



# **CULTURECLUB**

## HABITAT&BENESSERE

---



A meeting place where to share stories, visions and intuitions cutting across the world of design.

Not a magazine, rather an opportunity to exchanges ideas and look into cultural moments and developments.

Our contribution to encourage debate and reflections among those who want to play a leading role.



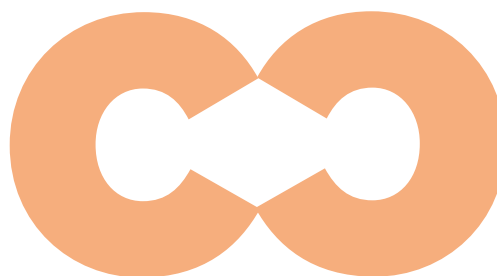
## FOCUS ONE

---

An in-depth search to collect salient opinions, thoughts and actions around a theme.

The necessary starting point to stimulate thoughts, ideas and reflections with contributions by experts.

In a world where everything changes at breakneck speed.





## FOCUS ONE

# INTERCONNECTIONS

“I have never been interested in figuring out the difference between Art and Design, or in identifying the boundaries between these two activities. I never went along with the anathema that seems to strike those who mix these two worlds, indeed, two worlds that are adjacent and mutually interrelated, and have been separated by a bourgeois misconception whereby “design has a practical purpose, whereas art does not” (Andrea Branzi).

So, what is the relationship between art and design? Where is the thin line between an object that belongs to a world and an object that belongs to another? And furthermore: does seriality - even on a small scale - quench the - unique - spirit of the artistic gesture?

.... In the past, artists and designers overstepped their mutual boundaries: in the up-and-down vicissitudes of the industrial era, in times of crisis, in times of economic boom. In the 20th century, objects - especially furniture - often served the purposes of creative expression, social criticism and anti-functionalism provocation, or were simply used to fan the flames of the anti-design controversy, instead of just striving to be useful and beautiful. There are many examples of this, from the Hands Chair created by Dalí in 1936 to the ‘Chair for Short Visits’ designed in 1945 by Bruno Munari to make light of the frantic pace of contemporary life. In the 1950s, Piero Fornasetti inspired the Italian anti-design movement, and a decade later Gaetano Pesce explored the ambiguous relationships between art and industrial production, while the creations by Allen Jones

were more like pop sculptures than pieces of furniture and other designers joined Radical Design groups. In 1973, Riccardo Dalisi and Alessandro Mendini founded Global Tools ‘to foster the free development of individual creativity’. In the opulent Eighties, the Anti-Design movement reached its apex with Studio Alchimia, Memphis and the European critics of modernism such as Charles Jencks. Tom Dixon

turned design into performance art and Borek Sipek claimed it was wrong to attach too much importance to the functional aspect of design objects... (www.exibart.com - that object moves me - Imma Puzio)

### FROM SOTTASS TO MENDINI TO GAETANO PESCE: THE THIN LINE BETWEEN ART AND DESIGN

To Ettore Sottsass, the transition between artistic expressions is fluid, there are no demarcation lines between sculpture,

painting, architecture, design. And the function of objects? To this question he replies: “Functionalism is in the hope that the object will find a function of its own”. And, in his last interview, in December 2007, he pointed out:

“I’m saying it again. A parked car is an ugly object, it takes someone to make it move. This applies to all objects. At the time of the Memphis Group, people would come and tell me: this shelf is slanted, there is no functionality in it. But a shelf has no functionality per se, it is up to the user to find it. With flowers we are always in trouble, the vases are invariably too small or too short. But it’s not the vases’ fault. Among other



1. FLAT MODELS OF PANELS FOR USE  
\_ANDREA BRANZI



CROSSOVER, DIFFERENT/PARALLEL WORLDS  
THAT COME TOGETHER, RECIPROCITY...  
CROSS-FERTILISATION.



INTERCONNECTIONS



**WE SHOULD GO BACK TO THE 1920S AND THE BAUHAUS TO WELCOME THE UNION OF FUNCTIONALITY AND AESTHETICS, IF AT THE TIME, THE USEFULNESS OF A PRODUCT WAS MATCHED BY CLEAN LINES NOT FAR FROM MONDRIAN'S RESEARCH AND ART OF PURE ABSTRACTION, HOW CAN WE COMMENT ON THE DEVELOPMENTS OF THE 1970S AND 1980S AND THE DOMINANCE OF THE LUDIC ASPECT OVER THE FUNCTIONALITY OF THE OBJECT IN CONNECTION WITH THE ARTISTIC DEVELOPMENTS OF THOSE DECADES ? FROM SOTTASS TO MENDINI, TO STARCK, ARAD AND GRAVES WHO CAME AFTERWARDS, THE AESTHETIC AND EXPRESSIVE ELAN OF DESIGN KNEW NO BREAK, AS IT BECAME MORE AND MORE CLOSELY ASSOCIATED WITH THE SOCIOCULTURAL BACKGROUNDS OF THE DESIGNERS**

## FOCUS ONE

### INTERCONNECTION

things, people still follow the 18th century habit of sending too many flowers. One flower is enough to move the air". (La Repubblica. Sottsass: "Costruire con poesia"). "It's a ping pong game going on between art and design - according to Alessandro Mendini -. And situations may oscillate: if on the one side we go towards sheer design, up to serial production industrial design, on the other side we move towards craftsmanship and from there we move towards art". And furthermore: "The more complex is the function, the farther away we move from art, the simpler is the function, the closer we get to the applied art object, up to the art object produced in a small series or even just as a single specimen". "The game is interesting - says Mendini - but this is not the most important problem with design. This is why semi-artistic experimentation leads to great opportunities for research, from materials to technologies... ". (Dimensione Mendini - www.Pmagazine.it). According to Gaetano Pesce, an acrobat walking on the tightrope between art and design, there are no boundaries between art, design and industrial production. He does not view art as something created to be placed on a pedestal: art is a product, is our creative response to the needs of the times we live in. Pesce points out: "Art has two components. one that is useful, practical and



A NEW ALL-ENCOMPASSING SENSITIVITY GENERATES HYBRID FIGURATIVE EXPRESSIONS THAT SUPERSEDE THE TRADITIONAL DISTINCTION BETWEEN DESIGN AND ART.



3.



TO ME, DESIGN IS A WAY TO DISCUSS LIFE. IT IS A WAY TO DISCUSS SOCIETY, POLITICS, EROTICISM, FOOD, AND EVEN DESIGN. IT IS A WAY TO CONSTRUCT A METAPHOR OR LIFE, SO THAT, IF YOU WANT TO TEACH SOMETHING ABOUT DESIGN, FIRST OF ALL YOU MUST TEACH SOMETHING ABOUT LIFE" (ETTORE SOTTASS)



#### MUNARI .... AND THE CREATIVITY GAME

*"An armchair is looked at as though it were a sculpture, design is confused with styling, i.e., logical design gets confused*

2.



**THE DEFINITION OF DESIGN OSCILLATES BETWEEN TWO EXTREMES, LIKE A PENDULUM. AT ONE END THERE IS THE "PRAGMATIC UTOPIA" OF DESIGN CONCEIVED SOLELY IN ITS FUNCTION, AS A COLD UTILITARIAN TOOL. AT THE OPPOSITE END, THERE IS THE "HUMANISTIC UTOPIA" OF DESIGN CONCEIVED AS A POETIC EXPRESSION, AS A SENTIMENT, OR EVEN AS ART. TECHNOLOGY VS. EMOTION? ELECTRONIC PRODUCT VS. HANDCRAFTED OBJECT? INDUSTRIAL PRODUCTION VS. CRAFTSMANSHIP? IN ACTUAL FACT, THE BACK AND FORTH MOVEMENT OF THE PENDULUM GIVES RISE TO COUNTLESS INTERPRETATIONS OF DESIGN, AND COUNTLESS APPROACHES AND OCCUPATIONS. THUS, THE USERS WHO BUY AN OBJECT CAN CHOOSE OUT OF COUNTLESS POSSIBILITIES, ACCORDING TO THEIR "PERSONAL UTOPIAS", THEIR NEEDS, THEIR PERSONALITY, THEIR RATIONAL OR ROMANTIC MIND-SETS." (ALESSANDRO MENDINI - PER FARE IL DESIGNER CL VUOLE UN FIORE (IT TAKES A FLOWER TO BE A DESIGNER) - LA STAMPA, 11 DECEMBER 2014)**

2. CHAIR\_ALESSANDRO MENDINI

3. SPHERES VASE\_ALESSANDRO MENDINI



## FOCUS ONE

### INTERCONNECTION

*with the aesthetic whim and lyrically inspired forms”.*

(Bruno Munari. “Design as Art”) Bruno Munari views it differently. In his book “Design as Art” (1971), he wrote: “A designer is a professional with a sense of aesthetics who works for the community. His work is not personal, it is group work: the designer organises a work group as a function of the problem to be addressed”.

The essence of Munari’s line of reasoning on creativity can be found in a chapter entitled “Imagination and Creativity”: an artist works with his imagination, a designer with his creativity. Imagination is supposedly nothing but a “faculty of the spirit to invent mental images other than reality, in detail and as a whole, which may also turn out be

“

ON A TIGHTROPE EXTENDING BETWEEN ART AND DESIGN THERE IS AMPLE ROOM FOR BALANCE.

”

impossible to realise in actual practice”. Creativity on the other hand is “a productive capability where imagination and reason are interrelated and the result that is obtained can always be realised in actual practice”. Thus, the former is free but is not concrete, the latter instead is extremely concrete. Imagination flies in the sky, creativity moves on the earth. Moreover, reason has no place in the imagination and the artist sees what he is thinking, whereas the designer sees nothing at all: “he does not know what shape the object he is designing is going to have until he has solved and creatively harmonised all the components of a problem”. The end result is always a surprise... Art imposes no rules, whereas a project lives by rules... Munari makes a clear distinction between the way he defines an artist vs. a designer, and he does so to make us realise that in actual fact things are more complex than this and that he has been, and continues to be, the most striking example of an artist who is also a designer, a designer who is also an artist. His way, of course, Munari style: with the imagination of creativity!

