

COLLINA

they started in the framework from EXPO Milan in 2015 a universal exposition - and international Triennial of Milan there are 2 triennial recently one in 2017 and 2019 in this framework are both formats by the BIE - Bureaux Internationale des Expositions) I have followed for the 1_EXPO in 2015 3 interesting project - one most related to the design exhibition of the Cluster Pavillions and as been done through an interesting process 2_building the Expo that is and exhibition about the technology and the construction of several national different pavilion and then 3_we have followed the interior Service and communication design of expo village

Regarding the international triennial i have curated with professor Cino Zucchi an exhibition in 2016 that was called "Sempering" and was one of the several one organised for this events and more recently i have been with Federico Bucci, Ico Migliore and others the Italian pavilion at the XXIII International triennial

Before entering into the detail of the project Sempering i will give just a very short intro of what i mean for Product Service System

i think that italian design is very famous and the tradition is based and connected to object and product strictly related to the domestic spaces and architecture - made in italy was related to objects, lighting , accessory but in the more recently years happen the shift more and more from a dimension of object to a dimension of product service system - what does it means ? it means that we are not forgetting the physicality of elements and furniture but we are also experiencing more and more also in intangible experiences

PSSD means that to design not only single elements but in a systematic way to Design experiences, solutions, strategies, brands

means to design several different materials or immaterial element through each this concept come into reality - to design an exhibition means to design the physicality of the fact the setup means to design the content, how the user experience it and how they will remember about it if they will keep a sort of souvenirs to remember the experience

this broad view that has space inside means to have an approach that is called passed - means to sonnets dots between different elements - product , strategy, users, business model, brand identity, stakeholders, service, spaces.

it doest means that you have to be an expert of all this single dots , but the person in charge the design in charge for the system metic approach as to be as a sensibility to bring to connect to understand how to bring to a coherency all the different ingredients of the same recipes .

I don't want you to shift from your interest about space and interior but to be able to understand that if you design a space and an interior which kind of services could be host and which kind of products are more appropriate to be host in the space which kind of identity, brand identity could be used in order to the content of the space you're working on

this is for example the product of a bike - a bike sharing service that is created around the phisicality of a bike so with website, map, with the different station whit all the logistic system that move around the city

there are also spaces like all the station of the bike system that are in the city and are impacting very much on the quality of the urban space

you have to be different competence in order to create different and organic interesting and beautiful system

IKEA don't enter in the dimension of all the product solve by ikea so we are all very familiar with them but it's not just selling product but experiences there are a lot of person that are going to ikea to have a different day from the other even if they are just buying some towel and nothing else but it becomes a sort of new experience for a weekend and so ikea was able to create around its brand several services, the restaurant the cafeteria the place for plating for lids but also the ikea bus that is connected with the city centre but it doesn't means just to offers a bus but they design a service that is specifically to them - in NY they created the ikea water-bus or a bus stop with a sofa of ikea rather than the usual sit - are small intervention just to really give the idea of the kind of surface who is offering this service and in that case the connection between a place and ikea headquarter and all this element of a part that we call the product service system

ok going back to the list of the project we will star from the "tempering" project - is a project of an exhibition

this project was hosted in the 21st international triennial but what is the intentional triennial first of all triennial is a place a museum inside Milan

and is located in the central park of Milan - the triennial is the name of the building but also of a format of exhibition owned by Bureau International des Expositions that is an international organisation that has organised also the Expo

at the origin of the exhibition was called "International exhibition for decorative and modern industrial art and modern architecture" has a very long story in the beginning of the past century - if you look to the long title you see that this kind of exhibition had some main characters it has to be multidisciplinary with an high level of multidisciplinary so they wanted to create a place to exhibit different kind branches of art and architecture

so they wanted to create the mix between visual art architecture design fashion textile design performing arts etc. - they want to raise the debate thanks to diversity so thanks to diverse cohesive of approaching a theme - they didn't want to have all curator having the same approach already at the begging at the 21st century they wanted to have curator by different countries this was for example one the tenth triennial in milan in 1954 where you can see really dialog between art and industrial design and exhibition design

