



The Logic of Approximation,
in Art and in Life

Edited by
Aldo Colonetti and Gillo Dorfles

21st Century.
Design After Design



XX1T

SilvanaEditoriale

Cover: Robert Filliou, *Télégramme n. 698*, 1966
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Graphic revisitation

The Logic of Approximation, in Art and in Life

Edited by Aldo Colonetti and Gillo Dorfles

With contributions by

Silvana Annicchiarico, Valentina Auricchio,
Blumerandfriends, Mario Botta, Giovanna Calvenzi,
Gianni Canova, Alberto Capatti, Michele Capuani,
Fulvio Carmagnola, Gianluigi Colin, Lorenzo Damiani,
Luca De Biase, Matteo Devecchi, Moreno Ferrari,
Beppe Finessi, Elio Fiorucci, Marisa Galbiati,
Cherubino Gambardella, Giancarlo Iliprandi,
Vito Ingoglia, Fulvio Irace, Francesco Leprino,
Giannino Malossi, Gualtiero Marchesi, Alberto Meda,
Franco Origoni, Luciano Perondi, Renzo Piano,
Arnaldo Pomodoro, Gianluca Ranzi, Luigi Sansone,
Denis Santachiara, Anna Santi, Virgilio Sieni,
Studio Azzurro, Ugo Volli

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Triennale
International
Exhibition
 Milan 2016
 02.04–12.09
21st Century.
Design
After Design

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The Logic of Approximation, in Art and in Life

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can get to such a complexity that was not possible in the past.

Design Multitasking – It does not take into consideration one single shape or one single reference material; it foresees different developments of shapes and various types of material.

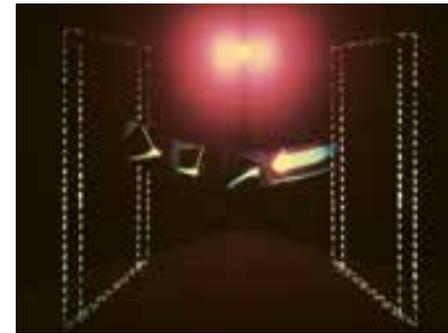
Author's Design – *Digital fabrication* fosters self-production and direct relationship between the designer and the client, thus becoming both art director and marketing person.

MEDIA

Contemporary Communication Scenarios Marisa Galbiati

Walking in the city I see a poster for the “Human Digital Bank”. This is an advert for a bank with a very strong promise: “In this digital world, in this contemporary scenario, we welcome you as people. You are at the centre of our work. Our greatest concern is the human relationship we establish with you”.

This claim perfectly introduces a central question in the age of digital media and their pervasiveness: does the power of digital, web and social networks offer an enhancement of experience, or does it slowly draw us away from the real world? Are we losing touch with our analogue nature – the dimension of our body, its expressions, gestures, looks, that make us vibrate when we listen to a piece of music or meet the eyes of a lover? According to some (those who Umberto Eco calls the “apocalyptic”), this scenario is already real. Byung-Chul Han, for example, encourages to think more about the consequences of the new technological order. He maintains that: “We are inebriated by the digital medium today that we no longer have the ability to fully assess the consequences of such inebriation. This blindness and simultaneous dizziness represent the crisis of our time”¹. We are immersed in this communication landscape where analogue practices (of approximation, of



Studio Azzurro, *Images with Electronic Interferences*, Palazzo Fortuny, Venice, 1982



Studio Azzurro, *Sensitive City*, Expo Shanghai, 2010

the ambiguous) coexist with digital practices (of the numerical and exact). What we can do is to understand the deep dynamics and logics of organisation of the new communication paradigms, trying to avoid falling into one of the two extremes of this scenario: the *digital divide* on the one hand, which excludes a great part of the population from the use of new technology, and total digital addiction on the other hand, something which seems to affect mainly the younger generations.

The dichotomy however fails to capture some important nuances of culture, art, design, film, music, architecture, in which the relationship between digital and analogue is de-

veloped without sacrificing the human dimension, paying great attention, that is, to the emotional world, the sensitivity of individuals, and the subjectivity that underlies our being in the world. In these scenarios, analogue and digital communication work together to bring to life intense sensorial, visual, tactile, acoustic experiences.

I would like to mention three experiences in the digital constellation that offer different visions. These are capable of deep audience involvement, of provoking those kinds of emotions that can enrich our inner landscape and generate new visions of the world of things and relationships.

The first of these experiences belongs to the world of video art. In this field, interaction, audience participation, perceptive involvement, questioning the role of the observer (invited to draw their own palimpsest), are the threads of a narrative brought about by an informed – sometimes critical – use of the media. Nam June Paik, Wolf Vostell, Bill Viola, Bruce Nauman, Laurie Anderson, Marina Abramović, Fabrizio Plessi, Vito Acconci, Mario Canali, and more recently Vanessa Beecroft, Shirin Neshat, Pipilotti Rist – are some of the artists exploring new spaces at the intersection of art, performance, fashion, film, music, offering powerful visual and sensorial experiences. Studio Azzurro, also present in this exhibition, is also worth mentioning. This is a famous creative atelier that produced multimedia work, sensitive environments, interactive installations and exhibitions. Studio Azzurro’s work focuses on a multimedia dimension without showing off

its technological element: technology here is exploited to create interactive *site specific* narratives that capture the observer projecting him into a mythological dimension, a dimension of memory, introducing him to a sensorial experience in which sensorial experience that values gestures, words, and the analogue dimension of communication. An extraordinary mix of static and dynamic visual elements, sounds, perceptions, surprise the spectator and invite him or to an immersive, dense and captivating cultural experience.