([www.doppiozero.com](http://www.doppiozero.com)).

#### ABOUT DESIGN ART OR...DESIGN FOR ART GALLERIES

Italian masters such as Sottsass, Mendini and Pesce were the trailblazers for this trend, whereby design prototypes and



5.

“

IF HE HAS NO PREDETERMINED STYLE AND WHAT HE DOES IS SOLVING PROBLEMS, THE DESIGNER WILL NOT HAVE A PERSONAL METHOD. IF HE HAD ONE, HE'D RISK BEING AN ARTIST, WOULD USE HIS IMAGINATION, SINCE IMAGINATION IS A PREVIEW OF THE WORK. “NO - MUNARI INSISTS - THE DESIGNER HAS A METHOD, WHICH IS NEITHER FANCIFUL NOR AESTHETIC. SO, WHAT IS IT?”. MARCO BLPOLITI. BRUNO MUNARI. CREATIVITY ([WWW.DOPPIOZERO.COM](http://WWW.DOPPIOZERO.COM))

”

small runs were valued as works of art and were displayed in the respective circuits, from trade fairs to galleries. A phenomenon that belongs to the world of furniture design as well as that of architecture. In the words of Vanni Pasca, historian of design: “We witness a series of phenomena that characterises the world of furniture design, and not only that. There is a growing drift towards art, to the point of a definition coming to

the fore: Design Art. Consider the phenomenon of one-off pieces and small runs that characterised most of the 1980s, when throughout Europe groups of designers were formed, after the fashion of Italian collectives Alchimia and Memphis: among them, the “One-Off” studio by Ron Arad, and Anthologie Quartett, which, among others, proposed a baroque designer like Borek Sipek... Add to this the fact that the market was



4.





## FOCUS ONE

### INTERCONNECTION

running out of Liberty and Déco objects and, to a large extent, of 20th century objets d'art (the so-called "modernariato"), partially compensated for by the companies resuming production of their best period pieces. Antiquarians and art merchants saw an opportunity to create a new market for unique pieces, produced in a signed, limited edition. The idea came to the great auction houses, Christie's and Sotheby's, that began offering unique design pieces for prices inconceivable until a short while ago (for a cabinet by Marc Newson, Christie's set a record: 1.05 million dollars) ... And great art galleries, like Established & Sons in London. Finally, Larry Gagosian, a famous gallery owner, probably today's most powerful art merchant in the world, inaugurates in his New York gallery a show of unique pieces commissioned directly to Marc Newson (sold for from 100,000 to 400,000 dollars each), including an armchair which subsequently went on display at Documenta Kassel. Notice the fact that galleries commission pieces directly to

**THE QUESTIONS THAT COME UP ARE ALWAYS THE SAME: IS DESIGN ONLY A MATTER OF TECHNIQUE? CAN IT BE REGARDED AS ART? THE ROOT OF THE PROBLEM LIES IN THE DISTINCTION BETWEEN PURE ART AND UTILITARIAN ART: DESIGN AND ARCHITECTURE ARE ARTS WITH FUNCTIONALITY. DESIGN IS "PARTIALLY" ART, A FORM OF DESIGN WITH AN ARTISTIC QUOTIENT TOGETHER WITH A MARKETING QUOTIENT. A DESIGN OBJECT SHOULD NOT BE MADE WITH THE AIM TO BECOME AN ART OBJECT: IT MUST MATCH ITS INTENDED FUNCTION, IT DOES NOT NEED TO SATISFY A WHIM TO BE PURELY "ARTISTIC". (GILLO DORFLES)**

designers, according to the same modalities as the art market. Besides Newson and Arad, among the designers concerned we should mention Marcel Wanders, Zaha Hadid, Ross Lovegrove, Jasper Morrison. Tom Dixon, Ronan & Erwan Bouroullec, Tord Boontje".

6.



“

**WHAT DO YOU THINK OF THE PHENOMENON OF ART DESIGN?** IT DEPENDS ON THE OBJECTIVES THAT YOU SET FOR YOURSELF. FOR INSTANCE, I HAVE BEEN ON THE BORDER BETWEEN ART AND DESIGN (LIKE GAETANO PESCE, TO SOME EXTENT, AND, FOR SOME TIME NOW, ANDREA BRANZI), SO I COULD SAY THAT I WANT TO MAKE A SCULPTURE AND TO MAKE I COULD CREATE A SCULPTURE-LIKE CHAIR. IT IS AN INTERESTING SPHERE FOR APPLIED ART, THE SAME SPHERE, FOR EXAMPLE, WHERE THE PROJECTS BY CARLO BUGATTI OR CARLO MOLLINO MOVED. SO, THIS, OF ART DESIGN, IS AN OLD STORY THAT GOES ON FOR THOSE WHO CAN DO IT, FOR THOSE WHO ARE "ARTISTS".  
 (A. MENDINI - IL DESIGN C'È, MANCA L'UTOPIA - WWW.KLATMAGAZINE.IT)

”

#### TO LEARN MORE

Vanni Pasca, design today

That object moves me - [www.exibart.com](http://www.exibart.com)

Bruno Munari, Venice 1992, a lesson at the University: Fantasia, in [www.youtube.com](http://www.youtube.com)

Bruno Munari, Venice 1992, a lesson at the University: design has no style, in [www.youtube.com](http://www.youtube.com)

Bruno Munari, Imagination, invention, creativity and imagination in visual communication, Laterza, Roma-Bari 2012 (1st ed. 1977).

Bruno Munari, Design as Art, Laterza, Rome-Bari 1971

Alessandro Mendini, Il design c'è, manca l'utopia - [www.klatmagazine.it](http://www.klatmagazine.it)

Alessandro Mendini, Per fare il designer ci vuole un fiore - La Stampa 11/12/2014

Andrea Branzi, Capire il design, Giunti 2007

Andrea Branzi, Armin Linke, Alessandro Rabottini, Gli strumenti non esistono. La dimensione antropologica del design - Johan & Levi 2013

Carlo Martino, Gaetano Pesce. Materia e differenza - La Feltrinelli, 2007

6. MOLDS BOWL\_ICE CREAM MIX\_GAETANO PESCE



## **FOCUS TWO**

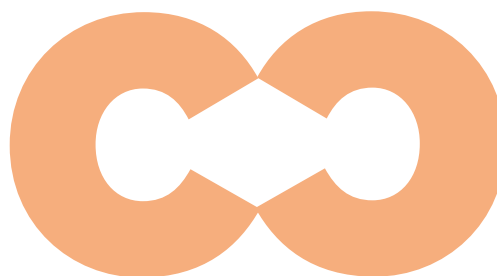
### **MEET THE GURU**

---

The protagonists.

An exclusive interview that develops starting from the main theme.

To be remembered and reread...



**FOCUS TWO**  
**MEET THE GURU**

# THE LADY OF LIGHT AND MIRRORS

...“ Each creation is conceived as a work of art in close contact with the environment and its immediate surroundings ”.

This is a statement by Nanda Vigo, an eclectic and multifaceted personality, on the Milan art scene since the late 1950s, who was able to express her vision through architecture, art and design.

**ECLECTIC AND MULTIFACETED, NANDA VIGO WAS ABLE TO GRASP THE NEW TRENDS IN TERMS OF CULTURE AND PREFERENCES OF HER TIMES AND CROSS-FERTILISE LANGUAGES BY EXPANDING THE UNIQUE PERSPECTIVE OF HER VISION TO INCLUDE SECTORS WHICH, BUT A FEW YEARS BEFORE, WERE RIGIDLY SEPARATED FROM ONE ANOTHER ... NANDA VIGO IS? NANDA VIGO IS NOT?**

Uncertain identification. Reductive artist, reductive architect, reductive designer. Pioneer: Maybe!

**A SEARCH THAT STARTS FROM LIGHT. THE “CASA DEL FASCIO” BY GIUSEPPE TERRAGNI. OR THE DISCOVERY OF BEAUTY ....**

Since when I was 7, the “Casa del Fascio” (the Fascist Party building) in Como meant to me the discovery of beauty. Not so

much for its architecture, which was very rational, but rather for the light that played through its walls made of concrete-framed glass blocks, incessantly creating new perspectives, new spaces. This impressed me. In other words: non stasis, fluidity, movement. Pure light, light playing the leading role, light as the queen. Light that fragmented the dust into aerial particles.

**WOULD IT STILL BE A SOURCE OF INSPIRATION TODAY?**

Indubitably today the amazement of the discovery would no longer be perceived, and yet the fascination remains, the enchantment. It still strikes a chord. Because light is beyond time. Would today's students of



1.

architecture grasp its beauty? I do not think so. Maybe even in front a work by Michelangelo they would remain unmoved,

dispassionate. They cannot see or do not want to see. There is no “seeing” and I believe this is bad.

“ LIGHT MUST BE FOLLOWED WITHOUT OPPOSING RESISTANCE. IT WILL NOT FAIL TO ENLIGHTEN US ”

2.



1. NANDA VIGO\_2006  
\_ph.credit Ruven Afanador

2. CASA DEL FASCIO\_COMO  
\_Italia

THE LADY OF LIGHT AND MIRRORS

01



**UNDERLYING NANDA VIGO'S WORKS IS AN INTERDISCIPLINARY RELATIONSHIP BETWEEN ART, DESIGN AND ENVIRONMENT, WHEREBY SHE MANAGED TO RECONCILE THESE ELEMENTS FIRMLY AND CONSISTENTLY, BRINGING ABOUT THAT INTEGRATION OF THE ARTS WHICH BECAME HER SLOGAN, HER CREATIVE PHILOSOPHY.**



## FOCUS TWO MEET THE GURU

### THE LADY OF LIGHT AND MIRRORS

**LIGHT AND SPACE  
CONFLICT AND  
HARMONY.  
TRANSPARENCY,  
FRAGMENTATION,  
LUMINOUS REFLECTIONS,  
SPACES OF THE MIND  
... THE ILLUSION OF  
PERSPECTIVE AND  
CHRONOTOPES**

I would not speak of a conflict, but rather of a continuum. Conflict pits one thing against another. It is dual. Whereas between the relationship between light and space is self-regenerating. The illusion of perspective? I have always created it for interior space, always a closely delimited space. In home environments I like to blur the boundaries of space and create the illusion of different perspectives.

