Sempering

process and pattern in architecture and design
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 Breziggia, Valentin Brück, Alba Cappellieri, Filippo Cattapan, Michele Corno, Angelica Di Virgilio, Gianni Forcolini, Alessandro Fregierio, Midori Hasuike, Belén Hermida, Annita Ravelli, Dagmar Rinker, Juan Roldán, Ayça 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 at 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 Nicolin, 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 Ferlienga, Architecture and Territory – Eleonora Fiorani, Fashion

General Affairs
Maria Eugenia Notarbartolo
Franco Romeo

Library, documentation, archives
Tommaso Tofanetti
Elvia Redaelli
Claudio 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 Rubinetti

Institutional Projects and Scientific Committee
Carla Morogallo
Luca Lipari
Michele Andreoletti

Technical Services
Alessandro Cammarata
Franco Olivucci
Xhezar Pulaj

Administrative Services
Paola Monti

Institutional Communication and Media Relation
Antonela La Seta
Catamancio
Marco Martello
Micil Biaissoni
Dario Zampron
Gianluca Di Ioia
Stefano Lattanzi
Giacomo Volpe

Cultural Mediator
Biagio Adamo
Andrea Bertin

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

Art and Science Partner
Fondazione Marconi

TRIENNALE DI MILANO SERVIZI SRL
Board of Directors
Carlo Edoardo Valli, President
Angelo Lorenzo Crespi
Andrea Cancellato, CEO

Supervisory Body
Maurizio Scassina

CEO Assistant
Massimiliano Perri

Technical Services
Marina Gerossi
Roberto Cirini
Antonio Cosenza
Hernán Pitta Bellocchio
Clementina Grandi

Exhibitions and Museum Set Ups
Roberto Giusti
Cristina Gatti

Technical Services
Marina Gerossi
Roberto Cirini
Antonio Cosenza
Hernán Pitta Bellocchio
Clementina Grandi

Administrative Services
Anna Maria D’Ignoti
Isabella Miceli
Silvia Anglani
Chiara Lunardini
Paola Macrì

Fundraising and sponsorship
Olivia Ponzanelli
Giulia Panzone

Public services and Research
Valentina Barzaghi
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 Petrasanta
Valentina Sidoti

Board of Statutory Auditors
Salvatore Percuoco, Presidente
Maria Rosa Festa
Andrea Vestita

Scientific Committee
Arturo Dell’Acqua
Bellavitis, President
Silvana Annicchiarico
Marco Aime
Matteo Britti
Vanni Codeluppi
Dario Curatolo
Anty Pansera

General Director
Andrea Cancellato

ITalian Design Collections and Archives
Giorgio Galleani

Exhibitions, Initiatives and International Activities
Maria Pina Poledda

Communications
Damiano Guili

TDMEducation
Michele Corna

Administrative Services
Marina Tuveri

Logistics
Giuseppe Utano

Restoration, Research and Preservation Laboratory
Barbara Ferriani, coordination
Raffaele Trevi

Exhibition Site Manager
Stefano Goffi

SEMPERING
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 Cavaglié
Silvia Valentina Patussi

Exhibition Production
Roberto Giusti
Cristina Gatti

Communication
Antonella La Seta
Catamancio
Marco Martello
Micil Biaissoni
Dario Zampron
Gianluca Di Ioia

Advertising
Paola Macrì
Chiara Lunardini
Silvia Anglani
Isabella Micieli
Anna Maria D’Ignoti

Fundraising
Paola Ferri
Clara Angioletti
Silvia Valentina Patussi

Insurance
Allianz Italia

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

Logistics
Gondrand by Fercam spa
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 Roldán
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

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 impronto, 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’.

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.

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