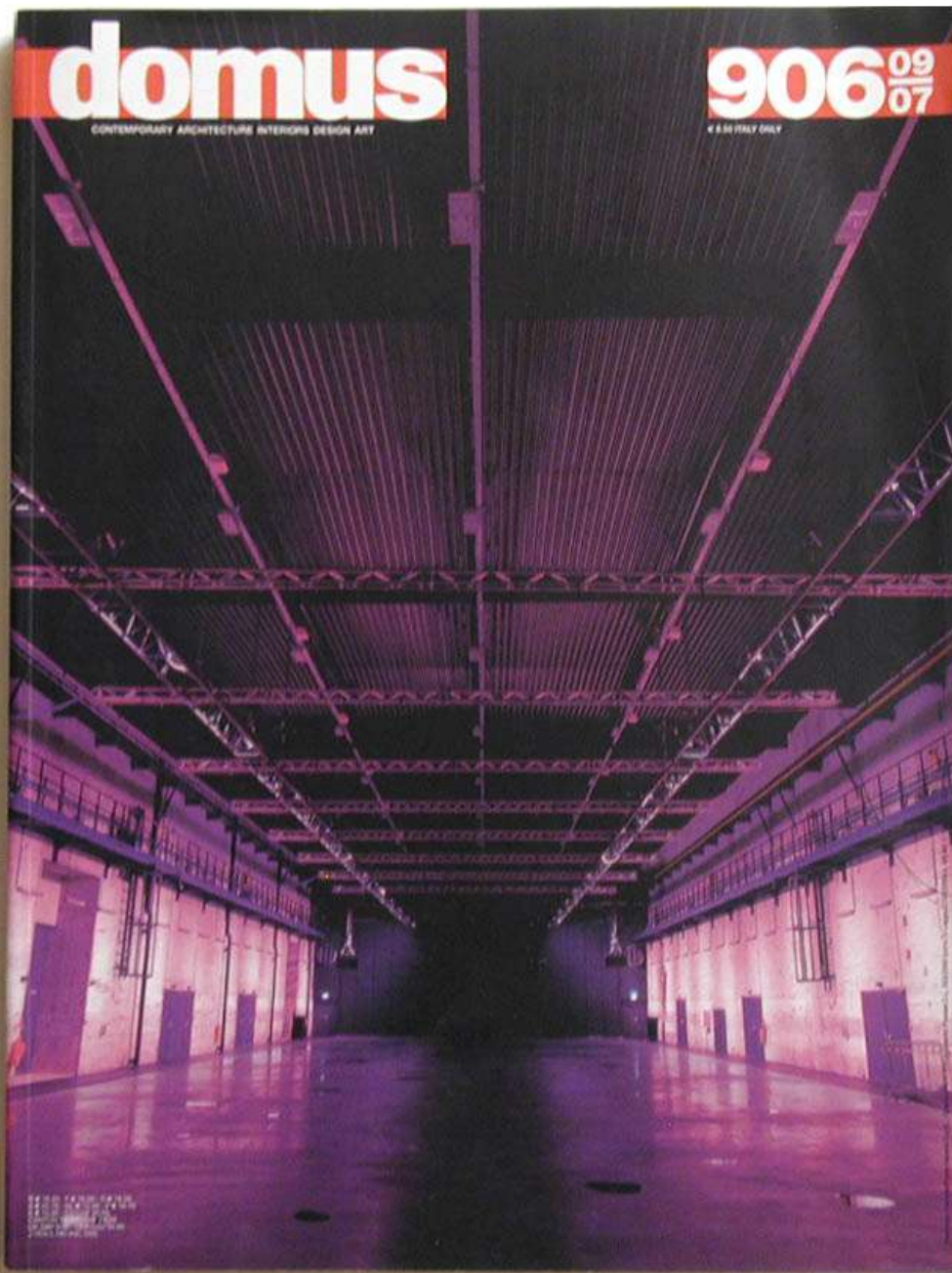


domus
CONTEMPORARY ARCHITECTURE INTERIORS DESIGN ART

906⁰⁹/₀₇
€ 8.90 ITALY ONLY

PHOTO: A. BIANCHI / CONTRASTO
STYLING: M. BIANCHI
REDAZIONE: VIA MONTENAPOLEONE 10, 00187 ROMA
TEL. 06 47701
WWW.DOMUSMAGAZINE.COM
DISTRIBUZIONE: EDIPRESS





Donata Pianocini, Bulb, vasi realizzati con lampadine riciclate/made from recycled light bulbs, 1992/2002