industrial design because you can see some product that are shown in this exhibition - art because you can see this disk that are in glass that comes down from the ceiling that are a set up by an archistar that was Giuseppe Capogrossi - who had this idea of this kind of umbrellas giving concentration to the object that are displayed - for us now is quite to see a pot a cap a dish as an element of an exhibition but in the 50s it was quite strange to have a very functional elements that becomes object of an exhibition

again we are in the 50s and another part of the exhibition was related to the living room another to the chairs - the idea was to try to think to the contemporary way of leaving all the idea related to the house to hour flat were we leave was related to the new modern approach of leaving after the 2nd war world

a couple edition later was 1960 - this was a very beautiful exposition in the staircase triennial museum and as you can see there is the research between industrial design exhibition design and art with the big picture by Gianni Dova at the ceiling with ethereal element above the beautiful set up of the exhibition by franco albin

in 1964 the exhibition was based on about the theme of "city, country side and free time" the idea of having free time is something quite recent , the idea of having a space where to work in the city and to have free time on the weekend to spend freely
there was a new temporary bridge that was entering into the facade

so we can see that the international triennial first of all doesn't come regular every 3 years but its not so rigid - depends about the event
in the past 20 years they cancelled each international triennial so the 21st of 2016 was the first triennial in the new century
and milan decide after the universal exposition to go back and re start and re bomb the tradition of the international triennials exhibition and decide to start keeping the main characters of the multidisciplinary approach
the main character were : multidisciplinary : architecture + design , diversity, internationality

a exhibition that last 5 month to the beginning of april to september
creating our exhibition we decide that we want to have a common exhibition , the professor Cino Zucchi is famous at an international level of architecture and urban design and so we said why don't we think of something which is more in tune with the multidisciplinary approach so we start to create a theme and then the exh. came into live and the name was Sempering with the subtitle process and pattern in architecture and design
i will try to explain all the big work that was developed before in order to give shape to this exh. even if the best way to understand it is to experience itself
the title Sempering comes form a description that is a constructive action on a material or component which leaves a meaningful formal trace on the final product. Neologism from the surname of the architect Gottfried Semper , 1803-1879
we wanted to organise an exhibition on the topic of crafting, to give shape of this moment in which a concept becomes physical evidence and so you have to decide a material technology that give consistence to an idea
this was the moment that was important for us and so crafting was and important start point the exhibition examines some contemporary "ways of making" in architecture and design in particular it reflects on - some process and techniques that gives origin to formal result, that leave visible traces
-some ways of "thinking with the hands"
offering some different points of view on contemporary architecture and design both italian and international
for us was important to this about the physical evidence of design and architecture with materials and technologies and when materials and technologies leaves traces and become the final outcome
why connecting to the field of Gottfried Semper, because for us he has been a sort of mentor he was an architect but also a theorist , an historian a critic of comparative architecture but he was also interested in product design , he was a complex figures with many interest and from vary theoretical approach to very practical one
in his life he has to face the starting point of an industrial design in europe because in 1849 he was living in germany and he took part of the insurrection against the prussian army - he really helped to design the barricade but at the end this insurrection fails and he had to escape from dresden - he move to paris and then london - he arrives in london just before the beginning of the big universal exposition

the one that gave birth to the grate cristal palace ad the one that left to us the victorian and albert musum

he arrived in a specific moment where there was a big debate about art crafts and industrial production between new materials technical possibilities and old stylistic replicas between the pre-modernity and industrial society

he also worked for the universal exhibition and he work within the cristal palace and as you can see there is a big different from the picture of the exterior in iron and glass and the interior full of colours with monuments plants and so on

he probably designed some pavilions and after he was hosted in the crystal palace glasshouse he tries to reflect on the relationship between techniques and shape, architecture and industrial arts, surfaces and structure

