN AND EVEN WELTANSCHAUUNG. MUSEUM COLLECTIONS HAVE SHOWCASES DISPLAYING THE FADED PAGES OF LOTS OF SKETCHPADS AND NOTEBOOKS FULL OF QUIVERING OUTLINES OF SOME ADMIRABLE DOODLE – A LANDSCAPE, STRUCTURAL DETAIL OR OLD FACADE – OR THE FIRST ROUGH OUTLINE OF WHAT WAS LATER TO BECOME AN ACTUAL WORK, CONSTRUCTION, REAL BODY IN SPACE.
A sensibility we have sought to translate into a design methodology based on the requirements of our clients, in order to achieve a result that exceeds expectations. Working with a chisel, effectively, careful attention to detail with a view to building, each time, a tailored design as if it were a tailored suit made for the client according to the relevant cut, features and purpose, but which must always begin with listening, attention and relationship. Whether it is an advertising campaign or an event, the methodology we have developed during these years always envisages the possibility of movement, adaptation, customization of the design to the imperatives of the client and the optimal result, exploiting the available resources in the most effective and creative way possible.

We believe that it is embedded in our DNA – this adaptability capable of feeding off an infinite variety of suggestions and ideas, but also always capable of discovering within each individual design that genuine coherence and aesthetic rigor which have become the hallmark of Hangar Design Group over the years.
We've always been interested in spectatorship and museological issues such as the curatorial text, the picture frame, the sculpture base, the gallery wall, even the particular color of the white paint used on the wall. The interface between the observer and the observed is a delicious moment of architecture.
Design has, for some time now, partaken in that celebration of authorship, borrowed in equal shares from fine arts and fashion. To successfully navigate the fine line between art and design – or to tightrope walk over the precipice that is their intersection – is the Holy Grail of creative disciplines.
THE ENGAGEMENT OF RISK

YOU REALLY DON’T HAVE A PRODUCT IF YOU DON’T HAVE A PERSONAL AESTHETIC. IT’S THE ONLY WAY TO DISTINGUISH YOURSELF AT THE END. OUR AESTHETIC IS JUST BASED ON WHAT WE’RE INTERESTED IN.
WHY RECORD THE OBVIOUS? IT’S ALL ABOUT THE SMALL MOMENTS IN LIFE, THAT YOU SEE EVERY DAY AND FORGET TO CAPTURE, BECAUSE YOU DON’T REALIZE HOW SPECIAL THEY ARE UNTIL YOU FREEZE THEM.

a breath of fresh air
THE DIFFERENT LEVELS OF AWARENESS ARE NOT FORMATTED AND THEY SUCCEED IN ESCAPING CREATIVE TAMING.
Hangar Design Group moves from the center to the periphery and from the microcosm to the macrocosm in a circular motion, which is not monotonous and regular like a circle but dynamic and pulsating like a spiral, which calls for a center to start from and to which it is constantly taken back by its own vibrations before submitting to its attractive force.

The cultural underpinning to the firm’s work lies in this rhythmic dilating and narrowing, which the energy forces of design are alternatively called upon to condense and then spring out with all their force.

After all, the modern-day world of design calls for just this, and to its credit Hangar Design Group realized this before anybody else. Tackling global society with means tested out through plenty of actual practice is an advantage to be exploited.
AESTHETICS IS A NARRATIVE, IT'S ABOUT TAKING PEOPLE ON A JOURNEY.
PLEASE
DO NOT TOUCH
THE OBJECTS
IN THE
EXHIBITION
Creating the right aesthetics really is about a journey. It’s just so much more than making things pretty.
You have to create a narrative.
You have to imagine how someone will use the space and go through the space.
This is especially true in our business.
The difference can be spelled out in the clear distinction between design and decoration.

Decoration is how something looks. Design is how a place is programmed to work and how you feel the place. Decoration has to do with trends; design has to do with creating classics.
¿QUÉ ES LA VERDAD?
THE GREAT THING ABOUT THE PLACES WE LOVE IS THAT TO KNOW THEM IS IMPOSSIBLE, BECAUSE THEY ARE TOO VAST. BUT YOU CAN BE CERTAIN OF ONE THING. NO MATTER WHERE YOU LOOK, THERE’S A SHOT. ANYWHERE YOU LOOK, IT’S INTERESTING.
MOBILE CENTERS OF GRAVITY
One thing we continue to nurture at Hangar is the ability to assimilate diverse persons and skills, with pronounced individual sensibilities and strong personalities. In some way, this variety never generates a centrifugal movement but results always in unexpectedly retrieving a mobile center of gravity for the design. And with the international team of Hangar Design Group, moreover, the divergence of skills has been transformed into a critical and original philosophy which has enabled the establishment of a new relationship with clients and with members of the team. We believe that this represents the true creativity of which the best companies are capable: that of knowing how to place activities, roles and diversified separate resources into relationship with one another, and to shape them into something new, where the combination of individual elements is always greater than their arithmetic sum.
A philosophy of work, but also a principle of professional ethics, according to which diversity and, in particular, richness and collaboration are synonymous with belonging.
Luxury is associated with pleasure, individualism and unreasonable enjoyment, while sustainable development implies ethics, collectivity and restraint. These perceptions are not unfounded, but we have to go beyond appearances. Luxury and sustainable development share common values, which are the timelessness of lasting worth, as well as the protection of talents and natural resources. That kind of reciprocal exchange is more than obvious possibility today; it is a necessity. Luxury must be unimpeachable and exemplary. Buyers of luxury goods naturally expect the best from design to the point of sale; via the working conditions of those involved in the process, everything must be a model of transparency and integrity.
MEMORY ANIMATION