The second experience is that of the *Cinema Live* concept. This is a new language that exploits digital technologies and video streaming to create an “artistic-cultural entertainment product that plays on the ambiguity of the spectator’s nature. They will ask themselves: is what I am witnessing real or fake? Is it happening now or has it already happened? If it is happening right now, am I also a part of the staging? What time am I in? What will my role be? What will happen to me?”². This is a sort of real-time film performance in which cinema, theatre, music, happening and art co-penetrate



Studio Azzurro, *Moving Horizons*, Banca Intesa Pavilion, Expo Milano, 2015

one another in a production where the borders between reality and fiction are fleeting and uncertain, projecting the spectator directly into the spectacle. The audience is thrown into a state of suspension, losing the perception of distance from the screen that characterises the cinema experience. The film is recorded at the same time as it is being projected (the audience doesn’t know this), often in spaces adjacent to the projection room, until the spectator understands they he is a part of the narrative, an actor in the narrative palimpsest. Mattia Costa, one of the protagonists of the Italian scene and author of several FILM-LIVE projects, developed the idea starting with the television (his window onto the world) and three cult films: *Timecode* (Mike Figgis, 2000, USA), an experimental film that simultaneously presents the unfolding of four different stories on the screen, giving the spectator the role of director and editor of the narrative; *Russian Ark* (Aleksandr Sokurov, 2002, Russia-Germany), a single sequence shot over one-and-a-half hours long in which different time levels of history come together and are relived in the great Hermitage museum in Saint Petersburg; *La traviata a Paris* (Giuseppe Patroni Griffi, 2000, Italy, France, Spain, Germany, UK), a film live recorded thanks to sophisticated technology and broadcast worldwide.

The third example I want to mention is a new way of generating narratives in the fields of entertainment and branding: transmedia storytelling. According to Max Giovagnoli, “trans-media means telling stories through different means of communication,

simultaneously or at different times, in entertainment, information, art, science, and advertising projects that span more than one editorial platform”³. This experience starts from a narrative core (in film, television, web, literature, videogame) that expands into other channels (each of which has its own specific language) that share the same narrative universe in a non-linear manner and generate new stories. This process allows users to participate in complex narratives through analogue and digital tools, using multiple points of access. This is the “convergence culture” hypothesised by Jenkins, a model developed on the concept of interaction and participation that exploits the intelligence of the community and the creative power of individuals to create new gaming, art, or cultural experiences. Perhaps the best-known and popular example of this is *Star Wars*, Lucas’ famous saga: its narrative universe, aside from the films made between 1977 and the present day, has grown on multiple platforms: books, comics, television, radio, games, merchandising, audience-made fan movies. In each of these mediums the user relives the cosmogony of the stellar saga, moving from one channel to the next, building his own narrative palimpsest according to a different model of participation. Users find themselves in the condition of being co-authors, taking on a new role as the protagonists of the media scene, exploiting the potential of technology and the power of storytelling.

The transmedia broadcast model (*Star Wars*, *Matrix*) today is studied and applied also in local contexts, in social innovation projects where small



FILM-LIVE, *Sweet Sinking*, Munt Punt Library, Nuit Blanche Bruxelles, 4th October 2014

budgets force managers to reduce the structure without losing the participatory, narrative, co-creative, multi-dimensional element. A small-scale, but nonetheless interesting example in this sense, is a project developed by the Politecnico di Milano⁴, Plug Social TV⁵, a television that uses the social networks to broadcast audiovisual storytelling in partnership with the districts of Bovisa and Dergano. The project aims to build

a dialogue with citizens with a view to encouraging greater participation in local life. To reach this objective it applies the transmedia model: starting from an initial story, it develops further narrative threads in collaboration with the citizens, both through digital media (stories linked to the local territory) and through citizen participation in different kinds of initiatives (workshops, merchandising, actions on the territory) developed in a physical space, thus creating a link between the analogue procedures of human action with the digital procedures of the social networks and the web, in a fully trans-disciplinary approach.

In these technological scenarios of art, but also design, communication, theatre, film, we detect the thin line that at once separates and brings together the uncertain but dense practice of analogue practices (of approximation), the place of emotions, with the more certain, precise, more performing, but less sensitive, digital languages.

It is likely that in the future we will witness surprising innovations in which “technological action” will be obscured in favour of a more suggestive “aesthetic perception”: our role will be to understand the communicative message, aware that a happy result necessarily contemplates man’s centrality.

1 Han, Byung-Chul, *Nello sciame. Visioni del digitale*, Nottetempo, Roma, 2015, p. 9.

2 Cf. mattiacosta.it

3 Giovagnoli, M., *Transmedia. Storytelling e comunicazione*, Apogeo, Milano 2013.

4 For a panoramic view on transmedia practices with a focus on projects on different scales, see Ciancia, M., *Transmedia Design Framework. Un approccio design-oriented alla Transmedia Practice*, FrancoAngeli, Milano, April 2016.

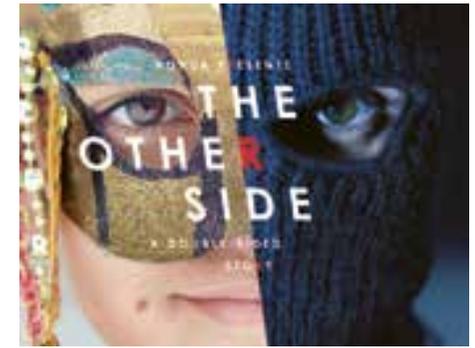
5 For the Plug Social TV project, see www.imagislab.it

Agile Thinking

Vito Ingoglia

Today, in specific areas of design, transience and incompleteness are considered to be positive, aesthetic and functional properties. The world of computer programming and so-called Agile Programming are an example of this. *Coding* – which by nature should be the reign of completeness and formal precision – leaves space to the possibility of intending a design as a constantly incomplete work in progress. To understand this better we should concentrate less on the final result but think rather about the process we go through to reach it.