and after this he wrote a book "the four elements of architecture" which the topic was to try to find out the four topic in common of all the idea of dwelling which he considered to be the foundation of architecture in all times and places : the fireplace, the roof , the enclosure and the mound (the base) this work was probably inspired by an exhibition that he saw that was the caribbean hut rebuilt in the crystal palace

a few years later he wrote another text that was called Der Still and he attempts to put into continuity craftsmanship and architecture, figurative archetypes and technical evolution, natural data and material culture

he defines four mains " branches of technique " and he puts them in relationship to the " four elements"

- pottery and metallurgy with the fireplace

- stereotomy with the masonry of the basis
- weaving with the eclosure
- tectonics (carpentry) with the roof

after this connection then we said ok Gottfried Semper visited a universal exposition then saw the all pollution that was inside this exhibition deciding to go into the essence of the 4 elements and he combined this 4 with 4 processes of technology

we said if Gottfried Semper was still alive and if he was one of the many visitors that visit the international triennial in Milan which classification adopt to interpret the different artefacts that shape our environmental today to give an interpretation to different shapes, architecture and landscapes?

which kind of processes would he select to put in order in this multitude of shapes and materials available

we saw some recent pavilions like Japanese one, the uk and the emirates one and you can see that there is nothing really in common through this tree ones

so how can we classify these contemporary way of dealing with architecture and design ? and so together we decided to write 4+4 processes that were able to put in order the different contemporary process

8 different practices, synthesising some recurring structures : techniques of union and metamorphosis of the elements of our today's architecture and design products, and at the same time different formal archetypes patterns which establish a kind of abstract decoration

8 different processes have been identified and correlated with likewise possible action that the mind, the hand or the machine put in place to operate upon their matter

this 8 categories are related also to how kids are learning to how to give shapes to the games where they are playing - so the creative process

this 8 process where - stacking , folding, weaving, moulding, connecting, blowing, engraving, tiling (impilare, piegare, intrecciare, plasmare, connettere, soffiare, incider, disporre)

this for us are the ingredients of Sempering , action that the mind, the hand or the machine put in place to operate upon their matter
action that not just production processes but that leave on the object or on the building a meaningful visible formal trace.

a production processes that can be very industrialised or can be also related to handcraft that at the end you can see some traces of the final result

and so we decide to organise the exhibition into 8 different categories and each of them was defined on a theoretical base that could highlight this way of thinking

stacking - the action of a bricklayer - to stack means to put one over the other can be the same but also different - to organise a pile using solid elements and give stability to a tower - and means to work and to deal with the force of gravity

folding - the action of the tinsmith (lattoniere) - in this case we look to the japan tradition of origami - idea of sharp corner of using a very small 2d surface that results in a more or less sharp corner, works on the flexibility and thinness of a sheet of materials. origami calls for a knowledge of shapes and a mastery of geometry. its more rigid form a structural point of view

weaving - the action of the basket maker or a weaver - this is related to something more light and bidimensional - related to the idea of design a skin for a product or a building - cladding idea of the process

moulding - the action of a potter or sculptor here as to do with the organ approach all related to a materials that is not a shape but get in shape with the process of moulding - the idea of complexity of surfaces and the fact that a shapeless materials that is soft that become a rigid one

connecting - the action of the carpenter is related to thin elements that are connected - this idea of technology is related to the combination of element with a linear profile that are resistant both to traction and compression

blowing - the action of a glass blower or glass maker in this case its the air the main element of this solution- related to air and synthetic materials

engraving - the action of engraver and a goldsmith this is the more related to decoration , the idea of giving 3dimensional appearance of a surface to give texture and decoration - idea of claddings that are patterns and 3dimesnional

tiling - the action of a tiler or a mosaicist - the idea of compose small elements that are combined in order to cover a surface
the idea of a visual tapestry

