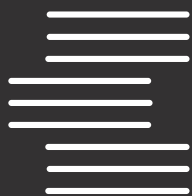
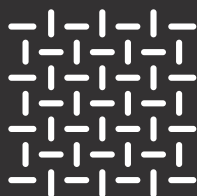


Sempering



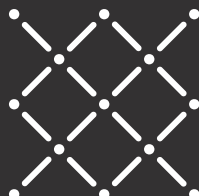
stacking



weaving



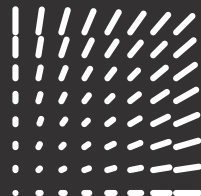
folding



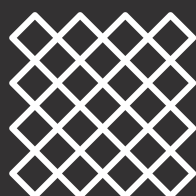
connecting



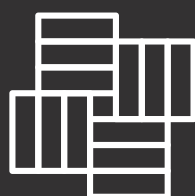
moulding



blowing



engraving



tiling

Luisa Collina

Cino Zucchi

sempering

process and pattern
in architecture and design

21st Century.
Design After Design



XX1T

SilvanaEditoriale



Silvana Editoriale

Direction

Dario Cimorelli

Art Director

Giacomo Merli

Editorial Coordinator

Sergio Di Stefano

Copy Editor

Clelia Palmese

Production

Coordinator

Antonio Micelli

Editorial Assistant

Ondina Granato

Photo Editor

Alessandra Olivari,
Silvia Sala

Press Office

Lidia Masolini, press@silvanaeditoriale.it

All reproduction and translation rights reserved for all countries

© 2016 Silvana Editoriale
© 2016 Fondazione La Triennale di Milano

Under copyright and civil law this volume cannot be reproduced, wholly or in part, in any form, original or derived, or by any means: print, electronic, digital, mechanical, including photocopy, microfilm, film or any other medium, without permission in writing from the publisher.

Silvana Editoriale S.p.A.
via dei Lavoratori, 78
20092 Cinisello Balsamo, Milano
tel. 02 453 951 01
fax 02 453 951 51
www.silvanaeditoriale.it

Reproductions, printing and binding in Italy
Printed by Grafiche Aurora,
Verona, in March 2016

sempering

process and pattern
in architecture and design

Book edited by

Luisa Collina
Cino Zucchi

with

Valentina Auricchio
Simona Galateo

Photo Editor

Francesca Serrazanetti

Graphic Design

Folder
Marco Ferrari
Elisa Pasqual
Alessandro Busi
Aaron Gillett

Translations

Rachel Anne Coad
InEdita, Milano

With texts by

Valentina Auricchio
Luisa Collina
Marco Ferrari
Simona Galateo
Stefano Goffi
Belén Hermida
Elisa Pasqual
Cino Zucchi

With contributions by

Aldo Colonetti
Beppe Finessi
Makio Hasuike
Belén Hermida
Perry King
Susanna Legrenzi
Corrado Levi
Santiago Miranda
Lorenzo Palmeri
Franco Raggi
Matteo Ragni
Juan Roldán
Pierpaolo Tamburelli
Emilio Tuñón
Matteo Vercelloni

We would like to thank

The President, the director and the staff of La Triennale di Milano and of the Museo delle Culture di Milano.

The private and public entities that have facilitated the loaning of the material for the exhibition, in particular: Accademia di architettura di Mendrisio; aMDL – architetto Michele De Lucchi; Bauhaus-Archiv / Museum für Gestaltung; ETH Zürich, Departement Architektur (D-ARCH); IMD Institute for Materialdesign, HfG Offenbach; Facoltà di Design e Arti, della Libera Università di Bolzano; Fundación Miguel Fisac; Politecnico di Milano, Sistema Bibliotecario; Michele Reginaldi; Johannes Schmitthenner; Swedish Centre for Architecture and Design, Stockholm; The University of Tokyo, School of Building Engineering, Faculty of Architecture; Ulmer Museum – HfG-Archiv, Ulm.

We would also like to thank

Alessandro Benetti, Sebastiano Beni, Alberto Brezigia, Valentin Brück, Alba Cappellieri, Filippo Cattapan, Michele Corno, Angelica Di Virgilio, Gianni Forcolini, Alessandro Frigerio, Midori Hasuike, Belén Hermida, Annita Ravelli, Dagmar Rinker, Juan Roldán, Ayca Ozbank Taskan, Francisco Arques Soler, Luca Torri, Ulrich Schendzielorz, Filine Wagner, Chiara Zucchi.

Valentina Auricchio, designer, Ph.D in Design and lecturer at Politecnico di Milano.