Let us look at the matter from a theoretical point of view. We often refer to technological progress and modern industrialisation as phenomena that, through process standardisation and uniformity, tend to abolish human imperfection and produce perfect results. However, to paraphrase John Ruskin in *The Stones of Venice* (1869) – and expanding our field of reference well beyond industrial production – when we imagine the construction of a perfect product and we work towards the materialisation of this ambition, the utopia we have images in most cases turns into dystopia. To put it differently, every human fact that seeks to control whatever form of imperfection – whether it be a political act or an industrial process – will result in creating a new one. This is why Ruskin himself suggests we should not only worry about the final result but also understand the process and draw from it the biggest possible advantage. The issue has evolved over



The Other Side, detail of poster for interactive video for Honda Type R by Wieden+Kennedy, directed by Daniel Wolfe, 2014



The Wildness Downtown, screenshot Google Chrome interactive interpretation of Arcade Fire song *We Used to Wait* developed in html5, directed by Chris Milk, 2010

the years and turned into a completely new logical approach. Computational Thinking today is a method of reasoning that is spreading increasingly also in the field of lower education. It is a concept with origins in computer engineering, but its developments today span a number of different fields, including that of the new digital craftsmen or *makers*. So-called *coding* in fact is not only a tool for digital programmers and developers, it is becoming a widespread technological expedient and is increasingly useful in our lives. Like all languages, a computer language is a

Authors Biographies

Silvana Annicchiario

Silvana Annicchiario is an architect, researcher, critic, teacher. Since 2007 she is Director of Triennale Design Museum, Triennale di Milano. She sits on the Triennale di Milano Scientific Committee for Design, Industry and Craftsmanship. Between 1998 and 2007 she was Curator of the Triennale di Milano Permanent Collection of Italian Design. Since 2002, she is a member of the Scientific Committee for Design. Between 2002 and 2004 she taught on the Product Design degree course at Politecnico di Milano. Between 1998 and 2001 she was Vice-Director of the monthly design publication *Modo*. She currently collaborates with various magazines and newspapers.

Valentina Auricchio

Valentina Auricchio is co-founder of 6zero5, teacher of Product Service System Design at Politecnico di Milano. She manages strategic design projects aimed at promoting the design thinking method and international projects for the promotion of small and medium business. After obtaining her PhD from Politecnico di Milano, she worked as Project Manager for Poli.Design. She was Director of the Istituto Europeo di Design Research Centre and Co-Director of established international magazine *Ottagono*. She has accrued international experience in the promotion of design culture, participating in conferences and seminars, working in Brazil, Chile, Australia and collaborating with European and extra-European companies.

Blumerandfriends

Blumerandfriends is the engaged work method Riccardo Blumer uses to investigate industrial design, architecture and education. Its goal is the promotion of a deeper knowledge of natural phenomena and the role they have in creative design vis-à-vis arti-

fice. Blumerandfriends is brought to life by its collaborators. The group involved with the design and the installation of the exhibition *La logica dell'approssimazione* includes Matteo Borghi, Claudia Broggi and Tommaso Alessandrini.

Mario Botta

Mario Botta was born in Mendrisio in 1943. He studied in Venice with Carlo Scarpa and is the most influential exponent of the Ticinese school. He has designed buildings all over the world, including the San Francisco Museum of Modern Art (1994) and Museo d'arte di Rovereto e Trento – MART (1990). He teaches and holds lectures, seminars and courses in Italy and abroad. He is a honorary member of several architectural institutions and academies including AIA-American Institute of Architects, Accademia di Belle Arti di Brera, Milan, and RIBA (Royal Institute of British Architects) in London. He has been awarded several important prizes and recognitions. He founded the Accademia di Architettura di Mendrisio (1996) and is his director. For the Accademia, he has designed *Il Teatro dell'architettura*, which will open in 2017. Khan and Le Corbusier are his most important compositional references. He lives and works in Mendrisio.

Giovanna Calvenzi

After obtaining a degree in Humanities, Giovanna Calvenzi taught the History of Photography for eleven years. Since 1985 she is a photo editor and has worked for several Italian magazines. In 1998 she was Artistic Director of *Rencontres de la Photographie* in Arles. In 2002 she was Guest Curator of *Photo España* and in 2014, alongside Laura Serani, she was Artistic Delegate to the *Mois de la Photo* in Paris. She teaches photo editing and researches contemporary photography. In 2015, she curated two important exhibitions at Palazzo della Ragione in Milan: *Italia Inside Out* (featuring works from 42 Italian authors who worked in Italy) and *Henri Cartier-Bresson e gli altri* (36 international and Italian authors).

Gianni Canova

By day Gianni Canova teaches film and is Director of IULM, by night he puts his film critic clothes on and is found on the cinema channels of Sky TV. He invented and directed for 15 years the monthly publication *Duel*, now he directs the magazine 8½ for Cinecittà. He has written a novel (*Palpebre*, Garzanti, 2010), tens of essays and thousands of articles. His most recent book is *Quo chi? Di cosa ridiamo quando ridiamo di Checco Zalone?* (Sagoma, 2016).

