

Milano Design Week 2017- San Marco Project

ABLE TO design+art

4 – 9 aprile 2017

Via San Marco 2 - Milano

T'able for the 2017 edition of the Milano Design Week is proud to present *ABLE TO design + art* within the *San Marco Project*, the event created to enhance masterpieces of art such as the square in front of the church of San Marco in Brera and its cloisters.

The idea of *ABLE TO design + art* exhibition, organised by T'ABLE, under the artistic direction of Sabrina Cazzaniga and Marco Migliari is to offer a visual contemplation of the value of skills in creative fields. Through the objects on display and the designers, artists and companies that give an account of their productions, it is possible to see how art can also stimulate mass production, to better exploit the potential of materials and articulate the production processes and aim them at new formal suggestions. The dialogue between artisan traditions and the experimentation in design and art is a way of being competitive, by producing new know-how.

ABLE TO design + art is not only a game of words and ideas relating to the concept of ability and skills. It is ability aimed at creativity (*ABLE TO ...*), which is reinforced in the capability to be with other people and establish relationships. Therefore, this exhibition is a visual contemplation of the experimentation on materials and shapes, in which made-to-measure interventions are also singular, in the double meaning of unique and peculiar. Art becomes a preliminary part of mass production. It also represents a way of asking oneself what is the contemporary unit of measure, which is not just a matter of size. In fact, the Italian word "misura" (measure) derives from *modus* in Latin, from which comes *commodus* (comfortable), literally "with measure". It is therefore a way of reflecting on what is comfortable, not only for the body but also for the senses and thoughts.

The exhibition displays objects that are a modern-day projection of the history of manufacturing and art, and the knowledge about the areas we live in, in the awareness that it is not the novelty that stands out, but the innovation that has led to the interaction of shapes, functions and processes to create it. For this reason, the types of object present range from furnishing accessories to works of art, from ornamental objects to fashion accessories. Production is merely an example of the skills used, with the awareness that the design may aim ability at other results, in a continuous series of experiments.

The stars of *ABLE TO design + art*

Eetico is able to add knowledge to poor materials, for example in the *Italiana* collection of lamps made with recycled cardboard, which is used to interpret the shape of common glass lamps. The production came about from a collaboration with the packaging company Il Casone, as Eetico is an activator of a community of artisans, thus defining a way of being really involved in a business to enhance the local production resources.

The architectural projects of **Johnny Dell'Orto** use colours or white and thickness to highlight elements. They are a mixture of elevations and cross-sections in which scaled-down representations are a way of life, a point of view, or rather it is the viewing angle of the artist that focuses on a point and represents it, unlike other details that are not taken into account. It is thus an unfaithful representation of reality.

Since the XVIII century, **Este Ceramiche Porcellane** has decorated tables and homes with various artefacts that narrate the evolution of taste, from Neoclassic to designer items. White clay is the material used to create continuity between artisan work and industrial production, on which antique and modern trends are expressed in shapes that symbolise different eras and tastes. This passion is passed on from one generation to the next: history is a guide to the research of mankind.

Sadun sees furnishings and design as a sector of innovation, where synthetics have the task of introducing design stimuli and new ranges of application. It is as if each material were part of a genetic code used to rewrite intended use and applications. The Sibù Design collection, for example, features more than 300 finishes for use in fashion, furnishings, the automobile industry and architecture. It is knowledge running right across the board of goods types: a code that generates creative opportunities.

The experimentation in **Vetrofuso** glass made by Daniela Poletti does not merely deal with original shapes but with the relationship between these shapes, making small domestic monuments with overlapping colours, as the *Ballerine* collection used for the original layered cake stands. At other times, they deal with the environment we live in, which stimulates creativity, as in the *Pesci* collection in Murano glass, made for the swimming pool of a princely palace in Arabia: regal glass.

For **Zed Experience**, each design project is the result of in-depth research in the field of technology, of new materials and the ever-changing perception of space and the organisation of living spaces. One example is the multi-purpose cooking unit, also suitable for outdoor use, made in steel and decorative materials with a solid surface, fitted with equipment for cooking, washing and refrigerating. This object overcomes the concept of furniture and electrical appliances and is a different method of contemporary living.

Some strive to safeguard monuments while others, like Simona Colombini with her business **Colombini Manufatti**, turn ancient gestures and know-how into future memories. She prints on paper and fabrics by hand using ancient rollers, decorates musical instruments with shellac, draws using quadrants that are a thing of the past, and designs living spaces for the home in which style is a state of mind.

The intuition of art and the precision of technology are the reference for **Sologioia**, makers of jewellery in pure titanium. Like the thoughts interwoven in the project, different materials are at times put together in the same article. The ring with wenge wood, quartz stones and titanium is just one example, a synthesis of modern technologies and craftsmanship.

