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Pavilion Planus Continuum

designed by Antonio Citterio



 **TRE-Più**

100% MADE IN ITALY

1. LO STORICO NEGOZIO FIORUCCI IN GALLERIA PASSERELLA CHE FORSE SI CHIAMERÀ, SE VERRÀ ACCOLTA DAL COMUNE LA PROPOSTA DI UN COMITATO DI AMICI DI ELIO, GALLERIA FIORUCCI.
2. ELIO FIORUCCI RITRATTO AD APRILE 2014 IN OCCASIONE DELLA FESTA PER I 60 ANNI DI INTERNI (FOTO N. LANFRANCHI).
3. I MITICI ANGIOLINI, ADESIVI ED ETICHETTE CHE IDENTIFICAVANO LE PRODUZIONI FIORUCCI.



CATALIZZATORE DI TALENTI

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Ricordare Elio Fiorucci non è facile: il suo talento e il suo carisma non sono classificabili secondo le canoniche categorie. Era un commerciante e poiché era un visionario e un sensitivo, capace di captare in anticipo i fermenti epocali, facendo il suo mestiere ha rivoluzionato il costume, liberando i giovani e meno giovani dall'uniforme borghese. L'elenco delle sue rivoluzioni è nutrito. Nella storia della moda merita un posto di rilievo. Anche nel design, sebbene questo sia un capitolo meno noto, è stato influente. Basta ricordare che lo storico negozio di Galleria

Con la sua istintiva capacità di attrarre e stimolare le intelligenze creative, *Elio Fiorucci* ha proposto una visione rivoluzionaria non solo nel mondo della *moda* e del costume, ma anche in quello del *design*

which has examined the projects and will select the winner and special mentions. All the projects (which respond to high levels of innovation, aesthetics, comfort, spatial optimization, quality of materials, safety and security, and weight) will be on display in an exhibition, starting in early October (see website www.internimagazine.it).

I MAESTRI

P81. CATALYST OF TALENTS

WITH HIS INSTINCTIVE ABILITY TO ATTRACT AND STIMULATE CREATIVE INTELLIGENCE, ELIO FIORUCCI PROPOSED A REVOLUTIONARY VISION NOT JUST OF THE WORLD OF FASHION AND LIFESTYLE, BUT ALSO THAT OF DESIGN

Commemorating Elio Fiorucci is no easy task: his talent and charisma cannot be classified in the usual categories. He was a merchant, and since he was also visionary and sensitive, he was able to forecast epochal ferment. Doing his job, he revolutionized lifestyle, freeing young and not-so-young people from bourgeois uniforms. He



actually prompted a long list of revolutions. He deserves a place of honor in fashion history. Also in design, though this is a less famous chapter, he was an influence. Just think of the historic shop at Galleria Passerella in Milan, the first to sell accessories for the table and kitchen in colorful plastic from the Family Follows Fiction series by Alessi, contributing to transform them from utensils into gift objects. Elio Fiorucci called on Andrea Branzi, Clino Trini Castelli and Massimo Morozzi in the organization of the Centro Design Montefibre, the interior design division of Montedison. And he can be considered the godfather of the primary design encoded in "Decorattivo," the manual for professional use, including 3 trends, 40 drawings, 30 new colors for textile decoration (Centro Design Montefibre, 1975), created by Andrea Branzi, Clino Castelli and Massimo Morozzi, followed in

1977 by "Colordinamo," the manual for the use of a range of 40 colors selected on the basis of the technical, cultural and perceptive characteristics, winner in 1979 of the Compasso d'Oro. At the time, the philosophy of the operation, summed up in the introduction to "Decorattivo," was absolutely innovative: "The environment in which we live, the home or the city, is composed of infinite surfaces where decoration has a function of information and cultural identity, the quality of this information ... is a tool that permits intervention on the quality of life itself." Even earlier, in September 1972, he invited the Florentine group Archizoom to do a show at Moda Mare Capri with their fashion collection "Dressing Design." He asked Andrea Branzi, who had not done any retail projects at the time, to design the store in New York, and he called on Ettore Sottsass to create the Fiorucci store on Via Torino in Milan, the first case of a shop/restaurant. He was the man behind the Coin Casa Design (2007) collection, convincing the CEO of Coin Stefano Beraldo to introduce projects by young designers in the home division of the department store. In the spring of 2014, invited to talk about his career at the Design Library in Milan, he said he had never given a briefing, but instead utilized people of all backgrounds for what they were able to offer. His mental freedom and insatiable curiosity were powerful magnets to attract all kinds of creativity. Fiorucci was a formidable proving ground for fashion designers, product designers, graphic artists, architects, illustrators, photographers... who, thanks to him, learned to free up the best of their energies. Some of his icons, like the little angels and, more recently, the dwarfs with big eyes of Love Therapy, his last brand, are symbols of his friendly relationship with people and things, and his desire to establish an affective relationship with reality in all its multiple aspects.