Alberto Capatti

Alberto Capatti has taught the History of Cooking and Gastronomy at the University of Gastronomic Sciences in Pollenzo, of which he was the first Director. He is part of the CasArtusi Scientific Committee. He has directed the monthly publications *La Gola* and *Slow*. Among his works is the commented edition of *La scienza in cucina* by Pellegrino Artusi (BUR, 2010). He has written *La cucina italiana. Storia di una cultura* (Laterza, 1999) and *Cibo identità territorio dialogo. Tipicità della piramide alimentare. Escursioni gastronomiche e culturali nella cucina lariana e ticinese* (L.U.de.S. University Press, 2014).

Michele Capuani

Following various young professional experiences, in 1991 Michele Capuani starts the SACF studio with Paolo Fasoli. Director of IED Research Centre and the Domus Academy Masters in Transportation Design, he currently teaches at Politecnico di Milano and Sapienza University in Rome. He is founder and member of the Cumulus Board and has been President of the IED Group and visiting professor in various Design universities. He has written for *Ottagono*. He is Design Director of Piazza, Senior Partner of Inarea, and Strategic Consultant for Gruppo Rosa.

Fulvio Carmagnola

Fulvio Carmagnola teaches Aesthetics at Milano-Bicocca University, where he coordinates the research group OT-Orbis Tertuis on contemporary visual culture. His most important recent publications are *Plot. Il tempo del raccontare nel cinema e nella letteratura* (Meltemi, Rome, 2004, winner of the Premio Internazionale Maurizio Grande, 2005); *Il consumo delle immagini. Estetica e beni simbolici nella fiction economy* (Bruno Mondadori, Milan, 2006); *Il desiderio non è una cosa semplice. Figure di àgalma* (Mimesis, Milan, 2007); *Abbagliati e confusi. Una discussione sull'etica delle immagini* (Christian Marinotti, Milan, 2010); *L'ir-riconoscibile. Le immagini alla fine della rappresentazione* (et al./edizioni, Milan, 2011); *Clinamen. Lo spazio estetico nell'immaginario contemporaneo* (Mimesis, Milan, 2012, winner of the Premio di Filosofia Castiglioncello, 2013); *Dispositivo. Da Foucault al gadget* (Mimesis, Milan, 2015).

Gianluigi Colin

Gianluigi Colin was born in Pordenone in 1956. He is an artist, journalist, and critic. For several years he was Art Director of

Corriere della Sera, where he also wrote about art and photography. An eclectic character, his artistic research has a strong ethical commitment and uses existing materials both from the past and from the present. His work is an investigation of memory and of the stratification of the gaze, in a constant conversation between images and words. He has had solo shows in public spaces and museums such as Arengario in Milan (1998), Centro Recoleta di Buenos Aires (2002), Manege Museum in Saint Petersburg (2003), MADRE in Naples (2011), IVAM in Valencia (2011) Fondazione Marconi in Milan (2012).

Aldo Colonetti

Aldo Colonetti was born in Bergamo in 1945. He is a philosopher, historian and theorist of art, design and architecture. He studied with Gillo Dorfles and Enzo Paci. Between 1985 and 2012 he was Scientific Director of Istituto Europeo del Design (IED). Between 1991 and 2014 he directed the magazine *Ottagono*. He was a member of the Triennale di Milano Scientific Committee (2002-2006), ADI Presiding Committee (1991-92; 1998-2002) and the Italian Ministry of Culture Design Council (2008-2011). In 2014 he was recognised as a scholar of authority by Politecnico di Milano, Design Faculty. He collaborates with *Corriere della Sera*. Since 2004 he sits on the Advisory Board of 3M foundation, and since 2013 he is a member of the Fondazione Ragghianti, Lucca Board of Directors. He is also a member of the Gualtiero Marchesi Foundation Scientific Committee. He is the author of books and essays and has curated exhibitions all over the world. The latest, together with Gillo Dorfles, is *The Logic of Approximation, in Art and in Life* for the 21st Triennale.

Lorenzo Damiani

Born in 1972, Lorenzo Damiani obtained a degree in Architecture from Politecnico di Milano. He designs furniture and products and has collaborated with various companies including Caimi Brevetti, Campeggi, Cappellini, Ceramica Flaminia, Illy Caffè, Montina, IB Rubinetterie, Luce di Carrara, Lavazza, Nodus. In 2009 Triennale Design Museum dedicated a personal show to him *Ma Dove Sono Finiti gli Inventori? Lorenzo Damiani*, curated by Marco Romanelli. In 2012 he had two more personal shows: *Lorenzo Damiani. Senza Stile*, curated by Giovanna Castiglioni, at Fondazione Achille Castiglioni and *Prova a Prendermi*, curated by Silvana Annicchiarico, at Triennale di Milano. In 2013 he designed the Castiglioni brothers installation for the VI edition of

Triennale Design Museum. His designs are present in the permanent collections of the Chicago Athenaeum, Triennale Museum and Vitra Museum.

Luca De Biase

Innovation editor of *IlSole24Ore* and *Nova24*, Luca De Biase teaches in the Science Communication Masters programme at the University of Padova and the Big Data Masters at the University of Pisa, as well as being member of the SISSA Science Communication Masters Scientific Committee in Trieste. He collaborates with several institutions: he is part of the Ministry of Education, the University and Research working group on Big Data, he is a member of the Commission on rights and duties on the Internet and participated in the permanent table for Innovation and the Digital Agenda, 2014-2015. He has written *Inventori d'Italia* with Andrea Granelli (2004), *Economia della felicità. Dalla blogosfera al valore del dono e oltre* (2007), *Cambiare Pagina. Per sopravvivere ai media della solitudine* (2011), and *Homo Pluralis. Essere umani nell'era tecnologica* (2015).