Whether I was designing a building or an object, the study of light has always been a key element in my artistic research. Light is the very essence of space and life, and through its use I wanted to create spaces that, starting from physical space, would bring to mind other dimensions.

The term chronotope, from Greek word combining chronos and topos, that is, time and space. Key elements in my research, which, like a pendulum, moves incessantly between the opposite poles of time and space.

### CAN WE SAY THAT YOUR ART IS PHILOSOPHICAL?

It is philosophical. Cosmic. I give priority to exploration as opposed to analysis, draw inspiration from philosophical doctrines as opposed to aesthetic doctrines I never embraced. I believe that exploration, an on-going search is an integral part of the design work of every architect, or designer or artist. But I have a feeling that the dreamlike desire of the search has dried up.

### THE ARTISTS OF "GRUPPO ZERO", THE EUROPEAN UNION AND ABSOLUTE AUTONOMY. WHAT HAS THE ZERO MOVEMENT MEANT FOR YOU? WHENCE CAME ITS NAME?

At the time, 'the Spirit of the Time', but we were signing the History of Art. Gruppo Zero (1957 - 1966) theorised going beyond all past artistic-plastic experiences. Fraught with meaning and intellectual-philosophical consequences was the idea of 'expanded art'. Art took possession of the environment and placed next to colour, with equal dignity and potential, light and space as perceived through movement. The name signified the intention to start from zero... As for the rules, as for the art

“

I SOUGHT TO DEMATERIALISE THE OBJECT BY CREATING FALSE PERSPECTIVES, HAVING THE SPACE AROUND THE ONLOOKER IDENTIFY WITH THE OBJECT ITSELF.

”

of that period, informalism, tachism, we believed one could go much further. And that is what we did. We had no media, no distribution, no sponsorships either. The art galleries had no room for young artists. Luckily there were no critics. We invented everything. We were young but first and foremost we were all 'Makers', without resources but with plenty of creativity at our disposal.



4.

3.



“

PUR NON ESSENDOCI I MEDIA C'ERA UNA TALE RICCHEZZA DI COMUNICAZIONE.... CI SI MUOVEVA PER L'EUROPA... ABBIAMO FATTO L'EUROPA UNITA PRIMA ANCORA DEI POLITICI. IN UN CONTESTO NON FAVOREVOLE ABBIAMO CREATO L' AVANGUARDIA

”

4. NANDA VIGO, \_CASA NERA\_MILANO\_ 1970  
\_ph. Marco Caselli

3. NANDA VIGO \_GOLDEN GATE\_ 1969/70  
\_ARREDOLUCE\_ph. Ugo Mulas



02

**"NANDA VIGO HAS ALWAYS WORKED BY CUTTING ACROSS THE BOUNDARIES OF ART, DESIGN AND ARCHITECTURE... OVER THE YEARS SHE FOLLOWED A SINGULARLY PERSONAL PATH IN THE DESIGN SCENARIO WITH HER LUMINOUS OBJECTS. IN HER CHRONOTOPE INSPIRED ENVIRONMENT SHE CARRIED OUT WITH RARE CONSISTENCY HER SEARCH FOR INTEGRATION BETWEEN THE ARTS." (VANNI PASCA)**

## FOCUS TWO MEET THE GURU

### THE LADY OF LIGHT AND MIRRORS

#### CAN WE STILL SPEAK OF AVANT-GARDE? ARE THERE ANY REALITIES IN CONTEMPORARY ART, OR DESIGN, THAT MAY BE DEEMED INNOVATIVE?

It is absolutely impossible, nowadays, to speak of avant-garde. There is no utopia, no far-reaching vision, or... a search for something that is beyond our possibilities, even just a little farther on. This is not done anymore. There is no desire to go beyond. Today we have design fashionistas. The trends? They invent the trends. Nowadays, hyperdecoration is the fashion, on walls, floors... but this is not avant-garde, it's a déjà vu. Especially where design is concerned... Mere copies of what was done in the 1970s. Today, facade painters are interesting instead, those who paint large urban surfaces changing the visual perspectives.

**AMONG MANY OTHERS, OF SPECIAL SIGNIFICANCE WERE YOUR COLLABORATIONS WITH 20TH CENTURY ARTISTS: LUCIO FONTANA, WHOSE STUDIO YOU STARTED VISITING IN 1959, GIO PONTI, WITH WHOM YOU CREATED THE 'HOUSE UNDER A LEAF' (1964-1968) IN MALO (VI),**

5.

#### REMO BRINDISI, WITH WHOM YOU DESIGNED THE MUSEUM-HOUSE IN LIDO DI SPINA, FERRARA (CONSIDERED BY SOME CRITICS AS ONE OF THE MOST SPECTACULAR PROJECTS).

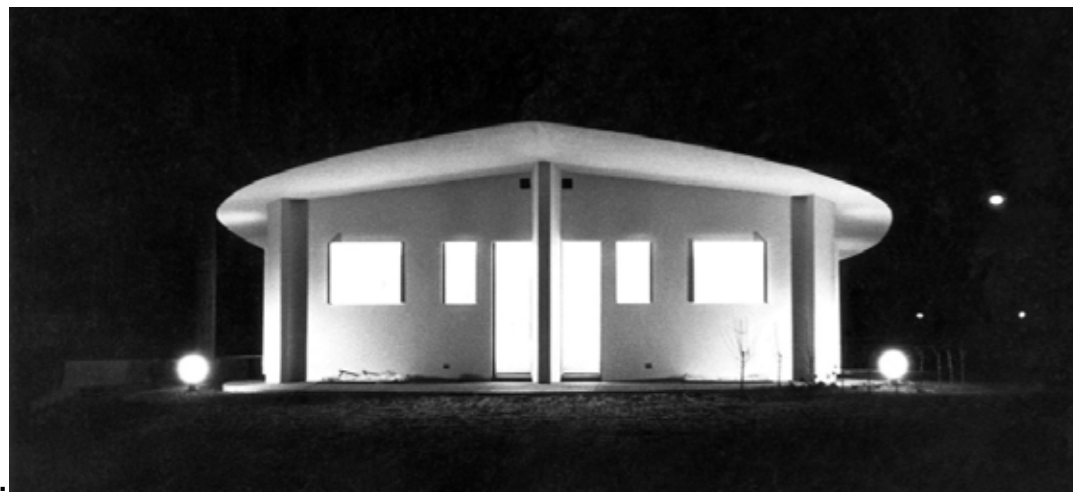
Gio' Ponti taught me the complex simplicity of a project... Whether it is monumental, like a skyscraper, a church, a building, or it is minimal like a dish, a spoon, a project should always be carried out with the same commitment and the same courage. The House under a Leaf is the only four-handed work by Gio Ponti. I had full freedom in

designing the interior. Gio Ponti represented the integration of arts - art and design, art and architecture -. This aspect is interesting, in particular, at the time, nobody worked along these lines. There are no boundaries between the various artistic expressions. They all belong to the same creative sphere, the global sphere puts up no barrier in getting across the force of imagination. As for Fontana, the master par excellence, he symbolises inventive audacity, elegance, creative impulsiveness, courage, the courage to go down a space hole as way back as in the 1930s. From him, I

learned the force of art as the maximum expression of human thought. With Remo Brindisi, a relationship of friendship, a man of great culture, we discussed extensively about the art of the 20th century.

#### HOME: A SPACE OF FREEDOM, TO BE QUESTIONED, TO BE MODIFIED AND, WHY NOT, BE REINVENTED, ACCORDING TO ONE'S PREFERENCES AND REQUIREMENTS. CHANGING SPACE...

Home is a space of freedom. This is how it should be experienced. The task of the designer is to give the inhabitants a space that is fully made-to-measure, like a suit. And at the same time changing, a space to be reinvented case by case, according to the preference of the moment. This is the basic task of the designer.



6.

5. GIO PONTI NANDA VIGO, HOUSE UNDER A LEAF, MALO (VI) \_1964-1969

6. NANDA VIGO, MUSEUM-HOUSE REMO BRINDISI, LIDO DI SPINA (FE) \_1967-1971



## FOCUS TWO MEET THE GURU

### THE LADY OF LIGHT AND MIRRORS

**WHERE SHOULD RADICAL EXPERIENCES SUCH AS ONE-COLOUR INTERIORS (BLUE HOUSE, YELLOW HOUSE, BLACK HOUSE ... ) BE PLACED? IN WHAT CHAPTER OF THE HISTORY OF ITALIAN INTERIORS ? AND TODAY? ARE ANY DESIGNERS ENGAGING IN 'BOLD', 'EXPLORATORY' EXPERIMENTATIONS. ARE THERE ANY EXAMPLES OF HOUSES THAT ARE CHANGING AND RE-INVENTABLE? WHERE TO BREATHE HARMONY, ESSENTIALITY ?**

The interiors I designed were always current, in that they were conceived to be lived in. They have a contemporaneity of their own. Among the designers, surely there are some who engage in experimentation, on the front line: Renzo Piano, architect par excellence. Also interesting are the solutions proposed by Herzog and De Meuron, which were conceived as a function of the landscape and the existing environment. This is the point: it is right to take into due account the context in which a project is placed. A 'pie' with a tiny plant on top surely is not sufficient. This is not what design is all about!