OUR KNOWLEDGE OF IMAGES
IS THE MATERIAL FOR WORKING
Modern visual communication is not just information or narrative; it is also storytelling or a projecting into the realms of the imagination. It tends to slip into the most sensitive folds of the subconscious, free impulses often held in check by the demands of everyday rules, and it focuses increasingly on imagination. In other words, it acts on our ability to dream, which is even more evocative and irresistible when it is day-dreaming. Here again graphic design keeps a due distance from the tempting allure of advertising proper. It uses a persuasive, but discrete idiom; the images put forward never abandon the rather aristocratic reserve of style. It does not so much offer dream a vulgarized scenario attuned to popular taste, as an allusion to incalculable possibilities, which it is up to each of us to discover. Graphic design is revealed here, although it is rarely taken into consideration, that is its imaginative power. In this respect, what counts is not an explicitly proposed image but the way it triggers off other figurative forms in the user’s imagination, other scenarios, in a shimmering and indescribable multiplication directly involved in the nature of dream. Perhaps it is in its intrinsically story-like character that graphic design finds its own real nature, reconnecting it to an ancient cultural tradition, whose roots are entwined in the distant but still vital recesses of myth.
HERE WE ARE.
SO WHERE ARE WE?

Interpretations of design are usually limited to external influences. Symbolization, abstraction, everything that happens within you, all these things are extraordinarily complex and complicated processes. It’s really difficult to explain. That’s why it’s a lot simpler or more interesting if you try to analyze from the outside or to bring in a context. The designer himself can always try to explain what’s going on in twenty different versions, all of them plausible and all of them somehow right. But it’s not the job of the creative person to analyze himself to the last detail. The gist of his own life is more important.
WHAT'S RELAX?
We work in a stressful industry. There is a lot of pressure to produce creative work under deadlines. Long hours mean we often spend more time with each other than with our families. It only makes sense to make our work space into a place as comfortable and appealing as home, where we feel supported during the most demanding times. This leads to our collective vision that an office should be open, interesting, fun, collaborative, and supportive. We think the office must be open not only in floorplan, but also in its lack of professional competitiveness. Everyone who walks in is valued as an individual, personally and professionally. From a design perspective, the open atmosphere is unique. No one worries about ownership, we all contribute freely during reviews and critiques, and when we sit down to conduct a design presentation, it is our collective work.
The important thing is that you have a story. Without a story, you don’t have a means of expression and the opportunity to develop further. Over the years, integrity makes this authentic. And we do think, by the way, that after all the hype in design, the authentic is becoming important again. Which people are behind which things.
PERFECT IN DETAILS
A JOURNEY IN HANGAR

I CAN’T GET NO SATISFACTION
A supportive office environment is the single most important aspect in the studio to ensure we do good work. Fostering the environment has always depended on having what we can only term as healthy, mutually respectful relationships among everyone here. We are committed to making the environment as easy and stress-free as possible.
True. In the studios of great creatives each object is designed by themselves. Yes, our studio contains products invented by ourselves, but we do not do our utmost to exhibit them. Instead, you will find them tucked away in the most disparate corners.
THIS IS THE TERRAIN ON WHICH
GRAPHICS WEAVES THE METHODS OF
DESIGN INTO THE MEANS OF ARCHITECTURE
AND INDUSTRIAL DESIGN: THE FAMOUS
FORMULA LESS IS MORE ONLY REFERS
TO A RIGID PERIOD IN HISTORY THAT IS GONE,
BUT, NEVERTHELESS, IT IS STILL A
USEFUL GUIDELINE THAT HAS EVEN BEEN
CONFIRMED BY POSTMODERN REACTION,
IF ONLY NEGATIVELY.