all this categories can help you to give an identity to your projects

how this content became an exhibition ? we decided to be very simple so the layout is made of pure rectangle and each category was created around a central platform that was the base for all the design products and 2 shelves for the architectural process - the idea of keep separate the design process from the architectural one but to be able to look across the products and the project of architects

creating visual bridges between the different scale , in the entrance there is the idea where the approach was explained and then 8 categories

the structure of the exhibition was also trying to explain the interest of us for the construction for the production and the technology

the setup is done with structure in wood and with this joints that are keeping lighter this different elements that gives structure to the exhibition

in the middle there is a big platform with different wood structure related to the 8 action

there are pin walls with images of project related to the content - the entrance is white but the rest of the installation is in black structures

there is also a 5 panels that we called a treasure of capsule collection of the origin of this work - there are also other shelves where there are works from students from Politecnico, Merano academy and the University of Tokyo showing that we are still working on these categories - support a cultural approach to construction process - which kind of identity you are interested in to develop your product

_building the EXPO has been an interesting process built during universal exposition in Milan it was within a fair trade called made expo and this trade was hosted in march 2015 - what was interesting is that at that time a traid fair in Milan was very close to the Universal exposition - there is a sort of acctraction to see what were creating in the site of expo because it was under construction

we decided to organise with others colleague - MADE Expo it's a biennial trade fair in the field of architecture, building construction and design

Made expo in 2014 contact polimi in order to curate and set up an exhibition about the future Expo Pavilions - initial exhibition surface around 500 sqm.

the exhibition was hosted at the Rho fair-trade form the 18th to the 21st of march and afterwards in Shanghai from april to june 2015

the idea was to shoe the pavilions through drawings, construction photos, materials and components

we started from the idea of Bruno Munari that he articulated the design process starting from the problem to the definition of the problem, to the component of the problem to the data analysis etc..

this process has a sort of recipes - so we started to collect pieces of materials like the brazilian one that was made with net , element of attraction for kids that were trying to walk

starting to think to how to give shape to this idea with all the materials . a sort of table of contents - and so we tried to disassemble a building like pavilions in their elements to have an over view - we look to a lot of examples to find inspiration and relating the flags to the pavilijon

respect to the site we were in the middle of the traid fair - the challenge wa to try to create a place like a forum that had to be clearly identified but not to be a wall because the idea was not to separate the space from the other but to create something that was clearly visible inside

how to be good neighbour with the other one near the space - so it comes the idea of a bookshelves where to put materials, component , some documentation about single technologies a giant bookshelves at human scale level , each shelves represent one pavilion

a very strong long wall but with a lot of window

and each hole represent one pavilion - we decided to give an order - on the top we had the flag and on the bottom some visualisation and render of the pavilion in the middle some component that are just hang in the air

the visitors could look to the project but also touch the element of the architecture

in the space there is also a reception and a sort of living room where you can stay and relax

Expo village Cascina Merlata - hospitality for temporary living

this project is related to domestic spaces - we have been asked to help the organiser of expo to create the interior and the services related of expo village - was thought to host all the workers of the different the pavilions - for person that were very busy during the day and need to have good services

it has to be a place of integration of different targets

we did a sort of research because there is not a lot of materials about the olympic villages- the atmosphere in that spaces were so social and create a big sense of community

we had to provide a very low cost temporary space - with very cheap furniture

and so we started to design the interior of the flats - we have to think of the services of 397 flats -

to coordinated a workshop for the design of the corporate identity of the village and - design and develop a competition for designers and makers for home accessories and objects

the idea was try to find solution that were expressing the idea of temporary solution - like the kitchen is not a normal one but its a frame , a structure not completed that need to transmit that is a temporary solution but that need to be also sustainable so not to delete all the stuff used but reuse them for other needs

the challenge was very high because the furniture must be cheap but also clear and nice

we find a Italian producer to create all the furniture to give value to the made in Italy

it's interesting from the point of view of the curation in every part of the project