#### **FROM AN ARTISTIC PROJECT TO A DESIGN PROJECT. MATERIALS, TECHNOLOGIES AND CLIENTS. THE FORTUNATE EXPERIENCE WITH ANGELO LELLI.**

With Angelo Lelli a fortunate friendship. We shared the "bad habit", the "folly" of research. To make the Golden Gate lamp - manufactured by Arredoluce in 1970 - we used a red LED in the bottom cylinder, making for a better identification of the object. At the time, LEDs were absolutely unknown in Italy and were used solely by NASA, and Lelli bought them directly from NASA, to be able to make the lamp. Angelo Lelli was a forward-looking entrepreneur, like few others, he starting his manufacturing activities in 1958, with models by Gio Ponti. In this case, as in the case of the Osiris lamp with halogen light - used for the first time in industrial production - the designer was not under a constraint, and was supported instead. There are hardly any drawings of the lamps. They were created in the laboratory. We worked 'live'. On current scene forward-looking entrepreneurs are

few. In general, however, the constraints on a design project are numerous. The relationship between artistic vision, designer and manufacturing industry is conflictual.

#### **WHAT CONSEQUENCES FOR THE PROJECT?**

The original design is always altered. It is up to the designer to change the constraints into new solutions. And the more a designer can find new stimuli from the constraints, the greater strength will come to the project

#### **SELF-PRODUCTION AND NEW MEDIA ...**

There are too many schools and too many designer. Supply

exceeds demand. The wood and metal industry, small-medium enterprises/craft businesses, in a crisis that is getting deeper, cannot 'welcome' them all. Inevitable is the phenomenon of makers. The problem now is to understand where will these young people go to learn the trade, where will they learn how to treat the materials? In terms of the current media, the shop window of the makers is the only opportunity for young designers.

**7. NANDA VIGO \_CASA GIALLA \_1970 \_MILANO**

**8. NANDA VIGO \_CASA BLU \_1967-72 \_MILANO**  
\_ph. Marco Caselli

**8.**





## FOCUS TWO MEET THE GURU

### THE LADY OF LIGHT AND MIRRORS

9.



**BRUNO MUNARI USED TO SPEAK OF 'OBJECTS THAT WERE RIGHT TO SATISFY AUTHENTIC NEEDS'. WHAT MAKES AN OBJECT RIGHT? IS A NEED FOR OBJECTS THAT CREATE JOY, MEMORIES, OR AMAZEMENT AN AUTHENTIC NEED?... BEYOND FORM AND FUNCTION, A 'POETIC' RELATIONSHIP WITH THE USER.**

The right object is an object that is not superfluous. A poetic relationship with the user? There was once, Today is an extremely rare phenomenon.



**(DE)SIGN ... WHAT IS TO NANDA VIGO THE CREATIVE PROCESS THAT UNDERLIES THE DESIGN DIMENSION? DOES THE CREATIVE PROCESS ALWAYS START WITH A SIGN?**

...With a sign/sketched notes... Irrespective of the object in question, whether it is architecture or design, thinking with a pencil in hand provides a designer with more opportunities than using a computer. I have always been a supporter of the pencil. Paper and pencil have always been my companion on my journey.

**NANDA VIGO: IF YOU HAD NOT BEEN NANDA VIGO, YOU WOULD HAVE BEEN?**

Nanda Vigo I imagine and I would do the same things again, but faster. What we do not realise is how brief is the time at our disposal. I would have liked to speed up my evolution.



10.

“

IN ONE WORD...

**AN ARCHITECTURAL WORK:** THE WITNEY MUSEUM BY RENZO PIANO IN NEW YORK  
**A DESIGN OBJECT:** UN POSACENERE DI ALESSI, PER ME UTILISSIMO

**A WORK OF ART:** I ADORE A WORK OF ART GIVEN TO ME BY FONTANA

**A BOOK:** THE HISTORY OF TROY, THE FIRST BOOK I WAS GIVEN BY MY GRANDMOTHER

**A CITY:** SAN FRANCISCO IN 1958. I WAS THERE FOR AN INTERNSHIP AND THAT IS WHERE I DISCOVERED BURROUGHS AND NEW AGE POETS AND ... JAZZ

**A COLOUR:** NON COLOUR AND ABOVE ALL BLACK AND WHITE

”

9. NANDA VIGO, \_ZERO HOUSE\_1959-1962 \_MILANO  
\_ph. Casali/Domus



10. NANDA VIGO, \_BLUE HOUSE\_1967-72\_MILANO  
\_ph. Marco Caselli

05

**CultureClub** is a meeting place where to share stories, visions and intuitions cutting across the world of design. Not a magazine, rather an opportunity to exchanges ideas and look into cultural moments and developments, our contribution to encourage debate and reflections among those who want to play a leading role. Contents by tac comunic@zione

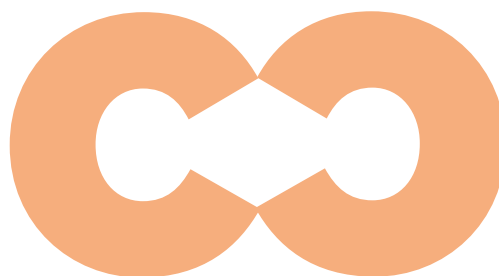
## **FOCUS THREE**

### **STAGE CURTAINS**

---

A collection of thoughts

Professionals widen our perceptions and accompany  
us toward the future





## ABOUT

DESIGN AND ART: WHAT IS THE RELATIONSHIP BETWEEN ART AND DESIGN? WHERE IS THE THIN LINE BETWEEN AN OBJECT THAT BELONGS TO A WORLD AND AN OBJECT THAT BELONGS TO ANOTHER? AND FURTHERMORE: DOES SERIALITY, EVEN ON A SMALL SCALE, QUENCH THE - UNIQUE - SPIRIT OF THE ARTISTIC GESTURE? AND FURTHERMORE... MOSAIC AND PHOTOGRAPHY AS ARTISTIC EXPRESSIONS: WHAT IS THEIR RELATIONSHIP WITH DESIGN? WE DISCUSS THE MATTER WITH ALBERTO APOSTOLI, MATTEO TAMPONE, WILLIAM BERTOIA AND ORODÈ DEORO

## FOCUS THREE STAGE CURTAINS

# IMAGINATION AND CREATIVITY

“Imagination flies in the sky, creativity moves on the earth... An artist works with his imagination, a designer with his creativity. Imagination is supposedly nothing but a *faculty of the spirit to invent mental images other than reality, in detail and as a whole, which may also turn out to be impossible to realise in actual practice*. Creativity on the other hand is a productive capability where imagination and reason are interrelated and the result that is obtained can always be realised in actual practice”

(Bruno Munari, 'Design as Art' 1971)

1.



1. ALBERTO APOSTOLI  
ARCHITECT AND DESIGNER  
[www.albertoapostoli.com](http://www.albertoapostoli.com)

2. GRAPHICS INSPIRED BY THE  
CATHEDRAL OF MONREALE,  
COUNTRY HOUSE CASALE DEL  
PRINCIPE\_A.APOSTOLI

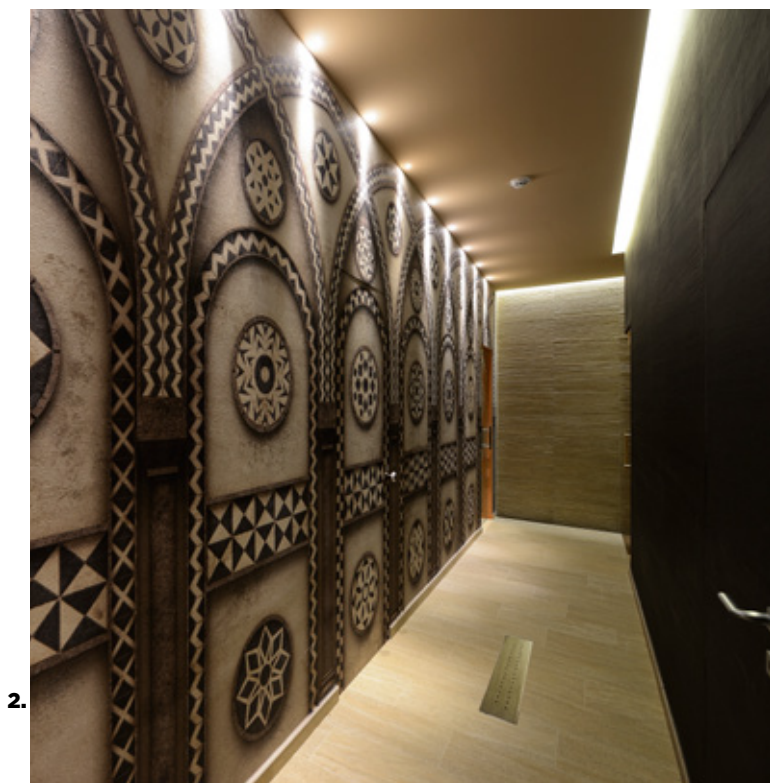
### DESIGN AND ART: WHAT IS THE RELATIONSHIP BETWEEN ART AND DESIGN? WHERE IS THE THIN LINE BETWEEN AN OBJECT THAT BELONGS TO A WORLD AND AN OBJECT THAT BELONGS TO ANOTHER?

I believe the boundary between Art and Design is well delimited, at least conceptually. Design is about the production of objects in a number of copies, whereas

art gives life to pieces that are unique and unrepeatable. An object of Design should have a practical purpose, whereas a work of art is meant to evoke emotions. A work of art is born of an interior need of a single person to express a state of mind, a sentiment; design, instead, meets an interior need of the community. Then, perhaps, the boundary between Art and Design is the direction of the creative impulse.

### ART AS A CUE FOR THE CREATION OF ART PROJECTS. ART AS PRESENCE/COEXISTENCE IN ARCHITECTURAL WORKS AND INTERIOR DESIGN

Whether it is a private environment or a structure meant for the public, before I start 'designing', I always try to undertake a journey, at least an ideal one, through the spirit that permeates the place where the



2.