Donata Pianocini, pinnedrawing pins, Alessi

screened by others, it begins its evolutionary path. Having visions is a predisposition that many may have but few know how to cultivate. It isn't easy to be confident about proposing things that don't yet exist. You need courage but not villainy - seeing your own mistake reproduced in a thousand versions could be painful. Another topical moment is the prototyping, very important for making a successful design. I would like to spend hours in workshops watching the skilful moves of the artisans, camouflaging myself amidst the machines to understand how to do things. Designers need information to develop but manufacturers often prefer to keep it reserved for the few. So young people evolved from this trust continue to turn some results. Observing your own thought become an object is surprising. I felt myself that it contains a bit of me, my taste and its evolution, my culture, a bit of childhood and a bit of luck, what I have seen so far and that I have managed to take away and put there, in an object that didn't exist before. I don't know if I have managed to convince anyone of the effective beauty of this profession but I'm happy to do it. Donata Pianocini



Donata Pianocini, appendiabulbocover rack, ENO 2007



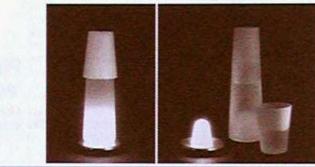
Più etica, più estetica: il sentimento 'sostenibile' di Paolo Ulian

More ethics, more aesthetics: the sustainable sustainability by Paolo Ulian

Esprimersi progettando è l'aspetto predominante della mia vita. Attraverso vari percorsi, sono approdato a design, scoprendone la vicinanza alle mie passioni, ma anche la contraddizione di fondo. Da un lato il designer è animato da uno spirito etico, che lo spinge a tentare di contribuire a migliorare il presente per quanto in modo infinitesimale, dall'altro è consapevole che i propri oggetti - nei casi più fortunati riprodotti in migliaia di esemplari - andranno comunque ad appesantire una situazione sociale e ambientale fin troppo compromessa. È difficile capire cosa sia giusto fare. La mia prima reazione sarebbe quella di rinunciare a partecipare al gioco imposto dal sistema economico globale di cui non condivido le regole. Penso però che non sia giusto tirarsi indietro. Si tratta di capire cosa si può fare per cambiare qualcosa dal di dentro. Vorrei almeno tentare di esprimermi tramite i miei oggetti, e attraverso loro comunicare i valori etici - anche utopici - in cui credo. Alcuni oggetti uniscono alla funzione puramente utilitaristica una funzione semantica molto forte, più chiara di mille parole: certi oggetti possono farci riflettere ed emozionare, osservare il mondo da una prospettiva diversa. Penso alla mia micidiosa "Una seconda vita", con la quale mi premeva portare l'attenzione sul significato e sul valore dello scarto, e suggerivo una riflessione su una società che gradualmente ci ha fatto perdere la capacità di discernere l'utile dall'inutile. Vorrei che i miei oggetti fossero dei messaggi in bottiglia, lanciati con la speranza che qualcuno li raccoglierà. Mi piacerebbe operare con la libertà e la tensione ideale di un artista servendomi però della forza comunicativa offerta dal sistema produttivo degli oggetti. Paolo Ulian



Fabio Bortolani, cornice senza chiodi/picture frame without nails, Dovetusal 2007



Paolo Ulian, Waterlight, lampada da comodino/bedside light, Luminara 2007

Paolo Ulian, Una seconda vita, centrotavola in ceramica/A second life, ceramic bowl, Biennale della ceramica di Abbisolla 2006



Expressing myself through design is the predominant aspect of my life. I came to design via various routes, discovering how close it was to my passions but also a basic contradiction. On the one hand the designer is animated by an ethical spirit, which compels him to try and contribute to improving the present in however an infinitely small way. On the other he is aware that his objects - in the more fortunate cases reproduced in thousands of versions - will, however, weigh on a social and environmental situation that is over-compromised. It is hard to identify the right course of action. My first reaction would be to refuse to take part in the game imposed by a global economic system whose rules I don't agree with. However, I don't think it's right to retreat. You need to understand what you can do to change something from within. I would at least like to attempt to experiment through my objects,

and through them communicate the ethical - even utopian - values that I hold dear. Some objects combine a purely utilitarian function with a very strong semantic function, clearer than a thousand words. Certain objects can make us think and feel, look at the world from a different perspective. I think of my bowl "A second life", where I was concerned with focussing attention on the meaning and value of waste and I offered thoughts on a society that has gradually made us lose the capacity to discern what is useful and what is useless. I would like my objects to be like messages in bottles, launched with the hope that someone will find them. I would like to work with the freedom and ideal tension of an artist while using the communicative force offered by the manufacturing system. Paolo Ulian