The formal
features defin-
ing Hangar
Design Group’s
design scheme
are just the fur-
thermost rami-
fications of a
visual line of
thought emerg-
ing from the
very heart of
modern cul-
ture, actually
marking its end
point and mov-
ing beyond it.
The slender
sign around
which the im-
age of a logo is
developed con-
stantly eludes
the temptation
of lapsing into
tautology as
it projects to-
wars a seman-
tic perspective
tending to-
wars infinity.
NOTHING COMES FROM THE OUTSIDE
EVERY-THING COMES FROM INSIDE

There are countless influences, but it’s more important what one does with them. That’s why everything truly definitive happens inside.
The value of the network for a group such as ours is of crucial importance. It's more than just an address on a business card; it involves real physical places where real people work and collaborate on various projects, sharing a professional working model. The opening of foreign branches in America, Asia, and Europe has come to fruition thanks to our profound conviction that the presence of diverse languages can impel creative dynamism.
WE'VE CHOSEN OTHER SKIES TO TELL OTHER STORIES.

The decision to create an international network, a network of cities in different continents, arose from the desire to have recourse to an indirect and cosmopolitan language. To be exported throughout the world, through the most authentic and current design culture.
"THINK-TANK" DESIGN
IN BARCELONA

The second you’ve become used to the studio, it becomes your place. Actually, you always have your workplace with you and you carry it within you. It’s your mind and then it’s your soul.
AFFINITY OF FORMS
Symmetry emerges just as it is being denied in the images designed by Hangar Design Group. Firmly anchoring the visual message to a carefully gauged page layout lies at the root of a deconstruction process, which, as well as injecting life into the overall figurative design, also projects it into a world of semantic possibilities in which the observer is expected to be immersed.
At first sight, what is perceived is the vertical axis holding up the entire image, onto which the horizontal components are slotted to balance out the visual weight. Immediately following this, the individual elements of the Cartesian space constructed in this manner take on increasing autonomy, catching the eye due to their position. In this way, the orthogonal structure holding up the entire layout shows itself for what it really is: a reference construction vital for preventing the entire visual arrangement from lapsing into centrifugal temptations but actually itself involved in creating its own characteristic dynamism. It is easy to see, behind this graphic layout, the embodiment of a philosophy of design placing Hangar Design Group activities firmly in mainstream contemporary visual culture, striving to try out new paths without breaking drastically with modern tradition and, on the contrary, actually testing out the validity of new, experimental approaches.
The utopian prospect of “lawless order” – which has already intrigued an entire period of design – transpires as a stimulus to call its very self into play with every new project, almost as if it were a matter of constantly testing whether the framework holds.

The classical figure of concinnitas, guaranteeing precision and continuity, is always there in the background.
variety of FORMS

The form of things identifies with the form of ideas in the airship designs; and the ideas, gently swept out of the cool perfection of Platonic skies, are embodied in everyday life, injecting the full force of a philosophy of design projected into the future like some soaring bridge. The lightness of signs, communicative force, toning down as a passionate means of listening to messages from the world, a sense of space taken as an opening up to the universe, technical precision and gentle abandonment to the winds of creativity, are all signs of a stylistic penchant rightly entitled to invoke the archetypal image of the airship as its own heraldic figure.
"Narrating" a product means setting it in a range of shifting and changing situations, in which its denotative properties – that piece of furniture, that lamp, that item of clothing – take on allusive connotations, raising our perceptual awareness into the realms of the imagination. This principle is revealed in the layering of images, opening up to color-light scenarios whose allusions to contemporary artistry have already been defined, setting the products in space as the main focus of representation and calculating the "scene" to perfection through carefully gauged spatial arrangements that look like film shots.
ACTUALLY, WE GOT MORE INTERESTED IN ASKING QUESTIONS. IF THE WORK WAS A CERTAIN SHAPE, SAY, AS A METAPHOR, AS AN OBJECT, WE WERE INTERESTED IN WHAT IT IS THAT CAUSES THAT SHAPE. WE BECAME INTERESTED IN THE THINGS THAT WERE BEHIND THE WORK, THE CONCEPTS THAT DROVE THE WORK AND THE THINKING. SO WE STARTED INVESTIGATING THAT AND STARTED WRITING AND RESEARCHING AND WE FOUND, ACTUALLY, THAT THERE WAS NOTHING ON THE MARKET TO REFER TO THESE THINGS THAT WERE RUNNING THROUGH US, SO WE STARTED TO WRITE ABOUT THEM AND ARTICULATE THEM.
by design: TOTAL AESTHETICS

So what is the organic process? How is it possible to create a product that lasts today? In a word: aesthetics. We’re not speaking of something pretty, but rather a holistic aesthetics – the look, the feel, and the soul that when perfectly fused create a genuine point of difference. Aesthetics isn’t just a surface, it’s the total essence, from A to Z. And it comes not from hip tactics or trendy gimmicks but rather from one’s personal vision.
Illusions of the senses tell us the truth about perception.
This interconnection of skills occasionally occurs at the outset of the creative process, in which case the work itself evolves from an act of communication. So that communication becomes an intrinsic element of the architectonic object, as the act which generates it or as the objective to be achieved by the object itself when finished. For us, communication will become increasingly evident in design, just as we would hope that design will become increasingly evident in communication…

We believe that a design should not simply be an expression of itself, but should also be capable of recounting an experience, a story made up of people – over and above the unquestioned aesthetic credentials of the design. A design should reveal an international language, and most of all it should be “alive.”
DESIGN
STATEMENT
But it's still about the concepts behind the work. So it looks at symmetry, it looks at equilibrium, at invariance – which I think is a very interesting concept: “What is invariant?”