## IMAGINATION AND CREATIVITY



IN HIS BOOK "DESIGN AS ART" MUNARI EXPLAINS THAT: "THE ARTIST MAKES UNIQUE WORKS, THE DESIGNER MAKES MULTIPLE ONES. FURTHERMORE, THE ARTIST IS A DESIGNER WITH A SENSE OF AESTHETICS WHO WORKS FOR THE COMMUNITY...". IS CREATIVITY THEREFORE A COLLECTIVE FACT?

## FOCUS THREE STAGE CURTAINS

### IMAGINATION AND CREATIVITY

project is to be implemented. I want to know the history, the traditions and the art that characterises such a place. In Monreale, Sicily, for example, from an ancient farmhouse, we obtained a holiday resort with a hypogeal spa, designed so as to fill each room of the facility with a blend of art, culture and traditions typical of the Region. Along the corridor leading to the spa, imposing graphics recreate the architecture of the facade of the renown cathedral of the city, with its round arches rested on Tuscan columns. In the same manner, the design of a some bedrooms was inspired by local artworks; in these environments we find sculptures by Magna Graecia artists and verses taken from Sicilian literary works. By the same reasoning, on the Garda Lake, for the Belfiore Park Hotel, we designed ten suites, each of them dedicated to an Italian artist, where we tried to recreate the atmosphere of the artist's world and times through graphic designs and art objects.

**ART IMPOSES NO RULES.  
A PROJECT LIVES BY  
RULES, ART FOCUSES  
ON FORM, DOES DESIGN  
SEEK FUNCTION? IS THE  
DESIGNER - ALSO - AN  
ARTIST?**

The first thing to be done before answering this question is to really understand it in its most intrinsic meaning. I do not see

3.



it as a mere equivalence that can be confirmed or refuted; indeed, every possible answer to this question depends on the way we define two elements: architects and artist. As we were saying, art is an extension of ourselves, a projection of our ego, a created impulse towards the exterior. To some extent, this may also apply to the architect. On the other hand, the architect works upon request, has to comply with clear-cut rules and, in developing his creative process, must take into due account financial, legal and functional aspects. To answer this question I therefore rely on Kant's distinction between aesthetic art and mechanical art. The former admits no rules, or, more precisely, the rules are in the very nature of the artist, his inborn capacities; mechanical art, instead, produces its works after a learning process. In either case, Kant uses the term Art and hence artist

3. HELIOS\_PROVISIONAL  
INSTALLATION FOUR-HANDED  
WORK\_A APOSTOLI AND A.  
ANGELINI

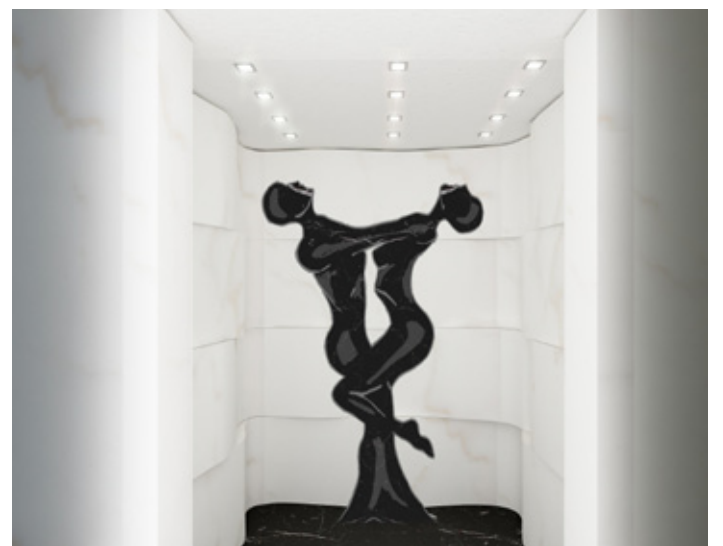
4. STATUE FOR EMOTIONAL  
SHOWER\_ALBERTO APOSTOLI

### WHEN THE ARTIST MEETS THE DESIGNER ... FOUR- HANDED SYNERGIES

Undeniable is the reference to Helios 2010 Between Light and Design, an extraordinary work of art that stands out for its artistic qualities and dimensions (it is 6 m long and 2.4 m high), obtained through a UV silk-screen printing process on sheets made from natural Tabu ash, with interventions in fluorescent ink and copper and gold leaf decorations.

The work was designed in 2010 in collaboration with artist Alessandra Angelini, on the

occasion of the Hotel & SPA Design, Exhibit, in Naples. It is part of the search conducted by the artist in connection with wood and the possible artistic interpretations of this material. Fascinating and complex on account of the technical processes that characterised its creation, it is a hymn to the sun and its capacity to generate energy, that emanates from the lines of force that cut across its surface. The sign drawn by the artist multiplies its expressive energy starting from the small matrix carved in the linoleum to arrive at the huge size of the



4.





## FOCUS THREE STAGE CURTAINS

### FANTASIA E CREATIVITÀ

ash tree panels, passing through the printing process on wood and the digital elaboration. A capacity for multiplication and refraction that looks to natural processes and at the same time to the artifice of art: an encounter between nature and technology, between light and wood. At present Helios 2010 is part of the contemporary art collection of the Civic Museums of Pavia and is permanently on display in the Conference Room of the Museums.

**'IT TAKES A FLOWER TO BE A DESIGNER'. OR, THE PRAISE OF UTOPIA ALESSANDRO MENDINI VIEWS UTOPIA AS 'A CERTAIN WAY OF CONCEIVING NOT ONLY A PROJECT BUT LIFE ITSELF... UTOPIA IS A WORKING METHOD THAT MAY BE VALID FOR EVERYONE...TO OPEN UP WIDER HORIZONS FOR THE PROJECT...'**

I remember with pleasure the article by Mendini and agree with its contents. When I design, I too, in my small way, try to realise a dream. My utopia is to see a project emerge naturally from the land, impregnated, as I was saying, with the Genius Loci. I strive to raise the bar set by the Client and the legal constraints, often coming up

5.



against regulations and other stakeholders involved in the project. A utopian, in fact, is a person who makes his choices irrespective of an understanding of reality. However, it is necessary to keep in mind that in the city of Utopia there was no Money. Moreover, let me point out, with a touch of sarcasm, that Thomas Moore, the creator of Utopia, was imprisoned and then beheaded.

#### WHAT IS MISSING TODAY FROM THE WORLD OF DESIGN? AND THE WORLD OF ART?

Paraphrasing Enzo Mari, I believe that, today more than ever, design lacks the capacity to create objects that can "age well". The life cycle of these objects become shorter and shorter and we are more and more inclined to make products with an expiration date, slaves of

fashion and of the greed of the market.

Art, on the other hand, lacks "exclusivity", a characteristic that for centuries had saved it from a lethal standardisation. Standardisation understood, not in the acceptance of the word used by Jimenez in his "Theory of

Art', that is, as the popularisation of an art accessible to everyone, but rather in the sense of an unlimited production of works, inflated by artists and would be such, responsible for lowering the standards of artistic expression.

6.



5. LEONARDO DA VINCI SUITE PARK HOTEL BELFIORE ALBERTO APOSTOLI

6. SUITE\_HOTEL GIULIETTA E ROMEO\_VENICE\_A. APOSTOLI



03

**"I THINK THAT EACH OF US DESIGNERS CAN WORK TO EXPRESS OUR PERSONAL UTOPIA. EVERYONE CAN FORMULATE THE HYPOTHESIS, THE HOPE, THE FANTASY OF IMAGINING OUR THEORETICAL ISLAND, OUR ORIGINAL, ALTERNATIVE PROPOSAL"**  
(ALESSANDRO MENDINI - FROM LA STAMPA - 2014)

## FOCUS THREE STAGE CURTAINS

# THE REVENGE OF MATTER

“An industrial object is an art object, multiplied”  
(Bauhaus)



**WHAT IS THE RELATIONSHIP BETWEEN ART AND DESIGN? WHERE IS THE THIN LINE BETWEEN AN OBJECT THAT BELONGS TO A WORLD AND AN OBJECT THAT BELONGS TO ANOTHER? AND FURTHERMORE: DOES SERIALITY - EVEN ON A SMALL SCALE - QUENCH THE - UNIQUE - SPIRIT OF THE ARTISTIC GESTURE?**

The relationship is direct: it is the search. Man is engaged in an unending search for himself, it is a challenge we refer to as evolution. Design and art cornerstones. Two different worlds that have the same mission in terms of evolution, even if figures,

7. markets, languages change. While remaining on different planes, like communicating vessels. Moreover, the small scale seriality of design leads us to rediscover the artisan skills, enhancing their artistic gesture and uniqueness.

### IDEAS BORN AS VISIONS OR AS WORDS? FROM DRAWINGS OR NOTES?

Ideas are born of a series of connections. A conception, an orgy of sensations, external and internal stimuli that flow into one another relentlessly until they proliferate in a flash: what an idea!

### ... FROM MATTER TO THE OBJECT: THE CREATIVE PROCESS.

Matter is the soul of my work. In the final result, in the object, matter has the lead role, though it maintains its state of origin. An aesthetic approach that has a special significance for me, and that I express through the narration of the Time Paths: the common thread is rust, a live element, changing incessantly, which breathes, evolves, becomes subject and object, work and co-author and, eventually art tout court.

8.



“ A VERITABLE REACTION AND TRANSFORMATION OF SURFACES, WITH COLOUR CHOICES THAT DEFY THE ‘SPEED OF TIME’ AS IF TO UNDERSCORE HOW FAST OUR WORLD CHANGES.