Fabio Bortolani, Tonda, sedia/chair, Zilco 2007

Il prestigio del quotidiano. L'essere architetto mi ha fatto ragionare in architettura con pensieri da designer, e viceversa. Amo lavorare e spiegare i miei progetti usando l'acquerello; gli elaborati (schizzi, disegni di presentazione, note ecc.) diventano a loro volta sottoprodotto/prodotto del mio lavoro, capaso di vita autonoma. (Jatsuo mi ha dedicato una personale di acquerelli in Giappone). Ogni anno autoproduco in piccola serie uno dei miei oggetti, per me e gli amici. Ritengo una sfida interessante lavorare per il mercato di grosso consumo e prezzi contenuti, e all'opposto progettare per le gallerie di design, dove la tiratura è di pochi pezzi, preziosi e sperimentali. Oppure collaborare, come sto facendo ora, con associazioni per lo sviluppo dell'artigianato in Italia, o insegnare. È importante essere aperti a più possibilità e dare sfogo alla propria personalità. Fabio Bortolani

The prestige of the everyday. Being an architect has made me think in architecture with the thoughts of a designer, and vice versa. I love working and explaining my projects using watercolours. The drawings (sketches, presentation drawings, notes, etc.) become sub-products/products of my work, with their own lives (Jatsuo put on an exhibition of my watercolours in Japan). Each year I self-produce a small number of one of my objects for my friends and me. I find it an interesting challenge to work for the market of large consumption and low prices, and at the opposite end, design for design galleries where just a few, precious and experimental pieces are produced. Or collaborate, like I'm doing now, with associations for developing craft in Italy. Or teach. It is important to be open to more possibilities and express your own personality. Fabio Bortolani

Prodotte naturalmente: l'industria secondo Fabio Bortolani
Producing naturally: industry according to Fabio Bortolani

MANOLO DE GIORGI From the discussion so far it has emerged that there is a growing demand for production as total sales increase. It is almost an automatic mechanism. The countries asking for design today are changing, and all economies must sooner or later bump into design. But this does not mean that the point of research is concentrated on the product. What seems to be crucial is not so much the product as its distribution. Going back to the capacity to tell stories, my feeling is that in design today stories can only be told with distribution projects. I'm thinking of Muji and above all of e-Bay, of projects which upset any distribution logic with new involvements that can be likened to a wider "story-telling". I think it is fundamental to construct a project around an idea of "community", around a collective way of using the product (buying it, seeing it, not seeing it, rendering it, etc.). The more design expands in terms of quantity, the more it has to belong to a group with its own exchange universe. Single, even advanced products are doomed to be lost. I think Italian design should start to create a new distributive story, and to do it strategically, just as it has always done with production, by moving "laterally". **PG** I agree with De Giorgi about the importance of a distribution project. Besides those mentioned, I would like to remind you of Ikea, that extraordinary phenomenon based on the capacity to "re-elaborate" inexpensively the novelties of advanced companies. But its real strength lies in the distributive formula. If the Ikea product were removed from its Ikea context, from the way it is sold, would it have the same success? As for e-Bay, on their site the original products are sold alongside their copies: the Castiglioni lamp produced by Flos, and the "mock-Flos" version of it. If this is the way to promote Italian design businesses, I'm sure that in ten years' time we'll have killed them off. We need a different approach to protect companies that carry out research and produce added value. Those who do research have to spend and risk much more, and are repaid with a different market share. We need to find better and more effective ways of defending products that can create added value.

INTERSECTIONS 111

FORUM: DESIGN AND PROFIT 110

companies, in that the construction of symbolic capital is matched by that of the imaginary, of story telling. This created value is not only strictly aesthetic, but is generated by the quality of stories that are able to convince and arouse emotions. There is an increasing demand in all entrepreneurial systems for this transversal value of being able to build an imaginary. The craft of cultivating the imaginary and the sign that produces it is not only aimed at the production of objects, but is also a crucial element of coexistence. It therefore assumes a politico-collective value, and an organisational one. **STEFANO CASCIANI** Regarding distribution, the design product is a niche product because it fails "to puncture the screen". Nevertheless, when I see Alessi products on sale at airports, I can't help thinking of a "polluted mythology". Do you really believe you can invade the world with niche products? **PG** I don't see it as pollution; I don't mind if I see design products in airports. But the product we are talking about requires a level of interpretation. Greater economic resources can boost circulation, and in this way bring it closer to the original utopia: beauty made available to all. If that were so, I'd have nothing against it. It is the evolution of the species. **RP** There is a parallel with other sectors. Galleries, fairs, auctions and the Internet have multiplied sales of contemporary art to a tremendous degree. **PG** Supply has also changed, and not always for the better. As a rule, when you raise the quantity of supply, you are less selective. **RP** It is the price that selects. Companies must inevitably make choices. If they aim for size they will have to make investments and find resources. Private equity is not the only solution; there is the stock market too. The other path open to businesses is to become a "research laboratory". In today's car industry there are only major groups, and they control all production, distribution and capital. But within the car world you also have phenomena like Giugiaro, product research surveys at the service of and integrated with the main industry. Why not envisage something similar for design?