You know, what varies? What is changeable? What doesn’t change? We are not interested in the image itself. Its significance lies in the fact that it contains the sum of former dialogues, stories and experiences with several interlocutors. Also because it causes these pre-existing values to be brought forward. This is a suitable image. A good image should be in the middle of two others, the previous one and the one to come.
EVERYWHERE HOME

What distinguishes a project is the diffusion of ideas, it’s not just a matter of form or function. There is no point thinking of a creative project that is at the same time anarchic and autonomous. It is better to realize that the person on whose behalf you create is not known to you. And above all, you do not know who will use it.
An interesting aspect of the new design is that it totally blends with our behavior. An object assimilates so much with our expectation or experience that it becomes totally natural. Actually, as designers we know you, we know how you will behave, what you will anticipate. And deciding when to follow you or when to go another way, that is a very important balance.
AFFINITY OF SIGNS
“Leave the logo alone”
GRIDS, STRUCTURE, PATTERNS, COMBINATION OF ABSTRACT UNITS, REPEATED SHAPES, ALWAYS FORCE US TO FIND THE RULES BEHIND OR BEYOND THEM
(INSERT A COLOR)
is the new black
Today, IT and digital technology are transforming deeply our way of thinking design, over and above the assistance that computers provide in terms of computational capacity. The use of CAD and computer graphics is increasing to such an extent as to influence the very way in which design is done. Despite all of this, mental drawing remains vital: the sketch, as a prolonging of the idea on paper, maintains all of its potential. The quality of the idea, its original significance, cannot be captured by such exact tools. Before it is "put in writing" the idea appears very clearly to us, but as soon as we put it down, the edges blur and dissolve to take the form not of words but signs. Like words, drawings can be at once imprecise and exact, like a piece of graffiti and a piece of calligraphy that conceal the structure and the precise character of the shapes and spaces to which they refer.

For us it can be stated that, at least in relation to that part of design that is based on conceptual reflection, on ideas, the sketch is set to remain an irreplaceable drawing method over the long term – it makes no difference whether it’s drawn with ink on paper, or with e-ink on e-paper.
Things, as we all know, are the key issue for design. To paraphrase Mies van der Rohe's epithet on architecture as “the will of the day captured in space,” we could say that the world of artifacts is the will of the day “captured as objects.” Time coagulates in matter, it becomes “objectively” legible. Our everyday world primarily occurs in the “universe of things.”