I MAESTRI

P85. LUCA SCACCHETTI, ARCHITECTURE AND NARRATIVE

LUCA SCACCHETTI PASSED AWAY IN JULY. HE WAS AN ARCHITECT WITH A PASSION FOR ART, HISTORY AND LITERATURE, POETRY AND PAINTING, DISCIPLINES HE MIXED IN HIS PROJECTS OF ARCHITECTURE, INTERIORS AND DESIGN, MARKED BY A FORCEFUL NARRATIVE DIMENSION

Luca Scacchetti was an elegant, courteous gentleman; his way of relating to design in the wider sense of the term belonged, perhaps, more to the generations of Italian architects of the first half of the 1900s, where the architectural dimension was combined with drawing, but also with painting as investigation of reality, with a passion for history and the practice of writing, with research as a constant, joining the episodes of the past to those of the present in a dialectical way, through comparison and

analogy, in the direction of "always interpreting history as contemporary history." A characteristic I believe is important to commemorate Luca's figure and his gaze, always full of irony and warmth, when he narrated his projects, connected to the dimension of urban design, the building as architecture of the city, of renovation and interiors, new furnishings and objects, temporary installations, books he wrote on figures and themes of the world of design, refined watercolors and freehand drawings. These were the areas in which Luca was a master, which he liked to mix with skill and measure, depending on the various 'occasions.' In pursuit of the symmetry that remains a constant in his work, Luca knew how to add apt digressions, to practice creative incursions into territories that fascinated him, where he could experiment with new solutions as in the double-face 'house' on Piazza Buonarroti, in the middle between the brick building by Camillo Boito and the stone building on the other side by Lingeri, from which it absorbs figures and materials, in a courageous collage of analogies. Luca on several occasions developed temporary installations with INTERNI, and he also did the restoration of the classroom inside the Orto Botanico of Brera. On all these occasions those who had a chance to work with him directly, discussing choices, technical aspects, the worksite, the overall philosophy of the project, met with an attentive, expert counterpart, concerned with the pursuit of beauty as an indispensable value of reference.



YOUNG DESIGNER

P89. DESIGN DNA

BORN INTO AN ARTISTIC FAMILY, FRANCESCO FAVARETTO HAS WORKED FOR SIX YEARS IN HIS FATHER'S STUDIO, ACHIEVING HIS OWN DESIGN AUTONOMY AND OPERATING IN THE OFFICES IN PADUA, TORONTO AND SHANGHAI

In professions with a long tradition - lawyers, pharmacists, doctors - it is no rarity to see sons and daughters carry on a family heritage. For industrial design, a more recent profession, there are not so many cases of inherited roles. Only a few examples come to mind, in Italy, such as the three generations of Pininfarina, Pinin, Sergio and now Paolo; or Rodolfo Bonetto and his son Marco Bonetto, Bruno and Lorenzo Gecchelin, or Gianni and Mattia Pareschi, fathers and sons who work together in their studios in Milan. In recent years a new passage has happened, that of Paolo Favaretto and his son Francesco, in turn disciples of another important father-son lineage: Carlo Scarpa was the professor of the architect Paolo, and Tobia Scarpa of the designer Francesco, in all cases at IUAV in Venice. Attracted by different design worlds, the young Francesco immediately got into the fields of interior design, corporate identity and casual clothing. The decisive move came in 2008, in Toronto, where he gained experience in the studio of the designer Conrad Marini, from whom he learned to love the material and the craft. Back in Italy, he decided to focus on product design and asked his father to let him work as an 'apprentice' in his studio. The collaboration is a good fit, and he has gradually gained independence, working on upholstered furniture, lighting, porcelain, seating in general. It must be a case of design DNA!

ON VIEW

P92. BOLOGNA: BIENNALE FOTO/INDUSTRIA

LEADING EXPONENTS OF INDUSTRIAL PHOTOGRAPHY: FROM DOISNEAU TO CARTIER-BRESSON, ERWITT TO BASILICO, ALL THE WAY TO DAVID GOLDBLATT, HARRY GRUYAERT, MASSIMO SIRAGUSA, BERENGO GARDIN

The world of work in all its forms and, in particular, industrial production - from creation to recycling - is the focus of the second edition of the Biennale Foto/Industria 2015 (www.fotoindustria.it) of Bologna. Organized by the MAST Foundation (Manifattura di arti, sperimentazioni e tecnologia) of Isabella Seragnoli, in collaboration with the City of Bologna, under the artistic direction of François Hébel, previously director of Les Rencontres de la photographie in Arles (France), the large event includes 14 exhibitions, some held from 2 October until 10 January (at MAST), while others - in locations in the historical center of Bologna - are open