”

### MATERIALS AS A KEY ELEMENT OF ARTISTIC RESEARCH

My search is based on the material expressing itself. No matter how moulded and structured, material retains its autonomy. I am thinking of the metal powders that oxidise and take on a shape that has a surface of its own, a texture, a colouring that is assumed naturally and does not depend on what I do. The relationship that I establish with the materials is the key to the entire process.

The chemical reaction at the basis of this process is a marvellous thing where oxygen (life), temperature and time join forces to leave indelible marks, a vivid colour. I came across the same process while I was working a piece, which I displayed at the Milan Fuorisalone, made from an ancient material such as the lava stone that the expert craftsmen

9.



9. PARTICULAR MATTER  
\_MATTEO TAMPONE

7. LATERAL PORTRAIT\_MATTEO TAMPONE\_  
DESIGNER AND ARTIST\_www.mat-studio.it

8. FINDS\_COLLECTION RING\_MATTEO TAMPONE



**MATERIALS ARE AN ESSENTIAL ELEMENT OF MATTEO TAMPONE'S ARTISTIC AND DESIGN RESEARCH. EXPLORING, MODELLING AND EXPERIMENTING WITH MATERIALS ARE THE STIMULUS TO PROPOSE NEW CONCEPTS AND NEW WORKS.**



## FOCUS THREE STAGE CURTAINS

### THE REVENGE OF MATTER

of the Nero Sicilia company transform by exploiting the power of fire. It is the lava stone of the Etna mountain that returns to its state of origin: volcanic magma. Fusion curves, times and temperatures transform this material into an expressive countenance, thousands of years old and ultra-contemporary at the same time. The surfaces get across new sensations. It is a huge slab which I named Lavaface, produced in a limited 366 piece edition, which is part of my Time Paths project.



11.

10.



#### TECHNOLOGY IN THE SERVICE OF DESIGN

Technology is a formidable ally for the designer. We are able to do more and more things, even though it seems that time itself is moving faster and faster, as though it was taken from us. Thanks to technology I can highlight the time factor in my work. My journey is ambivalent, evolutive and involutive at the same time.

#### THE ETHICAL RESPONSIBILITY OF AESTHETICS

Ethics and aesthetics are female terms (editor's note: in Italian), like matter. All of them are key elements in my works: objects of pure matter in the name of respect for the natural elements. For me,

beauty is ingrained in what we are offered directly by nature. Its maximum splendour has an absolute aesthetic fascination that becomes a unicum and merges into the emotions perceived. It is up to us to preserve all this and to assume responsibility, also through our work.

#### A QUICK ADVICE FOR THE YOUNG WHO DEFINE THEMSELVES AS CREATIVES

Maintain within yourselves the spirit of a child.

10. LAVAFACE FRONT  
BLACK ON GRAY  
\_MATTEO TAMPONE

11. ROCKFACE\_AMBIENT  
\_MATTEO TAMPONE





## FOCUS THREE STAGE CURTAINS

# PAINTING WITH STONES

“Making a mosaic is giving sense to the value of each single piece, which takes shape to compose something that is meant to last in time. This ancient art with a unique flair makes it possible to personalise every creation...”



12.

### MOSAIC AS AN ARTISTIC EXPRESSION... THE MOSAIC ACCORDING TO WILLIAM BERTOIA

Being a figurative art, mosaic is definitely an artistic expression, with which the mosaicist can convey trends, preferences and creativity by making use of a variety of materials made available by nature and industrial processes. To the craftsman, the mosaic has always been a source of inspiration. Translating the works of great artists into mosaics is a technical and interpretative challenge. Moreover, the awareness that the

work one is making is destined to last over time translates into a constant commitment to work to the best of one's abilities. Composing a mosaic invariably means creating a unique work, because even if you repeat the same subject, the new mosaic will never be identical to the previous one.

### ART, MOSAIC AND DESIGN. ARE INTEGRATION AND DIALOGUE POSSIBLE ?

The integration between mosaic and design is not only possible, it is desirable. The synergy between designer and mosaicist make it possible to create veritable works of art. Collaboration is necessary to enable the designer to conceive works that can be made with the materials that

the mosaicist deems most appropriate. A knowledge of the materials and their behaviour in limit conditions is essential for the work to be fit for use. The collaboration between mosaicist and designer can lead to technical and artistic solutions that would have been inconceivable otherwise.

### GREAT AREAS AND SMALL OBJECTS: WHEN MOSAIC ART CAN BE IN THE SERVICE OF ARCHITECTURE AND DESIGN ...

Mosaic has been in the service of architecture for thousands of years. A few example? The ancient spas, ceilings, arches, domes, intradoses... Decorations on balustrades or coverings of ancient baptisteries from the

Early Christian era, veritable precursors of today's hydro massage tubs. Indeed, the mosaic is often called upon to give character, with its colours and hues, to architectural forms. This applies to objects too. A normal flower vase can become a work of art if it is covered with mosaic. A living room table can be interpreted with precious materials, to the point of being classified as furniture jewellery. Not to mention what can be done on a funeral urn. Today, as in the past, the study of new textures or new interpretations of old ones makes it possible to cover vast areas with mosaic, using the most appropriate materials.

13. PRIVATE HOME  
\_CAP FERRAT\_FRIUL MOSAIC

13.



**“THE ESSENTIAL AFFINITY BETWEEN MOSAIC AND DESIGN IS WELL KNOWN. THE TWO DIMENSIONS ARE INTERCONNECTED IN AN INDISSOLUBLE MANNER AND BASICALLY CONCERN THE COMPLEX RELATIONSHIP BETWEEN THE CLIENT AND THE ARTIST-EXECUTOR. NO MATTER WHAT IS PROPOSED TO AN ARTIST, MOSAIC AND DESIGN ARE INEVITABLE MANIFESTATIONS OF A PRIVILEGED TASTE AND ELITE FASHION, IRRESPECTIVE OF ANY “HUMANISTIC” COMPONENT. CLEARLY, THE HOPE OF THE DESIGNER IS NOT TO STOP AT THE PROTOTYPE STAGE: HE KNOWS FULL WELL THAT ART FALLS INTO FOLLY AND NOTHINGNESS UNLESS IT IS UNDERSTOOD AND ACCEPTED BY A WIDE AUDIENCE ”. (THE MARVELS OF MOSAIC - JOURNEY INTO THE HISTORY OF MOSAIC ART, BY WILLIAM BERTOIA)**

## FOCUS THREE <sup>15.</sup> STAGE CURTAINS

### PAINTING WITH STONES

#### BETWEEN MANUAL SKILLS, CREATIVITY AND NEW TECHNOLOGIES: THE FINISHED FORM OF MATTER

In decorative and artistic mosaic, creativity has some space in the project, whereas technology can help greatly in large areas. Mosaic remains a product of high craftsmanship, where the hands of the mosaicist are the only technical interpreters. In recent years, though, certain innovations have been able to communicate with mosaic to obtain joint works of great artistic value. For example: surfaces composed of elements obtained by means of water jet cutting, inserted textures of tiles cut by hand.



14.



#### WHO IS THE MASTER MOSAICIST? WHO IS THE MASTER WITH TALENT? WHO WAS YOURS?

A Master Mosaicist is a craftsman who can make any type of mosaic, with any type of material. His work ranges from the capacity to follow a design, to the execution of the work and installation. This is the ancient 'Magister Musivianus'. The Master has talent when he shows creative capacities whereby he can also be classified as 'Pictor Imaginarius'. Practically, a

mosaicist who can imagine the finished work, conceived to meet the requirements of a client. To be able to interpret and execute a theme, from the initial sketch to the selection of the materials to the installation. The Master that has shown the greatest talent was for me Nane Zavagno, who taught at the Mosaic School in Spilimbergo in the 1960s.

#### WHAT ADVICE FOR YOUNG MOSAICISTS?

Study the history of mosaic, so as to acquire an understanding of the profound meaning of the job. It is also necessary to master the technique: besides cutting the material, having some experience with painting to be able to use colours and know their effects. It is very important to be able to mix various colours to obtain harmonious shades, as is often the case in mosaics. Lastly, side experiences will be key to become a 'Master'. to be able to determine the conditions of a surface, prepare the paper onto which the mosaic will be glued, laying the tiles in the most diversified architectural situations. Having constancy and passion, because mosaic making is an art that lasts and has changed over thousands of

years, and to pass it on to the next generations is a source of pride and gratification.

16.



14. WILLIAM BERTOIA  
\_DETAILS

15. ROW COLLECTION  
\_FRIUL MOSAIC

16. HOTEL DES ILES  
BORROMEES\_STRESA  
\_FRIUL MOSAIC



**"WHAT SILKY WARMTH THE BAKED EARTH RELEASES WHEN MY HEEL STEPS ON THE ANCIENT SOIL, AND HARMONY THE HEART PERVADES AND OF HISTORY A WITNESS AM I." (THE MARVELS OF MOSAIC - JOURNEY INTO THE HISTORY OF MOSAIC ART, BY WILLIAM BERTOIA)**



## FOCUS THREE STAGE CURTAINS

# THE VOID BETWEEN THE TILES

“In my action painting, in connection with live music as well as in connection word, the body counts a lot, it is the medium that keeps me on stage amidst the musicians. [ ] The entire work takes place to the rhythm of music and each gesture of mine is a razor slash, a blow, a caress every so often ” **17.**



### MOSAIC AS AN ARTISTIC EXPRESSION... MOSAIC ACCORDING TO ORODÈ DEORO

A mosaic is getting back in shape, recomposing the whole after breaking into pieces. A whole to which we give an order, an arrangement or ... an illusion. Tiles that get together, my mosaic is made of ceramic tiles cut by hand. I trained in a museum-house in the Salento - Vincent City - a sort of renaissance bottega, by Vincent Brunetti, totally covered with tiles arranged in

an eccentric manner. The dream of its founder: to meet a 'Gaudi style' mosaicist. After leaving my philosophy studies I was looking for an ideal place where to cultivate my talent, my inborn passion for mosaic. Looking at the bizarre facades of Vincent City, and seeing the unlimited stocks of ceramic materials, I realised that my pieces were going to be ceramic.. and that I could cut them in tapered, crazy shapes ... thereby going beyond the traditional mosaic and coming close to painting instead.