The programmatic sentence “Everything exists” can be read in two ways: artifacts are there, present, but they also originate through us. We are exposed to them, and they exist as things we assemble around us, we bond with, we collect ourselves emotionally and we experience ourselves physically through, they help us get into form and provide spine.
ON STAGE
IN THE MIDDLE OF EVERY ROLL OF FILM THERE'S ALWAYS A MISPLACED PHOTOGRAPH, SOMETHING THAT DOESN'T BELONG TO US YET. THOSE ARE THE PHOTOGRAPHS THAT HELP US FIND WHERE TO GO NEXT.
IT IS SHORTLY UNACCEPTABLE TO SIMPLY SHOOT A PICTURE AND EXPECT THAT IT WILL BE ENOUGH FOR A CLIENT. THE CONVERGENCE OF PHOTOGRAPHY AND CINEMATOGRAPHY, AND THE CHANGES IN MEDIA COMMUNICATION HAVE FORCED BRANDS TO DELIVER MULTIMEDIA CONTENT THAT IS EXPERIENTIAL - USING TECHNOLOGY AS A TOOL TO IMPLEMENT IDEAS, BUT MORE IMPORTANTLY, USING ART TO DRIVE TECHNOLOGY. THE PEOPLE WHO ARE THRIVING HAVE THE FLEXIBILITY OF MINDSET AND STRUCTURES NOT ONLY TO ADAPT BUT TO REVOLUTIONIZE - EMBRACING THE CONSTRAINTS TO TRANSFORM THEM INTO EFFICIENCY AND INNOVATION WITH THE POTENTIAL TO SET NEW STANDARDS, VALUES AND BEHAVIORS.
Photography, some might say, is still the visually predominant medium of our time. When you look at painting, you immediately draw comparisons. Does it look like photography? Was it painted using a photograph? Everything has to be measured up to the photographic image.
IT’S ABOUT SLOWING DOWN TIME.
SOMETIMES YOU SHOULD BE ABLE TO FIND A LOCATION WHICH NOT ONLY GIVES YOU WHAT YOU NEED, BUT WITH A LITTLE LUCK GIVES YOU MORE THAN WHAT YOU NEED – GIVES YOU AN EXTRA DIMENSION THAT YOU NEVER THOUGHT POSSIBLE.
We are inspired by the idea of absence, it could be nothingness or just the idea of stillness. It's about slowing down time. If you hide something in a photograph you create stillness. We are trying to practice taking everything away. We'd like to just let the image be what it is – without any references whatsoever.
Nobody believes any more that a photograph perfectly mirrors its subject. Nevertheless, the evoking of a “similarity,” which is what creates the “pseudo-presence,” is still as strong as ever: the space of a photograph sets a visual “field” which the subject of the picture – person or thing – fits into so smoothly that it leads to a sort of accepted normality. It is only at this point that we note the real “absence” of what is not depicted in the photo. Despite being more lifelike than any other means of depiction, a photographic image is not the thing itself, which an instant after the shot is taken is already somewhere else.
GRAPHICS NEVER PHOTOGRAPHS REALITY: IT READS IT, FILTERS AND DESTRUCTURES IT. IT DOES NOT INVOLVE THE REPRODUCTION OF WHAT IS GIVEN, BUT JUST A DRASTIC SELECTION OF THE PERCEPTUAL ELEMENTS COMPOSING IT, AT THE END OF WHICH ONLY WHAT EXPRESSES THE ENTIRE UNIVERSE OF THE MEANING TO BE CONVEYED IS LEFT ISOLATED, ENLARGED AND DOMINANT. HENCE, IN ORDER TO “READ” A GRAPHIC ARTEFACT, WE NEED TO WORK IN THE OPPOSITE DIRECTION: IN OTHER WORDS, WE MUST START WITH THE IRREDUCIBLE SIMPLICITY OF THE SIGN TO WORK BACK UP TO THE OVERALL NATURE OF THE PHENOMENON IN ITS ENTIRETY.
GLANCES THAT DISSOLVE
IN YOUR BEHAVIOR
HIDDEN EYES
For us it has always been a “matter of style.” Of lifestyle, naturally. Because for us style is not simply an aesthetic hallmark but above all a model of thought, a line of continuity present like a barely-legible watermark underlying the multitude of projects developed through these years, the necessary care devoted to each particular element are the most obvious aspects of what is a reflective philosophy permeating the network of relations between the different fields of intervention, and always converging towards a philosophy that also constitutes action, where the creative act translates into an immediate “making.” Where individual creativity becomes transformed without hesitancy or remainder into a style that permeates the activity of the group generating the act. And where it creates an identity capable of translating our daily work into a general design that is strategic, strong, recognizable.

an identifying concept and a key by which to interpret the continuous interaction – whether explicit or implicit – between different professional sectors, from visual communication to interior architecture, from retail to event design. The attitude towards detail, the attention to the harmony of the whole,
THE LAW OF

THREE PROPOSALS

3
01 FIRST LINE contemporary

02 SECOND LINE minimal

03 THIRD LINE new classic

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Creativity is not connected with chaos. Being creative doesn’t mean just inventing something strange, new or explosive. You need to know how to focus on the objectives required for the work you are doing. Those who have real talent are those who know how to play with the rules they have been given. The stricter they are, the more that personal ability must be refined.

Before beginning a project we define it with precise rules, objectives, context, customer requests, etc. At graphic design school they teach work through saturation — making dozens of versions of the same visual in the hope that the client will select one. We believe the opposite: that is better to work out what you are looking for before starting. When you know what you want you don’t need multiple attempts to achieve the result you are looking for. We firmly believe that personal style is the effect of a meticulously codified method. When a customer says to an agency, “Please make a great design,” what they are saying is,

“PLEASE CHANGE THE WAY I SEE MY WORLD.”

A good professional does not give the customer exactly what he asks for. He gives more than he asks for. He changes the idea of what one can ask for. We try to satisfy the customer’s request by constantly raising new questions.
From a business standpoint it has been strategically important to pursue a diversity of work. Solving problems for a wide range of clients, industries, audiences, and media, we accumulate different experiences allowing us to cross-pollinate our thinking for other business projects. Diversity keeps all of us in the studio suitably stimulated.
Just as we pursue a wide range of projects, we also strive to attract and keep a diversity of talented individuals who bring much more than just design credentials to the studio. We’ve always believed that you don’t hire the portfolio as much as you respond to who a person is – which is often more interesting than pure talent alone. As a result, our people are as eclectic as our portfolio.
There is some point, after all the thinking and planning and brainstorming and sketching, that something just starts to look right. Yet we never know if it would have looked right without all the thinking and planning and brainstorming and sketching. We think we have to get to the point where our intuition is informed.
WHEN OR IF PEOPLE ASK US WHAT MEANING IT HAS, WHAT “MESSAGE” IT CONTAINS, WE'RE REALLY AT LOSS.