Matteo Devecchi

Matteo Devecchi obtained a degree in Philosophy whilst pursuing studies also in Music and Photography. Until 2012 he worked in the Devecchi Milano 1935 silver laboratory. Later he became interested in the new themes of self-production and personal fabrication in the world of design. He has put together and curates the Gabriele Devecchi Archive.

Gillo Dorfles

Gillo Dorfles was born in Trieste in 1910. He is a painter, art critic, scholar and historian. In 1948 he founds the Movimento di Arte Concreta (MAC) together with Monnet, Soldati and Munari. In the wake of the wars he is committed to a passionate defence of avant-garde art. Professor of Aesthetics in Milan, Cagliari and Trieste, he has been visiting professor in tens of universities all over the world. He is the author of several essays on aesthetics that have been translated in the whole world, among these: *Le oscillazioni del gusto* (Einaudi, 1971); *Il Kitsch* (Mazzotta, 1972); *Artificio e Natura* (Einaudi, 1977); *L'estetica del mito* (Mursia, 1990); *Ultime tendenze dell'arte d'oggi. Dall'Informale al Neo-oggettivo* (Feltrinelli, 1961; updated and expanded edition in 2004); *Gli artisti che ho incontrato nella mia vita* (Skira, 2015). Since the 1970s he collaborates with *Corriere della Sera*. He is considered one of the most attentive intellectuals to the de-

velopments of contemporary art and aesthetics. The latest exhibition dedicated to him is *Gillo Dorfles. Essere nel Tempo*, currently at MACRO in Rome.

Moreno Ferrari

Moreno Ferrari is from Liguria. His university studies included disciplines such as Philosophy, the History of Cinema, Literature. His work cuts across the worlds of Fashion and Design. Fascinated by the unique quality of handmade clothes, he has achieved important experiences in the tailoring sector. His interest in clothing focuses on the design of advanced sports lines, this leads him to make frequent incursions into the fields of research and experimentation. For ten years he was Artistic Director for CP Company and Stone Island and Supervisor for Della Valle Group brands Tod's, Hogan, and Fay. He is currently Artistic Director of Momo Design and artistic consultant of VF International Group. He Collaborates with Moleskine, Kiton, Loro Piana, and Eastpak. In terms of design, he works with Caimi Brevetti and Riva 1920. In 2001 he received the Special Mention at the XIX Compasso d'Oro ADI Prize for the project *I Trasformabili*, included in the Triennale di Milano Permanent Museum. Many of his works are exhibited in important international museums.

Beppe Finessi

Beppe Finessi, Architect, PhD, was born in Ferrara in 1966. He is a teacher (Associate Professor of Politecnico di Milano School of Design), architectural critic (editor of *Abitare* between 1996 and 2007) and researcher (curating exhibitions and publications on the work of the great masters of Italian design, such as Bruno Munari, Angelo Mangiarotti, Vico Magistretti, Alessandro Mendini and Pio Manzù, and contemporary leading designers such as Giovanni Levanti, Paolo Ulian, Giulio Iacchetti, Fabio Novembre, Joev-elluto). Since 2010 he directs *Inventario*, an independent editorial project that received the Compasso d'Oro prize in 2014. He curated the show *Il design Italiano oltre le crisi*, Triennale Design Museum VII edition (2014-2015).

Elio Fiorucci

(Milan, 1935-2015). Elio Fiorucci was a fashion entrepreneur and a pioneer of styles and languages that transformed our way of dressing and our behaviours. Following a trip to London in 1965, where he discovers Biba, King's Road and Carnaby Street, his attitude to objects changes radically. Elio, the son of a shoe

shop owner, designed a model of super-colourful plastic shoes. This is how the Fiorucci adventure starts – first in Milan with the legendary corso Vittorio Emanuele flagship store and then one on New York's 59th street and another into a converted cinema in Los Angeles. "We had over 2500 shops in 32 countries". Armani was just starting out, revered brands Missoni and Krizia were just beginning to get their designs sold in department stores Keith Haring, Andy Warhol, Madonna, Jean-Michel Basquiat, and Ettore Sottsass, Michele De Lucchi, Andrea Branzi for the interior design: Fiorucci always looked outside of the fashion world to redefine the role and function of "dressing", a sort of fashion Duchamp, right up until his last designs, *Love Therapy*.

Marisa Galbiati

Marisa Galbiati is professor of Multimedia and Audiovisual Communication at the Politecnico di Milano School of Design. She develops creative communication strategies applied to different contexts and designs transmedia communication systems for urban contexts. She is director of the Brand Communication, Art Direction and Copywriting Masters programme at Polidesign, a Consortium of Politecnico di Milano. Among her publications on the topic of digital communication, she has published: *Movie design. Scenari progettuali per il design della comunicazione audiovisiva e multimediale* (Edizioni Polidesign, 2005); *ManteroMood, Movie design for the silk concept store La Tessitura_Como* (Polidesign, Milan, 2005); *Movie design for experience project. Visual scenarios for Illy concept store* (Clup, 2007); *Design per la WebTV. Teorie e tecniche per la televisione digitale* (Franco Angeli 2010); with F. Piredda, *Visioni urbane. Narrazioni per il design della città sostenibile* (Franco Angeli, 2012).