Luisa Collina, architect, Full Professor in Design and Dean of the Design School of Politecnico di Milano.

Simona Galateo, architect, Ph.D candidate, Department of Architecture and Urban Studies at Politecnico di Milano.

Cino Zucchi, architect, Full Professor in Architectural and Urban Design at Politecnico di Milano, principal of CZA – Cino Zucchi Architetti.

“If someone were to ask me about what I’ve meant to say, I reply that I haven’t wanted to say anything, but wanted to make something, and that it’s this intention of making which has wanted what I’ve said”.

Paul Valéry, Variété III, 1936

**XXI TRIENNALE
DI MILANO
INTERNATIONAL
EXHIBITION
21st Century. Design
After Design**

**XXI Triennale di
Milano International
Exhibition Scientific
Committee**

Claudio De Albertis,
Vicente González
Loscertales, Silvana
Annicchiarico,
Andrea Branzi,
Giorgio Camuffo,
Andrea Cancellato,
Luisa Collina, Arturo
Dell'Acqua Bellavitis,
Kenya Hara, Stefano
Micelli, Pierluigi Nicolini,
Clarice Pecori Giraldi,
Cino Zucchi.

**FONDAZIONE
LA TRIENNALE
DI MILANO**

Board of Directors

Claudio De Albertis,
President
Clarice Pecori Giraldi
Gianluca Vago
Carlo Edoardo Valli

Auditors Committee

Maria Daniela
Muscolino, *President*
Barbara Premoli
Giuseppe Puma

General Director

Andrea Cancellato

Scientific Committee

Claudio De Albertis,
President -
Silvana Annicchiarico,
*Design, Manufacturing,
Handicraft* -
Edoardo Bonaspetti,
Visual Arts
and *New Media* -
Alberto Ferlenga
Architecture
and *Territory* -
Eleonora Fiorani,
Fashion

General Affairs

Maria Eugenia
Notarbartolo
Franco Romeo

**Library,
documentation,
archives**

Tommaso Tofanetti
Elvia Redaelli
Claudia Di Martino
Beatrice Marangoni

**Institutional Activities
and Events**

Laura Agnesi
Roberta Sommariva
Alessandra Cadioli
Bianca Iannaccone
Laura Macchia

**Exhibitions
and Initiatives**

Violante Spinelli Barrile
Laura Maeran
Eugenia Fassati
Anna Premoli
Antonio Rubineti

**Institutional Projects
and Scientific
Committee**

Carla Morogallo
Luca Lipari
Michele Andreoletti

Technical Services

Alessandro Cammarata
Franco Olivucci
Xhezair Pulaj

**Administrative
Services**

Paola Monti

**Institutional
Communication
and Media Relation**

Antonella La Seta
Catamancio
Marco Martello
Micol Biassoni
Dario Zampiron
Gianluca Di Iorio
Stefano Lattanzi
Giacomo Volpe

Cultural Mediator

Biagio Adamo
Andrea Bertin

Luca Bonazza

Serena Cantarelli
Loredana Ferro
Obler Luperi
Valentina Martini
Claudia Mazzoleni
Adele Nicotra
Monica Passoni
Daniela Sala
Andrea Scampini
Rodrigo Torres Plata
Paolo Villa

**Art and Science
Partner**

Fondazione Marino
Golinelli

**TRIENNALE
DI MILANO
SERVIZI SRL**

Board of Directors

Carlo Edoardo Valli,
President
Angelo Lorenzo Crespi
Andrea Cancellato, *CEO*

Supervisory Body

Maurizio Scazzina

CEO Assistant

Massimiliano Perri

**Exhibitions and
Museum Set Ups**

Roberto Giusti
Cristina Gatti

Technical Services

Marina Gerosa
Roberto Cirini
Antonio Cosenza
Hernán Pitto Bellocchio
Clementina Grandi

**Administrative
Services**

Anna Maria D'Ignoti
Isabella Micieli
Silvia Anglani
Chiara Lunardini
Paola Macri

**Fundraising
and sponsorship**

Olivia Ponzanelli
Giulia Panzone

**Public services
and Research**

Valentina Barzagli
Lucilla Manino

**Marketing and
Special Projects**

Caterina Concone
Valeria Marta
Francesca Salone
Gaia Salpietro
Gabriele Savioli
Stefano Bruschi
Irene Magni

**FONDAZIONE MUSEO
DEL DESIGN**

Board of Directors

Arturo Dell'Acqua
Bellavitis, *President*
Erica Corti
Maddalena Dalla Mura
Barbara Pietrasanta
Valentina Sidoti