The work itself is its own message.
Bespoke (pronounced bih-spohk') is a British English term employed in a variety of applications to mean an item custom-made to the buyer’s specification. While applied to many items now, from computer software to luxury cars, the term historically was related only to tailored clothing, shirts and other parts of men’s apparel involving measurement and fitting.
The longer one pursues one’s creative work, the more that creative work takes on its own life, a kind of parallel life to one’s own. You never really quite understand what you’re doing, and this is what creates a tension, or suspense, without which the work would lose its charge. It’s all a process of discovery. And it’s endless.
I’LL BE YOUR MIRROR
ALREADY NOT YET
REPETITION AS DIFFERENCE
ELSEWHERE

WE AIM AT PROJECTING
a universe of their own, free of predictable
discourse but rich in internal dialog.
TO REALLY DESIGN SOMETHING UNIQUE YOU HAVE TO THINK ABOUT WHAT THE WHOLE THING IS THERE FOR THE FIRST PLACE. YOU HAVE TO UNDERSTAND YOUR CONTEXT.

How does this particular work relate to its environment? How does it work from the inside outside? How does it work from the outside inside? And you then have to break it down to an aesthetic simplicity that cuts through. We see a similar philosophy in Apple stores today, on Google’s home page, in Tiffany’s instantly identifiable and constantly alluring robin’s egg blue branding. Consumers are overwhelmed by too many options. An aversion to clutter – both literally and existentially – is a wise editorial strategy for any product offering. Take magazines, for instance. So many clutter every page with a million bells and whistles: boxes and charts and graphs and entry points. To give up on being all things to people, the best ones edit, in the true sense of the word; so less, paradoxically, becomes more. Simplicity is a complicated concept that can extend from stocking shelves to hiring senior management.
THE DISTANCE BETWEEN TWO POINTS IS OFTEN INTOLERABLE. SO FIND YOUR STRENGTH IN THE SOUND, MAKE YOUR TRANSITION AND
PROCESS, OBJECT, SIGN: NARRATING REALITY.
REINVENT

IF YOU’RE EXCITED WHEN YOU ARE CREATING SOMETHING
THE CUSTOMERS WILL BE EXCITED WHEN THEY SEE IT, TOO.
RIP IT UP AND START AGAIN
You obviously know what I’m talking about. Thinking is very easy and very difficult. Blood, toil, tears and sweat. The creative work is surely Pleasantly Disruptive.

SIMPLY, WE ARE FANS OF PATHOS.

Creativity is unusual stuff: it frightens. It deranges. It’s subversive. It mistrusts what it sees, what it hears. It dares to doubt. It acts even if errs. It infiltrates preconceived notions. It rattles established certitudes. It incessantly invents new ways, new vocabularies. It provokes and changes points of view. Failure can be frustrating. Chance and error are out there waiting to annoy you, striking at the moment when you are least prepared. The collective consciousness of the creative class is one of the communication industry’s biggest mysteries. State-of-mind artists, designers, editors and creators can likely share through common influences, environments and life experiences.
youth

speed

cigarettes

trouble
Occasionally this musical score becomes complicated: in the frenetic change of our times, unexpected projects and new clients and new scenarios impose critical reflections on one’s own work and aspirations which are difficult to reconcile with the tight rhythm of deadlines, presentations, events. Therefore we are called to return to our original vocation of lightness. Because the creative is basically an acrobat, an artist of space who is able to fling himself up from the ground and return to earth with a light grace, combining huge strength and athletic agility, almost as if this constant challenge to earth’s gravity were his second nature rather than the result of self-discipline and continual, regular daily training.

In a kind of perpetual movement, a continuous journey without ever losing one’s way. Thus the zeppelin has become the narrative metaphor illuminating our approach: flying high but not losing sight of the contours of familiar lands, and of those that remain to be discovered.
Where is my mind?

We often collect varied materials on individual topics. And we do this also for long periods. Without archives or preordained systems.

Our culture does not involve a historical approach but a methodology linked to research. We need to be free to extract, incorporate, connect and, if necessary, also to combine.

It represents an amazing source of energy by which we measure ourselves incessantly before and after each project.

The rotation of individual professional skills and the strongly pragmatic approach, capable of transforming Hangar Design Group into a big design machine, are not based on schemes of production organization or policies tied strictly to rules and methods, but they are founded on variable intuitions and approaches, reflecting in recent years the market and customer base itself.