Emotive comprehension towards others, empathy in other words, becomes the style code for articles made by **Impatia**. By Adriano Design, *Lungolina* ping pong table is made from glass, almost as if the very essence of the game has become visible, seemingly taking place in an empty space. Pure gestures attract the players to each other and the noise the ball makes when it falls is the soundtrack marking the time for fun, in the complicity that lies in being adversaries.

Haute Material creations are unique pieces, made from fine, ancient wood, worked with respect and skill by the master craftsmen in Valtellina. In the *Special Projects* collection, the *qBo* sculpture by Marc Kalinka, in collaboration with Supercake architects, can assume twenty positions: a piece with many different faces that continually changes aesthetics and function, from mobile art to artistic furniture.

Prenotto has been making metal furniture since the last war, specialising in the industrial production of shelving through to complete turnkey furnishings for workshops to stores. This industrial dimension has not taken away a propensity for tailor-made projects, a genetic imprint that allows the company to also work with designers in the manufacture of limited edition articles.

Massimo Boi merges the Raku technique with traditional Sardinian pottery, forcing him, almost like an ancient divinity, to measure himself with earth and fire, in a tension between shapes, materials and

colours, where the result of the piece is questioned every time. The finishes use oxide and enamel pastes, mixed to a modern alchemist's recipes.

Focotto is a start-up that designs and produces new equipment to stimulate socialising and sharing in outdoor locations. Designed by Riccardo Diotallevi, *Fumotto* is a wood fireplace that can be oriented to find the best position on windy days. It is perfect for cosy warm evenings around the fire, and its barbecue accessory means food can be cooked over the flame, recreating a traditional bonfire atmosphere.

There's all the inventiveness of Carlo Guazzo behind **Tuttoattaccato** – literally “all one word”. In an age where spelling seems so loose, the designer has chosen this brand name to convey stability. He focuses mainly on the creation of different types of pitchers by combining morphology and style to show that many shapes can be designed in glass and ceramics starting from a single form, bringing back the ancient decorating technique of sponging.

EnjoyALL is a ground-breaking project for creating exclusive and elegant decorations by seamlessly joining thin extruded aluminium sheets mixed with a resin solution. This surprisingly versatile material works great for tables, walls, floors and works of art, as it is the result of a patented project with flexibility of use at its core.

The handbag collection of **Un tè da matti** takes after the magical world of *Alice in Wonderland*, using the natural patterns of leather to create new and unusual shapes without necessarily trimming them and thus drastically reducing waste. Hemp and linen handbags are produced using old hand-woven sheets from the Piedmont countryside, making the “always past” an “always future” – just like Alice's story. In a wasteful society, respecting things as they naturally occur is an expression of wonder at a mad world.

Giuseppe Marcadent brought all of his twenty-five years' experience in designing and creating Majolica stoves to his own firm, **Marc Ceramica Design**, dedicated to the production of decorative furniture. Wall panels tie the ceramic tops in with the grooves of accurate, intersecting geometries; glazed reliefs blend colours and lines. Lamps filter light through the whiteness of thin porcelain. From the roughest to the finest materials, the one constant is the skilled hand that shapes them.

And what if simple things in the home, furnishings like stools, shelves and panels had warming cosiness? Technological innovation of **Homwarm**, one of the biggest manufacturers of electrical heating elements, now means that furnishings can be plugged in so that stools heat the body sitting on them, the shelf keeps your coffee warm and the panel on the wall heats a towel. The materials are ancient, such as terracotta and wood, or more modern, such as aluminium or even recent such as the Monolite Ipergres®, used in gyms: what is new is the invention.

Architect **Paolo Maria Russo** puts on a tribute to the history of the church of San Marco, when it used to be framed by the water of the *navigli*, Milan's canals. He presents two three-metre long tanks, inside which are objects submerged in the water. He invites visitors to return in a year's time, to the next Fuorisalone in 2018 when the objects will emerge in a stage-like setting. Now, as if in a preview, he presents a number of articles significant for his work and for his relationships with designers and companies. These are the actors in a storytelling that will reflect on the value of water in Milan, awaiting the urban plan that will bring back to light some of the canals currently buried under the asphalt.

Productions by **Les Ottomans**, under the creative direction of Bertrando Di Renzo, link two artistic and manual cultures: the skill of Turkish weaving with Italian design by architect Marco Parmeggiani, as featured in the *Labirinto* rug, or Italian manufacturing and design abilities with traditional Arabian decorations, such as those in the collection of plates. Rather than standing for the memory of a distant culture, each article represents the imagination of a world close by. The experience of Les Ottomans proves that the world's cultures can sit down at the same table. At the same T'ABLE, as we like to say.

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Project by: Sabrina Cazzaniga e Marco Migliari

Organization: T'ABLE www.t-able.it

Press office: Maria Chiara Salvaneli +39 3334580190 mariachiara@salvanelli.it

Contact: Marco Migliari marco@t-able.it