Board of

Statutory Auditors
Salvatore Percuoco,
Presidente
Maria Rosa Festari
Andrea Vestita

Scientific Committee

Arturo Dell'Acqua
Bellavitis, *President*
Silvana Annicchiarico
Marco Aime
Matteo Bittanti
Vanni Codelluppi
Dario Curatolo
Anty Pansera

General Director

Andrea Cancellato

**TRIENNALE DESIGN
MUSEUM**

Director

Silvana Annicchiarico

Museum Research

Marilia Pederbelli
Chiara Blumer
Michela Gazziero

**Italian Design
Collections
and Archives**
Giorgio Galleani

**Exhibitions,
Initiatives and
International Activities**
Maria Pina Poledda

Communications
Damiano Gulli

TDMEducation
Michele Corna

**Administrative
Services**
Marina Tuveri

Logistics
Giuseppe Utano

**Restoration,
Research and
Preservation
Laboratory**
Barbara Ferriani,
coordination
Rafaela Trevisan
Alessandra Vannini

**SEMPERING
02.04.2016 -
12.09.2016**

Curated by
Luisa Collina
Cino Zucchi

Scientific Coordination
Valentina Auricchio
Simona Galateo

Photo editor
Francesca Serrazanetti

Exhibition Design
CZA-Cino Zucchi
Architetti
Cino Zucchi
Stefano Goffi
with
Angelo Michele Pagano
and Mattia Cavaglieri
Silvia Valentina Patussi

**Exhibition Site
Manager**
Stefano Goffi

Graphic Design

Folder
Marco Ferrari
Elisa Pasqual
Alessandro Busi
Aaron Gillett

Organization
Violante Spinelli Barrile
Eugenia Fassati
Anna Premoli
Antonio Rubineti
with Clara Angioletti

Exhibition Production
Roberto Giusti
Cristina Gatti

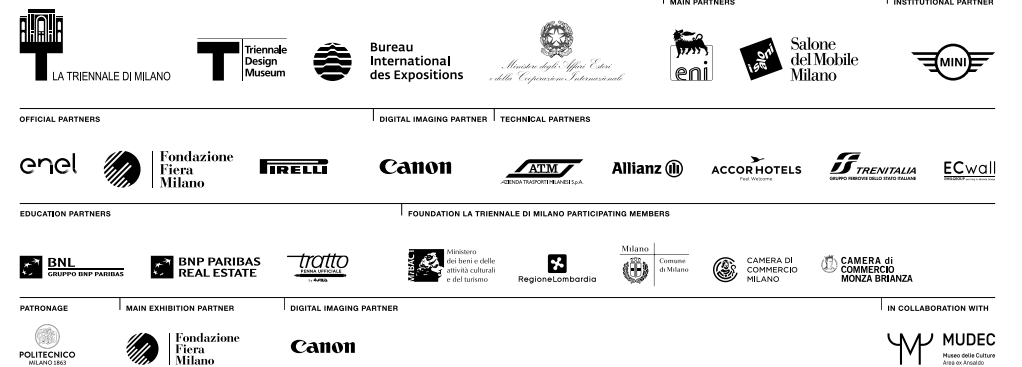
Communication
Antonella La Seta
Catamancio
Marco Martello
Micol Biassoni
Dario Zampiron
Gianluca Di Iorio

Logistics

Gondrand by
Fercam spa

Insurance
Allianz Italia

Technical Partners
Fondazione Fiera -
Main Exhibition Partner
Canon - Digital Imaging
Partner



Contents

FOREWORD

Claudio De Albertis 11

INTRODUCTION

Luisa Collina, Cino Zucchi
The Conundrum of the Workshops 12

ORGANIZING

Valentina Auricchio, Luisa Collina, Simona Galateo, Cino Zucchi
Connect, mould, stack, tile 30

ENTRANCE

Legwarmer. Models and prototypes 36
Paul Schmitthenner. The different characters of materials and techniques ... 40
Sigurd Lewerentz. The many textures of brick masonry 41
Miguel Fisac. Reinforced concrete as a plastic extreme 42
Bauhaus. Teaching constructive thinking 43

SECTIONS

Stacking. The action of the bricklayer 44
Weaving. The action of the basket-maker and the weaver 62
Folding. The action of the tinsmith 78
Connecting. The action of the carpenter 94
Moulding. The action of the potter and the sculptor 114
Blowing. The action of the glassblower and the glassmaker 130
Engraving. The action of the engraver and the goldsmith 148
Tiling. The action of the tiler and the mosaicist 166