Cherubino Gambardella

Cherubino Gambardella was born in Naples in 1962. He is an architect and professor of Architectural Design at the University of Naples. He has taught in several Italian universities (Rome, Naples, Ascoli Piceno, Venice) and held conferences worldwide (Cornell University, Zurich ETH). He has published books and designs in titles such as *The Architectural Review*, *Domus*, *A+U*, *Architecture and Urbanism*, *Arquitectura Viva*, *Abitare*, *Area*, *Materia*, *Ottagono*, *Modo*, *Casabella*, *Il giornale dell'architettura*, and *Il giornale dell'arte*. His designs have been exhibited in several European, American and Asian museums and foundations (Italy Pavilion, 2014 and *Foundamentals*, 2015 at Venice Biennale) and in the Milan Triennale. He won awards and international competitions

and his designs are located both in historical centres and landscapes of interest and in some of the most difficult suburbs. In 2013 he was invited to exhibit at New York's MOMA in the exhibition *Cut'n Paste*, on the drawings and collage of the new leaders of contemporary architecture. In 2015 he held the exhibition *Supernapoli* at Triennale di Milano and designed the Cluster Bio-Mediterraneo at Expo Milano, receiving awards and praise.

Giancarlo Iiprandi

Giancarlo Iiprandi has taught at Società Umanitaria, Istituto Europeo di Design, ISIA Urbino and, recently, Politecnico di Milano, that in 2002 awarded him a *honoris causa* degree in Product Design. He is the author of textbooks and didactic manuals; he is probably best known for his series of *carnet de voyage*, in which he expresses his passion for the unknown and the limits of approximation. He is currently involved in a research project for the Accademia di Architettura di Mendrisio together with the Archivio del Moderno to organise and catalog his professional archive: documents the Soprintendenza Archivistica per la Lombardia have declared of particular historical interest.

Vito Ingoglia

Vito Ingoglia is a designer, graduated at Politecnico di Milano, and expert in Product Service System Design. In 2013, together with three partners, he founds Zepstudio, a studio for visual communication, design and audiovisual content production. He is also a member of CICI (Città Internazionale Cinema Indipendente) association, with which he organises Cici Film Festival, and of the Outsider Art Giovanni Bosco association, that preserves and promotes the works of the artist who has now gained international recognition as a great exponent of Art Brut. He is involved as a subject expert in the Politecnico di Milano *Design Methods e Design Thinking* course.

Fulvio Irace

Fulvio Irace is professor of the History of Architecture at Politecnico di Milano School of Design. He has lectured in many universities (Princeton, Accademia di Architettura di Mendrisio, etc.) and supervised the Triennale di Milano Architecture division (2005-2009). He has been editor at *Domus* (1980-1986) and *Abitare* (1987-2007), and collaborated with magazines such as *A+U*, *Architectural Review*, *Casabella*, *Lotus*, *Ottagono* and *Op.cit.*. In 2005 he received the Inarch Bruno Zevi award in recognition of his work as a critic. Since 1986 he is architectural editor for the Sunday sup-

plement of *IlSole24Ore*. His contributions to the study of the Italian architecture of the 20th century opened up new strands of research: some of his works paved the way to a critical reappraisal of Italian architecture between the wars and in the post-war economic boom and have remained fixed points in a process of re-evaluation of the Italian identity in the international context.

Francesco Leprino

Alongside his studies in guitar and composition (Messina, Milan, Siena), Francesco Leprino obtained degrees in International Political Science and in Musicology. He has worked as musical planner, composer and musicologist (collaborating between 1991 and 2001 with Casa Ricordi) and has published several books and essays. Since 1995 he works in the audiovisual industry, teaching university courses (Milano-Bicocca University), seminars, lectures and most of all making experimental and anthological videos, documentaries and films. His critically acclaimed works have been selected and awarded in leading festivals, broadcast by RAI1, RAISAT Cinema, SKY Classica HD, and screened in several hundreds prestigious institutions in Italy, Germany, Denmark, Spain, Portugal, Ireland, Belgium, Holland, Sweden, Canada, United States, Malta.

Giannino Malossi

Giannino Malossi is a cultural operator He studied Media and Digital Technologies. In 2001, upon its foundation, he is nominated Director of Communication and Knowledge Sharing of Interaction Design Institute Ivrea. Since the 1980s he investigates the links between Fashion, the Media, Design and Economics. He has contributed to the rise of the Creative Industries in Milan, setting up interdisciplinary research structures such as Fiorucci Dxing and Fashion Engineering Unit and producing events, publications and exhibitions, among which *Il Senso della Moda*, for the 16th Milan Triennale, 1979; *Tipologie dei comportamenti di Moda*, Venice Biennale, 1980; *The Manipulator Eye*, Fashion Institute of Technology Museum, 1995; *Il Motore della Moda*, Stazione Leopolda, Florence, 1998; *Volare, l'Icona Italiana nella Cultura Pop Globale*, Stazione Leopolda, Florence, 1999; *Material Man. Masculinity, Sexuality, Style*, Art Directors Club of New York, 2001.

Gualtiero Marchesi

Gualtiero Marchesi was born in Milan in 1930. After some important professional experiences abroad, he opens his first restaurant in 1977. He is the first cook in Italy to receive three Michelin stars

(1985) and the first in the world to refuse the guide's rating system (2008). He is a member of the main international associations for the promotion of haute cuisine: Les Grandes Tables du Monde, Les Grands Chefs Relais&Chateaux, Le Soste. He has received many awards, among which: Chevalier dans l'ordre des Arts et des Lettres (1990), Commendatore della Repubblica, Cavaliere della Repubblica, Ambrogino d'Oro, Personnalité de l'année, Paul Harris Prize, Longobardo d'Oro, Artusi Prize, Grand Prix Mémoire et Gratitude, Medaglia d'Oro del Ministero del Turismo, Premio Isimbardi and Grembiule d'oro. In 1993 he moves the Ristorante Gualtiero Marchesi to Erbusco. For over twenty years he has dedicated himself to the promotion of Italian cuisine in the world, opening restaurants in Japan, England, Russia and France. In 2004 he opens ALMA, International School of Italian Cuisine, of which he is Director. In 2010 he sets up his Foundation that pursues the teaching of "what is beautiful and good" through all the arts and organises the retrospective exhibition *Gualtiero Marchesi e la Grande Cucina Italiana*, held in Milan and Brussels. In 2012 he receives a honorary degree from the University of Parma in Gastronomic Sciences. In 2015 he is nominated Chef Ambassador for Expo Milano 2015.