### FAR FROM TRADITIONAL AND INDUSTRIAL MOSAIC... FROM MATTER TO CREATION AND... THE USE OF GROUT LINES

Yes, away from traditional mosaic of Byzantine and industrial origins. My quadrangular pieces are closer to the shapes of inlay work, of glass windows kept



WITH CERAMIC I HAVE THE COLOUR TO BEGIN WITH, I DO NOT HAVE TO CREATE IT, I JUST HAVE TO CUT IT AND INSERT IT IN THE RIGHT SPOT, ACCORDING TO THE BEST WAY I FEEL.



**18.**



together by a lyrical, crucial use of the joint lines, that has a structural role, not simply as fillers. In my works, they are the

lines that define the design, they have a structural role, are no mere binders.



FROM THE START I BEGAN TO CUT SO AS TO OBTAIN CURVED, SYMBOLIC SHAPES, AND TO ARRANGE THEM AS IF I WAS MAKING A COLLAGE, INLAY WORK MADE BY HAND, ONLY WITH PLIERS.



**19.**



## FOCUS THREE STAGE CURTAINS

### THE VOID BETWEEN THE TILES

#### TIME DURING A PERFORMATIVE ACT, FUSION WITH THE OTHER ARTS.

*"Painting, mosaic and experimentation through the action painting acts during which I perform in coordination with live music or words. A performative act that I make in synaesthesia by letting myself be carried away by the perceptive sensations of the various arts involved".*

During a performative act, time is magic, A time during which one can do magic, concentrate magic, intensify magic. Indubitably, the presence of musicians so close, on the stage - as well as poets, actors or other performers - helps create a unique situation. Thus, first we have the relationship with music, then the relationship with the poetic word, with voice, in the countless experimentations conducted with poet Simone Giorgino. or with poet and actress Alessia D'Errigo. The brush strokes give out percussive sounds, pastel pencils scrape, scratch ... the design is born free, the eyes never rest on the pictorial surface. Total compenetration of sounds and extension of consciousness.

I re-emerge again when the performance is over, silence returns... and the stage empties out.



20.

#### ART AND DESIGN. ARE INTEGRATION AND DIALOGUE POSSIBLE? CAN ART BE IN THE SERVICE OF ARCHITECTURE AND DESIGN...

My occupation is art. I have a poetic vision of art. An art that leaves marks fraught with meaning, with cross-references ... art that opens up possibilities of escape, crossings of senses, possibly unconscious. If what I do, instead of being on paper or on a panel, is on a wall or an object, as in the case of the Victoria + Albert bath covered with a ceramic mosaic, I believe the responsibility, and the difficulties, are the same. There is nothing easy difficult and nothing easy a priori, one must be vigilant. We are dealing with surfaces, Moreover, the attempt to create categories is not something I am directly concerned with. Architecture? Design? I call them surfaces. When architect and designer Fabio Novembre asked me to make a huge ceramic mosaic on an outer wall of his Milan



21.

studio I had a surface, a space, countless possibilities. Paradiso Terrestre was born, a 6x5 m work, made without a prior plan, one piece after the other. Total trust.. letting go and acceptance. To show that architecture and art may complete each other. A one-man show to be held in the near future in Chartres, curated by Fabio Novembre, is yet another example of how synergies are possible.

#### CRITIC GIAN RUGGERO MANZONI SAID: "ORODÈ'S DESPERATELY POETIC SIGN BEARS WITNESS TO THE END OF AN EPOCH" ... WHICH?

Gian Ruggero Manzoni wrote these words in 2009. They were about my paintings, but my mosaics come from my painting

and my writing: I am self-taught and I have merged everything. The time he refers to is ours. I think that the expressionist, figurative references, the drops, the wounds, my colours, and even a tendency toward a certain comic-strip style of caricature is what drove Gian Ruggero Manzoni to define me that way. A few works that I have made in recent years draw their inspiration from the paintings of that period. This is the case of Eternity, a ceramic mosaic with which in 2015 I won the Gold Award of the Arts Prize in the sculpture section... Some people only like my paintings, others only like my mosaics. I am the same person, my commitment is always the same. But again this is no concern of mine.

**THE SIGNS OF HUMAN ACTIVITIES FOUND IN SEVERAL CAVES, THESE EARLY SIGNS LEFT BY MAN, WHAT ARE THEY? PAINTINGS? HISTORY? POETRY? I AM INTERESTED IN SAYING, WRITING VERSES, LEAVING A MARK WITH COLOURS. I FEEL LIKE A PRIMITIVE MAN WHO IS INCLINED TO BE AMAZED, ASTOUNDED, I REALLY KNOW NOTHING, I ADMIT IT, I HAVE FORGOTTEN EVERYTHING, EVERYTHING IS NEW, EVERYTHING HAS TO BE REINVENTED, AND IT TAKES COURAGE.**

20. ORODÈ DEORO \_BIGGER  
\_POETRY WITHOUT HANDS FOR YOU

21. ORODÈ DEORO \_CLOTHED WITH NOTHING

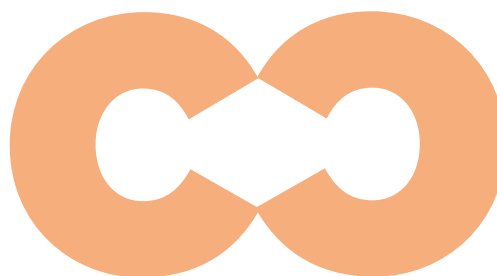


## **FOCUS FOUR**

### **FACE TO FACE**

---

Two operators from the sector exchange ideas and tell us about new initiatives and new projects





**FOCUS FOUR**

# FACE TO FACE

The art market: between crisis and the search for new aesthetic languages. What is the relationship between art and design? And furthermore, new forms of collecting ... An exchange of opinions with **Maria Cristina De Zuccato** and **Paola Colombari**, gallery owners.

**Maria Cristina De Zuccato**

*Collector, deals with Contemporary Art Photography. In 2014, together with photographer, architect and curator Aldo Sardonì, founds the Noema Gallery, and, thinking outside the box, dares to buy art as well as rent it. This is the concept, applied solely to the field of photography.*

**Paola Colombari**

*Scion of the longest-lived dynasty of antiquarians of Northern Italy, in 1991 establishes in Milan the Galleria di Design with the brand name Edizioni Galleria Colombari, one of the first galleries to be dedicated to Art Design and, since the year 2000, to Contemporary Art as well, thereby starting a dialogue between art and design.*

**THE ART MARKET:  
BETWEEN CRISIS  
AND THE SEARCH  
FOR NEW AESTHETIC  
LANGUAGES.**

**M.C.D.Z.:** Noema Gallery deals exclusively with contemporary photography. I believe that the first problem to be addressed in Italy is to make people perceive photography as an art form, no more and no

less than painting, sculpture, architecture. The notion that anybody can take a photo is a mental obstacle that has not yet been overcome in our country. The galleries, the curators and the photographs are working hard to try and make people understand that there is more, much more, to a photo than a click of the camera.

If it is a life project, a constant commitment, a language search, a comprehensive view of what one wants to get across through the image and much more.

**P.C.:** If in the 1990s design collecting was a direct consequence of the interest in 20th century objets d'art (the so-called "modernariato"), today's Art Design is its most extreme form, a new post-modern approach to collecting, in that, in addition to the changes affecting the languages at the borderline between Art

and Design, entrepreneurship dynamics have also changed. Nowadays, Art Design works are regarded as veritable works of art and follow the same dynamics as the short limited edition. The change was determined precisely by the designer's artistic

expression, increasingly direct in its dealings with matter and farther away from the language of functional constructivism, which in doing so established a symbiosis between Design and Art, and gave rise to a new Fusion-Art, which, today, goes by the name of Art Design.



1.



2.



3.