EXHIBITION LAYOUT

Marco Ferrari, Stefano Goffi, Elisa Pasqual, Cino Zucchi
Cross-stitch, organza and needle-cord 184

SNAPSHOTS

Snapshots 190
Corrado Levi
Dinosaur in a trance 192
Susanna Legrenzi
From Munari to WhatsApp (via Bukowski) 196
Lorenzo Palmeri
Semper/ing 198
Beppe Finessi
Thinking with the hands, leaving traces 200
Aldo Colonetti
Design is everywhere and nowhere 202
Belén Hermida, Juan Roldàn
Chinese (visual) Whispers 204
Pierpaolo Tamburelli
Metelli's boulder 206
Matteo Vercelloni
Tobia Scarpa: rationality as poetics 208
Makio Hasuike
Structural surface 210
Franco Raggi
Connecting. Ico. Folding. Tito 214
Matteo Ragni
Semperification 216
Perry King & Santiago Miranda
Stacking, connecting and weaving walls 218
Emilio Tuñón
Blooming concrete 220

PHOTO CREDITS 222

Thinking with the hands, leaving traces

Beppe Finessi



Bracciale con le impronte dell'artista (Bracelet with the artist's fingerprints) / Gerd Rothmann

There is a book written by Gianni Rodari *Storie di re Mida*, Einaudi, 1983 with one of the most successful book covers of all time, imagined by one of the greatest designers of the last ten centuries: Bruno Munari. For his friend, the author, he put a golden handprint against a white background on the front page, instantly symbolizing the legend.

Piero Manzoni had done something similar, but only with a – duly and ironically – sacrilegious intention, when twenty years earlier he had used his fingerprints to render some real eggs unique and copyrighted (*Uovo con impronta*, 1960), certifying them as art works with his 'signature'. From the same marks, many years later, Giuseppe Penone started some of his most poetic works (*L'impronta del disegno*, 2001). He made a stamp of the middle finger of his left hand, and from this image he began the meticulous enterprise (with pencil and patience!) of concentrically reproducing them until he 'found' the diagrams of tree growth, demonstrating (magic, amazement and truth) one of the many overlaps between the natural universes.

Some of the works from the Moroccan period of our own Corrado Levi (*Trasloco*, 2006), who "leaves light footprints, transparent comets of fire" (Giancarlo Politi, 1996), are like footprint clues that tell us about everyday actions.

Some authors have brought something similar into play in other fields, applying

their ingenuity to the world of objects of use in our lives: thus, one of the most surprising contemporary designers of precious objects, Gerd Rothmann, ventures to engrave easily decipherable traces on bracelets and rings (*Vier-Finger-Armreif and Familienring*, 1992), or on a plate, a tray and a silver cup (*Nehmen, Halten e Greifen*, 1998); thus, Emili Padrós characterizes a simple glass with the prints of 'two fingers', an idiom and unit of measurement for the drinks to be consumed, a perfect match of ornament and function (*Measuring Drink*, 1999); thus, Judith Seng connotes a large ceramic bowl with a huge print reminiscent of its profile (*Fingerbowl, Industreal*, 2005); thus, not lastly, Fabio Novembre focuses his thoughts on the theme with a transparent stool containing the cast of a large thumb that says 'yes' in body language (*OK*, Kartell, 2011): for those who, like him, like us, 'think positive'.

XXI Triennale
International Exhibition

Milan 2016
2 April — 12 September

21st Century.
Design After Design

Well-designed architecture and objects always show a meaningful resonance between means and ends. Their generating process is not a neutral vehicle that leads from the idea to the result, but rather a meeting of form and material, which may take the mode of a free experiment or confirm well-tested crafting practices.

Within a varied contemporary panorama, the exhibition displays a selection of 'design events' of different kinds and of different scales, organised into eight possible actions; eight metamorphoses capable of transforming materials or components into 'artefacts', into active elements of our daily lives and culture.

The four categories formulated a hundred and fifty years ago by Gottfried Semper, and doubled in number to bring them up to date with contemporary conditions, are used as a grid to organise the complex structure of the artificial environment; and as the instrument for a possible revision of the axioms and methods of 'modern design', in its constant attempt to adapt them to the problems and aspirations of a complex world.

Sempering looks at architecture, landscapes and objects of the last decade crossing the established boundaries of every possible system of the arts, of every division in skills and sectors. Actions such as stacking heavy blocks, connecting light structures, moulding soft materials, engraving fine casings, folding tin sheets, weaving threads, arranging tiles or blowing air can be seen as basic actions capable of inventing unexpected forms by the use of new technologies, but also as the testing of well-established 'customs' or formal traditions in their response to new conditions.



euro 22,00