Alberto Meda

Alberto Meda obtains a degree in Mechanical Engineering from Politecnico di Milano in 1969. He collaborates with several factories and teaches and conducts research at IUAV. He is the recipient of the Compasso d'Oro prize in 1989, 1994 and in 2008 with the lamps *Lola Metropoli* and *Mix* by Luceplan and again in 2011 with the table *Teak* by Alias. He is nominated Honorary Royal Designer for Industry by RSA London in 2005. In 2007 he wins the Index Award with *Solar Bottle*. In 1994 New York's MOMA includes in its Design Collection *Light Light Chair*, *Soft Light Chair*, and *Longframe* by Alias, *On-Off* and, in 2008, *Mix* by Luceplan. He lives and works in Milan.

Franco Origoni

Franco Origoni is an architect, he works with Anna Steiner on publications and exhibitions. He has curated several shows on the history of Italian graphics, the history of design and contemporary architecture both in Italy and abroad. He is the author of articles, essays and books, and has collaborated with *IlSole24Ore*. He collaborates with Renzo Piano Building Workshop on exhibition planning and is an advisor to Fondazione Renzo Piano, curating its publications. He teaches Design Theory and Practice at Masters level and the IDEA Master's in Exhibition Design at Politecnico di Milano.

Luciano Perondi

Luciano Perondi is a type graphic and *information design* researcher. He has designed various typefaces for newspapers, publishing industry, signage systems and identity. Aside from his work as a designer, he has an interest in the theory of graphics. He has founded EXP, a research group focusing on themes inherent to writing and reading, bringing together psychologists, communication theorists, designers, semioticians, graphic designers and linguists. In 2003 he set up his studio Molotro, whose aim is the design of custom and commercial typefaces as well as graphic and information design and scientific research into the field of writing. Since 2004 he has taught typography and information design in various institutions, including IED and Scuola Politecnica di Design in Milan, Accademia di Belle Arti Urbino, Politecnico di Bari. Since 2007 he is a professor at ISIA Urbino, where he also conducts research. He still designs, though less frequently.

Renzo Piano

Renzo Piano is born in Genoa in 1937. He obtains a degree from Politecnico di Milano under Franco Albini and Marco Zanuso. He is one of the best known, most prolific and active architects internationally. His studio Renzo Piano Building Workshop works in Genoa, Paris and New York. He has worked in the whole world, privileging, in particular, cultural spaces and urban transformations such as those in Genoa and Berlin's Potsdamer Platz (1992). Among his most important works are Centre G. Pompidou in Paris (1971-77), the renovation of Lingotto in Turin (1991-94), Jean-Marie Tjibaou Cultural Center in Nouméa (1991-98); Auditorium in Rome (1994-2000), National Centre for Science and Technology in Amsterdam (1997), Paul Klee Museum in Berne (1999-2005); the renovation of Morgan Library in New York (2000-2006), the new *New York Times* headquarters in New York (2007). He won the Pritzker Prize in 1998. In 2013 he was nominated Italian senator for life.

Arnaldo Pomodoro

Arnaldo Pomodoro was born in Montefeltro in 1926. Since 1954, he lives and works in Milan. His works are found in the most important public collections and urban spaces all over the world. A series of memorable retrospectives have consolidated his reputation as one of the most significant artists in the contemporary landscape. He has taught in the art departments of various American Universities: Stanford University, University of California Berkeley, Mills College. He has been the recipient of many awards and impor-

tant recognitions. In 1992, he received an honorary degree in the Humanities from Trinity College, Dublin, and in 2001 an honorary degree in Architectural Engineering from the University of Ancona.

Gianluca Ranzi

Gianluca Ranzi is born in Milan in 1968. Curator and art critic, since 1996 he works at Mudima Foundation in Milan, focusing his research on Fluxus, Happening, Gutai and Mono-Ha. Between 2003 and 2009 he is Director of the M3 space in Antwerp. He is Executive Curator for the Visual Arts of Revello Festival and of Fluxus Biennale in Rome's Auditorium *Parco della Musica*. Since 2008, he has curated several exhibitions for major Japanese museums such as National Museum of Art Osaka, Toyota Municipal Museum of Art, Ashiya City Museum of Art and others. He lives and works between Milan and Berlin.

Luigi Sansone

Luigi Sansone is an art critic. He has published the *catalogues raisonnés* of Salvatore Scarpitta, Gillo Dorfles and Attilio Alfieri. He has curated national and international exhibitions such as that for the centenary of Futurism in Milan. He has also curated and published catalogues for the exhibitions of Angelo Savelli, Adriana Bisi Fabbri, Gianfilippo Usellini, Gillo Dorfles, Salvatore Scarpitta, and Salvatore Cuschera.

