

CLIENTE	<b>Sacra Famiglia</b>	TESTATA	<b>Interni</b>	DATA	<b>6 dicembre 2016</b>
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# INTERNI

**NORMALI MERAVIGLIE. LA MANO,  
A CURA DI ALESSANDRO GUERRIERO  
E ALESSANDRA ZUCCHI,  
PALAZZO DELLA TRIENNALE, MILANO**

MIMMO PALADINO HA DONATO A FONDAZIONE SACRA FAMIGLIA IL DISEGNO DI UNA MANO, CHE È STATO RIPRODOTTO CON ENTUSIASMO E IMPEGNO IN 54 SCULTURE ALTE 50 CM DAGLI OSPITI DEL LABORATORIO DI CERAMICA DELL'ENTE, ATTIVO NEL SOSTEGNO A PERSONE CON DISABILITÀ COMPLESSE. ALESSANDRO GUERRIERO E ALESSANDRA ZUCCHI HANNO COINVOLTO, OLTRE ALLO STESSO PALADINO, 53 ARTISTI E DESIGNER ITALIANI E STRANIERI DI FAMA INTERNAZIONALE, CHIEDENDO LORO DI RIELABORARE, REINVENTARE E RIVESTIRE QUESTE SCULTURE CON DISEGNI, DIPINTI, OGGETTI E COSÌ IL TRIENNALE DESIGN MUSEUM HA ALLESTITO LA MOSTRA (CON CHARITY GALA DINNER). L'OPERAZIONE È PARTE DI NORMALI MERAVIGLIE, INIZIATIVA PROMOSSA DALLA FONDAZIONE PER TUTELARE E VALORIZZARE IL CONCETTO DI "FRAGILITÀ", IN COLLABORAZIONE CON L'ASSOCIAZIONE TAM TAM, SCUOLA DI ECCELLENZA DI ATTIVITÀ VISIVE, CHE NE COORDINA LA DIREZIONE CREATIVA. NELLE IMMAGINI DELLA PAGINA A LATO, DA SINISTRA A DESTRA E DALL'ALTO IN BASSO, LE MANI ELABORATE DA: PATRICIA URQUIOLA, ANNA E ELENA BALBUSSO, MARKUS BENESH, MASSIMO IOSA GHINI, NIGEL COATS, ALDO CIBIC, MICHELE DE LUCCHI, CAMILLA FALSINI, MASSIMO GIACON. IN QUESTA PAGINA: LA MANO ELABORATA DA ALESSANDRO MENDINI. TRIENNALE.ORG SACRAFAMIGLIA.ORG

**PhotographING**  
CORPORAL INSPIRATION



# INservice TRANSLATIONS

## INTOPICS EDITORIAL

### P1.

Where does the regeneration of a place begin? At the center there is always and in any case the project, its ability to come to terms with specific situations, combining functional considerations with other factors. This is why, in the area of linguistic experimentation and research, our year-end issue offers a polyphonic overview full of stimuli and thoughts. In the new Milanese offices of Gucci, gathered in the former Caproni industrial area of Via Mecenate, renovated by the architecture studio Piuarch, the key words are personalization, tailoring and Italian know-how, for the concept of a campus where work happens in a very fluid way. As narrated by Marco Bizzarri, president and CEO of Gucci, who also illustrates the new approach of the maison and the innovative choices of its creative director Alessandro Michele, the man behind the mise en scene of the interiors. In the MAAT Museum of Lisbon, designed by Amanda Levete/AL\_A facing the Tagus River, in a spectacular natural setting, the must is the expressive impact of ceramics, deployed together with light to form a fresco of the rebirth of the city. On a residential scale the challenges (successfully met) of regeneration are everywhere: from a Russian 'dacha' entirely Made in Italy by ZDA Zanetti Design Architettura, winner of the Gold Medal of Italian Architecture of the Milan Triennale for its use of sustainable prefabricated construction systems, to the loft in the canal zone of Milan, reinvented by Federico Delrosso with a crude materic aesthetic, reminiscent of New York City, to the house on the coast of Panama facing the sea, in a continuous indoor-outdoor osmosis. Changing the key, the perspective remains the same: the selections of design projects and products convey a sense of strong identities, beyond any stylistic codification of objects, because the narrative is always governed by a taste for creative material. Finally, the history of Abet Laminati: in the contemporary gaze of Paola Navone, we seen an emblem of the virtuous relationship between Italian design culture and the culture of materials. *Gilda Bojardi*

**CAPTION:** Over 15,000 ceramic 'fragments' cover the facades of the new MAAT Museum of Art, Architecture and Technology, opened in October in Lisbon, on the banks of the Tagus River. The project is by the architect Amanda Levete AL\_A. In the photo, detail of the entrance area (ph. David Zanardi).