## FACE TO FACE

01



1. MARIA CRISTINA DE ZUCCATO  
[www.noemagallery.com](http://www.noemagallery.com)

2. PAOLA COLOMBARI  
[www.edizionigalleriacolombari.com](http://www.edizionigalleriacolombari.com)

3. NOEMA GALLERY\_GOLD\_foto di Aldo Sardonì

## FOCUS FOUR

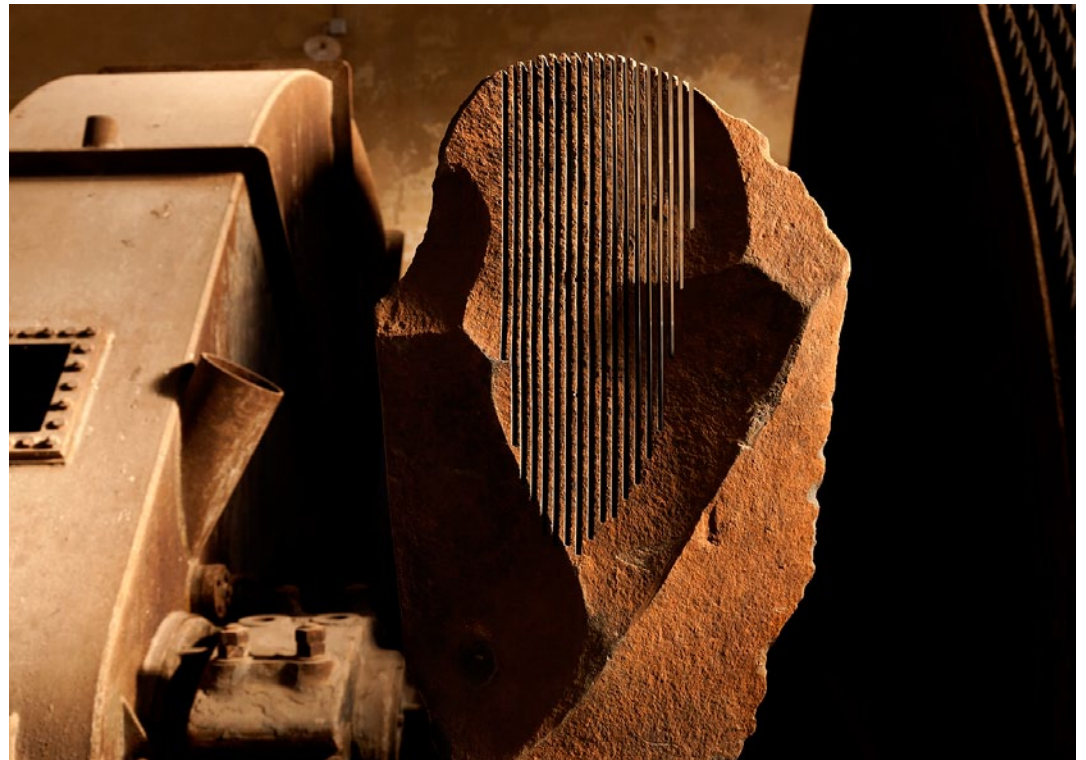
### FACE TO FACE

#### NEW FORMS OF COLLECTING - ART PHOTOGRAPHY

**M.C.D.Z.:** in the field of photography, collecting suffers from the perception that I mentioned above. If we go to Belgium. France or the U.K. to present a photographic project, the enthusiasm is unbelievable. You perceive a desire to talk about photography, to discuss about the images displayed and to own them. to buy them to be able to enjoy them again and again. I have seen people moved almost to tears before some of the photos proposed. In Italy it is still difficult to attain this degree of empathy with the photographic medium; the - few - collectors prefer authors with a history, most of them no longer among us. This slows down contemporary production to a considerable extent, but as is known Italy is a conservative country, it takes time for new trend to take hold.

#### WHAT IS THE RELATIONSHIP BETWEEN ART PHOTOGRAPHY AND DESIGN ?

**M.C.D.Z.:** An extremely close relationship, I would say almost an indispensable relationship. A photo should be purchased, or rented, for the sheer pleasure we get from it when we encounter



4.

it on one of our walls, whether at the office or at home. This should be the primary purchasing motivation, as opposed to investment value. In my house, for instance, as you walk in you find yourself surrounded by photos by the authors I represent and not only them. I could no longer do without the pleasure and the thrill I get from these works whenever I see them. Photos, like paintings and sculptures, are extremely important elements for the interior design of a house and the psychophysical wellbeing of the people who live in it. Exactly like design.

#### THE PHOTOGRAPHER'S WORKS MEET THE INTERIOR DESIGNERS, IS IT ... A NEW COURSE?

**M.C.D.Z.:** We try to keep in touch with interior designers: being able to get to know the photographers and their works

gives the designers an extra change to complete their works.

#### SPACE NON SPACE... WHEN THE GALLERY IS ONLINE, COLLECTING 2.0

**M.C.D.Z.:** The art gallery as conceived in the 20th century cannot exist any longer, because we are in the 21st century. This may sound like an obvious consideration, but oftentimes we do not realise that the world

has undergone drastic changes during the last two decades.

The web has changed our lives and our ways of thinking, eating, getting information, travelling, etc. Inevitably, those who offer culture should take into account this evolution. Our gallery was established so that it would be independent of physical space and could have greater flexibility, to be in several places at the same time and work all over the world. Obviously, there



WE HAVE RECENTLY STARTED AN INTERESTING COLLABORATION WITH DE PADOVA'S SANTA CECILIA SHOWROOM, AS THE COMBINATION OF OUR ARTWORKS AND THEIR FURNITURE PROPOSAL IS VERY BEFITTING (MARIA CRISTINA DE ZUCCATO)



3. NOEMA GALLERY \_SCIOLA\_photo by Aldo Sardoni



## FOCUS FOUR

### FACE TO FACE

is a physical place where to view the photos and a space where we hold events and shows every so often, but the actual work is done in the field and in the web. incontri e mostre, ma il vero lavoro si fa sul campo e nel web.

#### FROM POSSESSION TO UTILISATION. ART RENT: A DEFINITION, AN OPINION, WHAT FUTURE?

**M.C.D.Z.:** I would say that Art Rent is a form of temporary possession. I can rent some works, e.g., to decorate my office or my conference room, and then a few months later I can replace them. In this manner I can avoid incurring excessive costs, enjoy more works over a reasonable period of time, and strongly affect the interior design of my workplace by changing it every now and then. I can always buy one or more photos anytime, if I want to. This extra possibility for photos that we, first in Italy, have proposed with a view to publicising photographic culture as widely as possible. A form of active involvement so that even in our country photography may begin to be viewed as an art form.

5. EDIZIONI  
GALLERIA COLOMBARI  
\_WABI SABI DESIGN

“

MY GALLERY WAS AMONG THE FIRST TO PARTICIPATE WITH ART DESIGN WORKS IN CONTEMPORARY ART FAIRS, SUCH AS THE BOLOGNA TRADE FAIR, MIART, PAD LONDON. IN 2000 WE HAVE ADDED CONTEMPORARY ART, THEREBY STARTING A DIALOGUE BETWEEN ART AND DESIGN. (PAOLA COLOMBARI)

”

#### COLLECTING: THREE BENCHMARKS IN THE WORLD OF DESIGN THAT USHERED IN THE MODERN CHANGE

**P.C.:** Surely, Carlo Mollino, the great architect whom I consider a precursor of Postmodernism. He characterised culturally the initial transition from modernism to the postmodern language through the oneiric and sensual forms of his extraordinary pieces of furniture and with his capacity to move form, to break out of the mould of modernist orthodoxy, which had its roots in the rationalism

of the modern style of the Bauhaus. Today, Carlo Mollino is the designer whose works get the highest prices in auctions throughout the world, reaching extremely high figures at Christie's and Sotheby's, and serving as a benchmark in the world of high level culture and international collecting. In 1981, our gallery was the first to discover him and launch his works all over the world. We organised his first auction in Venice, in 1985, with Casa d'Aste Semenzato, which marked the birth of Italian modernariato and served as a trailblazer for

modernist collecting in Italy. Two other designers who marked the cultural transition in collecting were Ettore Sottsass and Alessandro Mendini, who founded together the first Alchimia Group in the late 1970s. Later on, Sottsass would create the historic Memphis Group, in 1981, which in contrast with modern trends would mark the radical change brought about by the postmodern language, extending culture not only to the industry and stressing the value of a poetic object as a design object for everyone.



5.



## FOCUS FOUR

### FACE TO FACE

#### ART DESIGN ... A MARKET SIMILAR TO THE ART MARKET? TREND, FASHION, OR CONCRETE EVOLUTION INF THE FIELD OF DESIGN

**P.C.:** Art Design has a market of its own, independent of the art market. While it originates from the evolution of design collecting, it remains at the boundary line with art. Its language is not the language of Art, and yet, precisely on account of this peculiarity, its market may be cross-fertilised with Art and hence attract collectors from the world of contemporary art. In actual fact, the Art Design market remains linked to design collecting. The art world should truly open its doors to Art Design, but art collectors have no intention of doing so, and for the time being they buy at art fairs.. only artworks!

#### FROM STAR DESIGNERS SUCH AS TOM DIXON, JAMES IRVINE, MARC NEWSON AND OTHERS, TO THE NEW DIMENSION OF 'OPEN DESIGN' AS THE EXPRESSION OF A FLUID AND CHANGING SOCIETY.

**P.C.:** They seem remote in time, almost belonging to



6.

postmodern archaeology, some star-designers such as Philip Starck, Tom Dixon, James Irvine, Marc Newson and others who were the terms of reference. Today we live in a new dimension of 'Open Design' with a creative freedom that finds expression through various trends, from the Dutch New Baroque with the school of Maarten Baas, to Brazilian tropicalist design, with renowned designers such as Sergio J. Matos, Rodrigo Almeida, Ronald Scliar Sasson; from the digital craft to the neo-organic trends with Karim Rashid, the Bouroullec brothers, Ross Lovegrove... Art will never die, only the design language of expression, perception and intuition will change. Thus, at the moment, Art Design enjoys the freedom of form as the expression of a fluid, constantly

changing society, and this has also promoted the self-production of young emerging designers.

#### ART DESIGN AND TRADE FAIR FORMATS. WHAT FUTURE?

**P.C.:** Art Design is a concrete evolution of the social expression of contemporary trends, as borne out not only by art shows but also by the trade fairs. In 2002 I served as curator for the Milan Novegro trade fair of the first Design and Art Design collecting trade fair format in Italy, and in 2004 I worked along the same lines for the Milan Trade Fair Organisation; during the years that followed, many international fairs were launched, including Miami Art Basel, Pavilion Art & Design in Paris and London, Design Days

in Dubai. However, we have not yet seen the development of a truly innovative trade fair format, catering to the trends of 21st century collectors, and encompassing all the diversified collecting languages of Design, Art Design, Publishers and young designers who self-produce their works. I have been working for a few years on the realisation of the first Art Design trend fair in Milan. The aim is to step out of the tight niche market taken over by a handful of galleries in Europe and in the world, and, through experience, develop new models that might give the young a chance to express themselves not only through the web, blog and self-made models, but also through concrete, tangible culture-entrepreneurial market outlets.



#### 6. GALLERIA COLOMBARI\_VIEW

CONCEPT: tac comunic@zione | taconline.it

COORDINATION: Maruska Scotuzzi

GRAPHIC DESIGN: Marina Bonanni | marinabonanni.it

TYPESETTING: Giulia Gotelli | tipografiamoderna.net

A cultural place where to share stories, visions  
and intuitions cutting across the world of design.  
Sponsored by INNOVA



[www.innovaenergie.com](http://www.innovaenergie.com)