Denis Santachiara

Denis Santachiara is born in Campagnola Emilia (RE). A self-taught designer, at a very young age he works as a car designer for De Tomaso, Maserati and other car factories that proposed *dream cars* in Modena. Since 1978 he produces works at the crossroads of art and design. His works have been selected for various art events such as Venice Biennale 1980, Documenta 8 (Kassel 1988), Milan Triennale (1984, 1986, 1996, 2001, 2004, 2007). His works are included in permanent collections and various international exhibitions, and have been exhibited on occasion of the show *Neomerce, il design dell'invenzione e dell'estasi artificiale*, at Triennale di Milano (1984) and Centre Pompidou, Paris, a manifesto exhibition and international reference for a new performative, techno/poetic, ironic design. He collaborates with the big brands of Italian and international design and he receives many prizes and awards. In 2005, with an article on *Repubblica*, he launches *digital fabrication design, download design, open design, and mass customization*; a series of conferences, courses and workshops in various universities follows.

In 2014 he founds *Cyrcus.it*, an online platform that promotes and sells author designs in digital fabrication, showcasing in particular young designers.

Anna Santi

After a degree in Architecture at IUAV in Venice, Anna Santi obtained a PhD in Design for Cultural Heritage from the Design Department of Politecnico di Milano. Her research focuses on the promotion of architectural and design heritage through the use of digital archives and tools, to encourage new learning models for cultural heritage. She has participated academic and institutional research projects (Accademia di Architettura di Mendrisio, Politecnico di Milano, Triennale, etc.), curating, coordinating and organising exhibitions, workshops, conferences and cultural events. She writes about design, art and architecture for online blogs and magazines.

Virgilio Sieni

Venice Biennale Dance Director Virgilio Sieni is one of the leading figures of the contemporary European dance scene. A choreographer and dancer, in 1983 he sets up the Parco Butterfly company, which in 1992 becomes Compagnia Virgilio Sieni. Since 2003 he directs CANGO in Florence, a space he designs for dance practice and research on the contemporary languages of art. In 2007 he founds Accademia sull'arte del gesto, aimed at the transmission of artistic practice and at establishing a new relationship between training and production. It addresses professional and non-professional dancers, starting from childhood to the elderly and the visually impaired. In June 2013 he is awarded with the title of *Chevalier de l'ordre des Arts et des Lettres* by the French Ministry of Culture.

Studio Azzurro

In 1982 Fabio Cirifino, Paolo Rosa and Leonardo Sangiorgi start an experience that explores the poetic and expressive possibilities of the new technological cultures. Stefano Roveda, an expert in interactive systems, joins the group from 1995 to 2011. Their experimental video-installations (sensitive environments, exhibitions, theatre performances and film) cut across the traditional disciplines, experimenting with the integration between the electronic image and the physical environment, where the spectator and his perceptions are central. In 1955, they begin creating sensitive environments that react to the stimuli of those who experience them,

where the narrative comes from the presence of people and their movement, and interaction with the devices happens through interfaces activated by everyday gestures: touching, treading, emitting sounds. In the 2000s they begin working on the design of museum and themed exhibitions linked to local communities and the promotion of their heritage, inaugurating the formula of the *narrative museums*. (www.studioazzurro.com)

Ugo Volli

Ugo Volli is Professor of Text Semiotics at the University of Turin, he also coordinates the Interdepartmental Research Centre on Communication (CIRCE) and the Communication section of the PhD programme in Language and Communication Sciences. He has published several scientific articles and books, including, most recently, *Laboratorio di semiotica* (Laterza, 2005), *Lezioni di filosofia della comunicazione* (Laterza, 2008), *Parole in gioco* (Stampatori, 2009), *Domande alla Torah* (L'Epos, 2012). He collaborates with newspapers, radio stations and TV channels. He works as a Communication Consultant for companies and public institutions. He has taught in Italy and abroad.



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**XXI Triennale
International Exhibition**

**Milan 2016
2 April – 12 September**

**21st Century.
Design After Design**

“We live in the midst of approximation, we might even say that, without approximation, our life would be impossible, and so would our art”, wrote Gillo Dorfles on occasion of the *De Divina Proportione* conference held at Triennale in 1951, with the participation of – among others – Le Corbusier, Giedion, Nervi, Rogers, Zevi and young designers Gregotti and Canella. What has changed since then about the theme Dorfles introduces – approximation – so central to the relation between design and artwork? Production methods, new materials, advanced technologies have changed the way we design the world. Since the '50s, Dorfles' research has focused on the relationship between the aesthetic dimension and the empirical existence of things. The exhibition is a journey inside approximation, on which artistic languages – art, architecture, cooking, dance, design, music, photography, etc. – are based. On show works by G. Basilico, M. Botta, J. Cage, G. Colin, L. Damiani, G. Devecchi, M. Duchamp, M. Ferrari, R. Filliou, E. Fiorucci, C. Gambardella, G. Iliprandi, P. Manzoni, G. Marchesi, A. Meda, A. Milani, U. Mulas, F. Origoni, R. Piano, A. Pomodoro, D. Santachiara, Studio Azzurro, B. Vautier; and 20 everyday objects, selected by Blumerandfriends, that are apparently simple – perhaps approximate – but essential to our lives: from the simple ruler to the pencil, from Post-It notes to the broom and the sickle. The logic of approximation, especially today, is fundamental to the evolution of everyday objects as well as new artistic languages.

With contributions by: S. Annicchiarico, V. Auricchio, Blumerandfriends, M. Botta, G. Calvenzi, G. Canova, A. Capatti, M. Capuani, F. Carmagnola, G. Colin, L. Damiani, L. De Biase, M. Devecchi, M. Ferrari, B. Finessi, E. Fiorucci, M. Galbiati, C. Gambardella, G. Iliprandi, V. Ingoglia, F. Irace, F. Leprino, G. Malossi, G. Marchesi, A. Meda, F. Origoni, L. Perondi, R. Piano, A. Pomodoro, G. Ranzi, L. Sansone, D. Santachiara, A. Santi, V. Sieni, Studio Azzurro, U. Volli.



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