How would one sum up the organizational model of Hangar Design Group? Multidisciplinary, open, flexible.
This looks like student work
It's unrefined and not well thought out

You're trying too hard
You're trying to make it cool and you're being self-conscious. Keep it simple

This is wonky
This is clumsy

It's static
It's boring

Seems to be basic
It's poor

Needs to be more contemporary
It's already old

It's weak
Do it again!

You have a smorgasbord of ideas here
You have too much going on this piece

Try to do it more elegant
I'm talking about a luxury sensation

Don't we do a third proposal?
Do the third proposal!

what they say what they mean
ICONS THAT WORK?

How transform input in useful output?

WORK WITH ICONS.

Putting input in the service of ideas.
SHANGHAI
Architecture Competition

BEIJING
Environmental Design

CHICAGO
Trade Fair

ISTANBUL
Branding Real Estate

VANCOUVER
Exhibit Design

AMALFI
Jewellery Convention
It all begins with an idea (ideas make money, money doesn’t make ideas) and you respond to that idea, using your knowledge to present it in the most seductive, engaging manner possible.

With the given content, to call attention – in a personal way – to my customer’s message.

THE CREATIVE PROCESS IS A “SHARED JOURNEY” DURING WHICH THE DESIGNER AND THE CUSTOMER HAVE TO OPEN EACH OTHER’S MIND TO THE UNEXPECTED.

The main thing is communicating to find a direction, because it’s not always possible to describe things with words. We try to answer the customer’s request by constantly raising new questions. The creative process is an evolving one, with no guarantee of success. If there’s no time to establish the relationship, then there is no time.
MAKE DIFFERENTLY
THE REAL NEVER STAYS STILL
I AM BECAUSE WE ARE
People who find something they like make the world a more interesting place.
WALK IN THE MIDDLE
Within the art world the notion that anything can be art, as expounded by pretty much everyone since Duchamp, is held to be a truism. Well, yes, but only so long as you don’t include graphic design in your definition of anything; no graphic designer, regardless of how radical or boundary-smashing, is accorded one hundredth of the status granted to even a minor artist. Many contemporary artists believe that in order to make art they only have to say: “I’m an artist therefore everything I make is art.” This is a widely held view, but where is the evidence? Since we live in a liberal democracy with a reasonable amount, most people are content to allow anyone to call himself or herself an artist. But when we are offered definitions of art, we become more critical and less tolerant. Philosophers have struggled with this questions for centuries. The philosophical definition of art has varied over time to an astonishing degree. Most of us would not recognize the definitions that have prevailed in past eras, but today we seem to have reached a point where our definition is governed by what is known as “the institutional theory of art.” This theory states that an object can be called art when it is connected to the institution known as “the art world.” In other words, its status as art is conferred by its association with galleries, curators, critics, art education, the art market, etc. We are willing to allow a work to be designated as art – even if it doesn’t chime with our own view of what is and isn’t art – because it is in a gallery or in a book or magazine presented by a knowledgeable authority.

Since design has nearly always kept a clear separation between itself and the art world, the “institutional” definition of art automatically excludes most forms of design. There is also, of course, a well-developed institutional theory of design. It is based around certain principles that are anathema to the art world: design’s dependency on commercial commissioners, its reliance on mass production rather than unique “one-off” creations, and its lack of authorial content – designers communicate other people’s messages, not their own. But as discussed above, graphic designers now routinely bypass the institutional straightjacket of design. They make their own work which they publish in a demi-art world of galleries, blogs and publications that do not follow the commissioned-by-client model. We believe, in the end, that our relationship with art is a deeply personal association between us and the objects or works we choose to engage with. If we can shed the tribal and cultural conditioning that determines so much of what we think and do especially about art, we realize that in art we are free to find aesthetic pleasure wherever we choose, and make it in any way we please.
We understand creativity in a dynamic sense: it must be capable of evolving in accordance with new languages, of renewing itself, of changing. And the same is true of the creatives who must be capable of “cross-fertilizing” different ideas, cultures, sensibilities, and specific skills. Creativity in our work should never lose sight of reality, of changes and of market demands, of client requirements and of being at the cutting edge. Creativity is above all an indirect language, which must be married to rigor in design.

Letting ideas take flight
A soul that remains youthful, even after its long trajectory to date, because it has known how to renew itself and learn new languages, explore new destinations and transform professional rigor and substance into the lightness of creative thought that rises up freely into the aerial landscape of the imagination.
Thirty years of design. That’s no small number, for those who have always confronted the challenge of design by looking forward, consolidating a cultural design and a professional logic based on the multiple presence and proliferation of places, on the repetition of contacts. Everything began in a special place in the Venetian hinterland which, once upon a time, housed old dirigibles: masonry hangars, the ancient refuge of flying machines – to be replaced by airplanes – whose iconic fascination remains fixed in the collective memory as a metaphor for a challenge consecrated to utopia.