## PhotographING CORPORAL INSPIRATION

### P2. Nathan Sawaya, The art of the brick, Fabbrica del Vapore, Milan, until 29 January 2017

Nathan Sawaya, a young American artist, shows work at the Fabbrica del Vapore in an area of 1600 square meters, with over 100 pieces made with LEGO bricks, using over one million pieces. Blending Pop Art and Surrealism, Sawaya presents creations in 2D and 3D, cheerful and colorful works that reconstruct masterpieces like the Mona Lisa by Leonardo, the Venus de Milo, Rodin's Thinker, the Girl with a Pearl Earring by Vermeer, and also a dinosaur skeleton 6 meters long. The Art of the Brick has been selected by CNN as one of the ten exhibitions not to miss in the world. It has attracted millions of visitors from New York to Los Angeles, Melbourne to Shanghai, Singapore to London, Paris and Rome. In the meantime, also in Milan, the biggest LEGO Store in Italy has opened on Piazza San Babila. [artofthebrick.it](http://artofthebrick.it)

**P4. Normali meraviglie. La mano, curated by Alessandro Guerriero and Alessandra Zucchi, Palazzo della Triennale, Milan**  
Mimmo Paladino has donated, to Fondazione Sacra Famiglia, the drawing of a hand that has been reproduced with enthusiasm and commitment in 54

sculptures, 50 cm high, by the participants in the ceramic workshop of the foundation that offers assistance to people with complex disabilities. Alessandro Guerriero and Alessandra Zucchi have involved Paladino and 53 other internationally acclaimed artists and designers, from Italy and abroad, asked to rework, reinvent and interpret these sculptures with drawings, paintings, objects. The Triennale Design Museum has organized the exhibition (with a gala charity dinner). The operation is part of "Normali Meraviglie," the initiative promoted by the foundation to focus on the concept of 'fragility' in collaboration with Associazione Tam Tam, the school of excellence of visual activities, coordinating the creative supervision. In the images on the facing page, from left to right, top to bottom, the hands by: Patricia Urquiola, Anna e Elena Balusso, Markus Benesh, Massimo Iosa Ghini, Nigel Coats, Aldo Cibic, Michele De Lucchi, Camilla Falsini, Massimo Giacomoni. On this page: the hand by Massimo Mendini. [triennale.org](http://triennale.org), [sacrafamiglia.org](http://sacrafamiglia.org)

### P6. "La Fresque" ballet by Angelin Preljocaj, with video and stage design by Constance Guisset

This is the third collaboration between the French designer and the dancer and choreographer of Albanian origin, after "Le Funambule" (2009) and "Les Nuits" (2013). The ballet is based on a Chinese story that speaks of a mysterious painting of a beautiful woman. The hair of the protagonist, an essential element of the plot, forms the concept for the set design and videos Constance Guisset has developed, making use of fake hair. The designer has created living landscapes with this material: rolling hills, evanescent smoke, an enveloping jungle. The music has been written specifically for the performance by Nicolas Godin. The costumes are by Azzedine Alaïa, while the lighting design is by Eric Soyer. On tour in France and Europe, the ballet will be performed in Modena on 9 April 2017 at Teatro Comunale Pavarotti. Photo: Constance Guisset Studio [constanceguisset.com](http://constanceguisset.com)

## INsights VIEWPOINT

### P8. ART INSIDE HISTORY

by Andrea Branzi

THE IDEA OF A WORLD THAT IS ALWAYS CLEAN AND NEW IS OBJECTIVELY ANTI-HISTORICAL: THE AGEING OF URBAN SETTINGS, LIKE MASTERPIECES OF PAINTING, CANNOT BE THE ONLY PLAUSIBLE PATH, BECAUSE WE RUN THE RISK OF AN ARTIFICIAL REALITY

During the recent commemoration of the 50th anniversary of the flood in Florence on 4 November 1966, it was possible to trace back through the history of restoration of the Crucifix of Cimabue, hung up high in the central nave of the church of Santa Croce, where the water, mud and fuel oil reached a height of six meters, seriously damaging the painted surface. The damage to the masterpiece was serious, and its restoration took many years. The restorers managed to detach the original canvas from its wooden backing and proceeded to cover the rips with hatched surfaces, sketched by hand. The result was visually satisfying because it simulated the original icon, in spite of the actual discontinuity of the original surface; without simulating an impossible unity of the painting, but creating an intermediate path between the original and its serious state of damage. In this sense, Cimabue's Crucifix has become, over time, the symbol of the struggle against the countless damages to Florentine artistic heritage caused by the terrible flood of 1966. A noble and legitimate struggle. But this example now raises a wider-ranging question regarding the relationship between art and history. According to the current ideology, art exists outside of and against history, and its restoration – even when radical – confirms this view. But today, looking at the image of Christ, as it has emerged after the flood, we can notice that it has a tragic expressive power that the 'mending' of the restoration has somehow attenuated. Our sensibilities are changing and the idea of the 'always new' is giving way to a choice where the traces of history demonstrate that "art is stronger than history and does not fear it." Art need not fear the traces of time and its tragedies. The French cathedrals, restored and cleaned up, have definitively lost the literary charm of their dust, and have become like fakes, in plaster, of themselves. The idea of a world that is always clean and new is objectively anti-historic: the ageing of urban settings, like that of masterpieces of painting, cannot be the only plausible path, because we run the risk of an artificial