Embracing the evocative power of the genius loci, Hangar Design Group has evolved thanks to its founders and to those who have shared in its trajectory over these years and witnessed it become a model of consolidated development, based from the very beginning on its ability to attract and absorb a multiplicity of professional strands and tensions and spread these out into other similar but different areas, according to the principle of cross-over of skills and creative languages.

A model that is modular, network-based and diversified in relation to the nature of the professional figures inhabiting it, capable of adapting its relationships in accordance with the individual client order and the individual people involved. Because if the professional structure develops out of the skills, processes and interactions between the individuals comprising it, that structure is – most of all – nourished by their passion and vision, their ability to embrace the project and animate the team. It is they – beyond any categorizations – who represent the very soul of Hangar.
398.
WE ARE NOT INVENTORS; INSTEAD WE REWORK, RECONSTRUCT, REDUCE, AND IMPROVE THAT WHICH ALREADY EXISTS. AND ALTHOUGH WE DO NOT SHY AWAY FROM THE DECORATIVE, WE ARE CONVINCED THAT ELEGANCE OUGHT TO BE FOUND SOMEWHERE ELSE – NAMELY IN THE ESSENCE OF THINGS.
PEOPLE WHO

find something they like make the world a more interesting place. The real voyage of discovery consists not in seeking new landscapes but in having new eyes. Some cities are just built in concrete, but some can ignite our collective fantasy and make grand promises of change and excitement. They capture our imagination before we have even visited them. Much like aspiration, some places project a larger-than-life shadow on the observer. You can find inspiration in everything (and if you can’t, well look again).

LINKS
I AM THE PLACE WHERE I AM
The connection
Words and images compiled via random accumulation betray personal ways of pursuing an idea, sometimes of form, other times of function, and occasionally of a color or a material. They recount – and here we would stress the narrative aspects – personal, non-formal modes of gathering/welcoming ideas and of searching for solutions by entering into things or locking them in an immediate layout. These images also recount the personal, intimate side of our inspiration urge, its investigative and experimental nature, whereby it often bears witness to difficulties and obstacles, but also singular and vital creative processes.
Our society (the so-called post-modern society) grew up on quotations. Most of the Pop culture, from books to songs, is now really similar to a blogoteque. In an era when everything has already been seen and watched, there’s nothing left for us to do but put together things and combine them.

One of the most seductive aspects of the modern history of ideas is its perpetual instability, its never-ending metamorphosis. Themes, images, and pulsions migrate from one field to another, changing in the process and the scenery in which they are set.
The key is how to cross the aesthetic output you receive, and find the meaning of how things match each other. The secret is a very simple one: assembling, but with ideas. Improving in a personal way the management of meaning and message, as the excess of information surrounding us. The greatest desire is that hundreds of people will copy us.
BEING FASCINATED BY THE MYSTERIOUS LOGIC OF THESE COLLECTIONS OF STRUCTURED FORMS, WE BEGIN TO MENTALLY TRANSFER THEIR HIDDEN RULES INTO OUR WORK
LINKS
IT'S ABOUT
MAKING CONNECTIONS
BETWEEN DIFFERENCES
LIKE IN A PLOT

THINK
DISCOVER
INVENT
CONNECT

BLACK
IF AT SOME POINT THE IMPULSE TO DISCOVER SOMETHING NEW IS NO LONGER THERE, WE'D STOP IMMEDIATELY.
We personally don’t think about our beloved cities as geographic places. We think these cities as an idea: they are a place of the mind. We really believe in it. There are people who have these cities dwelling in their minds – it doesn’t matter if they live in Georgia or in North-East Italy or in the Barcelona countryside. What matters is the liberal state of mind. It’s an international state of mind.
SOMETHING
that needs
NOTHING
OUTSIDE

WAITING TO EXHALE IS
THE IMPORTANCE OF COLLAPSING
HOW CAN BEAUTY FIND A VOICE IN OUR CONVERSATION WHEN WHAT WE FACE IS CONFLICT AND WHAT WE NEED SO URGENTLY ARE SCALABLE SOLUTIONS, WHEN THE CHANGE REQUIRED IS OF SUCH MAGNITUDE THAT WE MUST CALL ON ALL OF OUR SHARED KNOWLEDGE AND INNOVATION TO RACE FOR THE WAYS TO WIN?
WHERE IS WHERE?
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Hangar Design Group Partners

All the pages of the book contain works created or designed by Hangar Design Group.

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All the images, photos and graphics in the book have been produced by members of the Hangar Design Group creative team during the various trips for supervising works and operational benchmarks or taken from the historical archives of works completed by the various branches of the group.

for the texts and photos
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