



FuoriSalone 2017  
MATERIAL IMMATERIAL

Nei viali dell'Orto Botanico sono state esposte le sculture di quattro artisti italiani e un'installazione, che rielaboravano in maniera creativa gli elementi della collezione per la tavola Venice di Pio e Tito Toso. L'operazione ha lanciato il programma di ricerca e il concorso "Art to be used", promossi da **Fratelli Guzzini** in collaborazione con l'Accademia delle Belle Arti di Brera e finalizzati a investigare la relazione tra arte e oggetti industriali di uso quotidiano. **Luci iGuzzini**  
**Illuminazione** Foto Matteo Cirenei

## Orto Botanico di Brera









di architettura di interni dell'Accademia di Brera, che ha presentato il programma pluriennale Art to Be Used promosso da Fratelli Guzzini in collaborazione con l'Accademia di Brera: "L'iniziativa nasce dal coinvolgimento di 'un'azienda' tra le più importanti nel panorama italiano e una tra le più importanti accademie di belle arti italiane. Le intersezioni tra generi di realtà differenti attraverseranno e rafforzeranno l'attività creativa, generando sovrapposizioni di linguaggi che a loro volta metteranno in moto nuovi modelli". Sono, quindi, intervenuti gli autori delle cinque opere che hanno composto la design island 'Venice. Prezioso Quotidiano' di Fratelli Guzzini: stimolati da Daverio, hanno sottolineato la stretta relazione tra l'elaborazione dell'opera e il rapporto con l'azienda, supportato dall'entusiasmo del presidente Domenico Guzzini, da sempre sensibile agli aspetti culturali del fare impresa.



Un elemento ha accomunato gli interventi dei protagonisti di tutte e quattro le design island presenti all'Orto Botanico: il rapporto tra le installazioni e il luogo, tanto delicato quanto incantevole, che la natura si è ritagliata nel cuore della metropoli ■  
Foto Saverio Lombardi Vallauri e Mattia Campo



Alcuni momenti del lunch seguito alla conferenza, offerto **RosebyMary** e **Nonino** che ha proposto cocktail a base di Grappa e Amaro Nonino. Sopra, a sinistra, **Domenico Guzzini**, presidente Fratelli Guzzini ed **Ermenegildo Pannocchia**, scultore; al centro, **Philippe Daverio** e **Antonella Nonino**, amministratore delegato Nonino; a destra, **Antonio Gramigna**, artista e designer. Per l'evento si ringraziano: Pro Dynamo, illy, Marchesi Freccobaldi, Artemide, Kartell e Reisetel.





of the exhibition-event of Interni, Material Immaterial, chose the historic Seminario Arcivescovile in Milan, opened by St. Charles Borromeo in 1564, to host a series of evening conferences and installations by Yuri Suzuki, Ingo Maurer and Studio Lovegrove. The term 'versus' in the title of the debate immediately conveyed the problematic character of the subject matter: can artificial intelligence help the growth of mankind or will it become a threat that reaches the point of controlling our lives? Monica Maggioni, president of RAI, and Timothy O'Connell of H Farm, an expert on digital development, conversed with James Fallon, professor of Neurosciences, Jakob Lange, architect and partner of BIG Bjarke Ingels Group, Martin Micko, co-founder of Searchink, Wally Pfister, director of the film Transcendence, Carlo Ratti, architect and director of MIT Senseable City Lab, Beppe Severgnini, director of Sette/Corriere della Sera, Fabrizio Longo, director of Audi Italia. From their various experiences a detailed vision emerged, confirming the shared conviction that very soon, sooner than we may imagine, AI will influence our personal and social behaviors, to the point of having an impact on the social order, the evolution of labor, and our closest personal relationships. An advance that will be impossible to stem, and raises some crucial issues. How man can control this growth becomes an open challenge, perhaps the challenge of the years to come. But there is one certainty: a computer, no matter how sophisticated and powerful, will never take the place of human decisions, at least on a moral plane, where conscience is still the key factor. *Antonella Galli/photo Efreem Raimondi*

#### SCIENCE OR SCIENCE FICTION?

If it is true that in a few years technology will be a part of everything we do, should we be concerned or should we take this moment of passage as an opportunity? On the stage at Audi City Lab, seven experts approached these issues from the viewpoint of the IoT, with Eram Shlomo (Intel), from that of communications technologies, with Diego Zucca (Cisco Italia), creativity with the architect Italo Rota, science with Maurizio Melis (Radio 24), art with Andrea Lissoni (Tate Modern), writing with the screenwriter Umberto Contarello, and art history with Philippe Daverio. Any future development forces us to come to terms with the origins of mankind. So why not take this debate as an opportunity to examine the directions being taken by science, technology and art? Fantasy or reality, history or beyond history, science or science fiction? An 'asymmetrical' relationship between human and robot, computer and brains often in flight from our country, traditions and innovations, drones and bicycles, but one that need not frighten us. Just as we were not frightened by the scientific revolution from the 1800s to the 1900s, so we should not fear the technological revolution of the third millennium. It may seem more chaotic. It is probably more sweeping in terms of change. It is clearly more widespread. With assisted driving, will people lose the ability and the pleasure of driving a car? Will the time ever come when the automobile becomes obsolete? Will we really move from science to science fiction? The answers are far from simple, and lie in trying to understand what remains for humankind when AI is taken to its extreme consequences. *Daniela Signorello/photo Efreem Raimondi*

#### INTERNI MATERIAL IMMATERIAL ORTO BOTANICO DI BRERA

#### P150. VENICE, EVERYDAY PRECIOUSNESS

project by MARCO PARESCHI, ANTONIO GRAMEGNA, MARIANO MORONI, ERMENEGILDO PANNOCCHIA, CATERINA TOSONI with FRATELLI GUZZINI

"At the Orto Botanico, Fratelli Guzzini launches an important initiative to re-establish a relationship between design and art. The contamination



exists, and the company wants to promote a form of art that can be understood and enjoyed by a vast audience. Because big projects happen in the fusion between the spirit of the designer and that of the company."

**Domenico Guzzini**, president of Fratelli Guzzini

"We have utilized the Venice collection to conduct research. The artists involved have transformed industrial material into something 'liquid,' almost immaterial, seeking a single plane of interpretation between virtual and real, project and object. The sculptures are brought to light, becoming generators of content." **Marco Pareschi**, communication strategist

**CAPTION:** Along the avenues of the Orto Botanico sculptures by four Italian artists and one installation were placed as a creative way of reinterpreting the pieces in the Venice collection for the table by Pio and Tito Toso. The operation launched the research program and competition "Art to be used" organized by Fratelli Guzzini in collaboration with the Brera Fine Arts Academy, with the aim of investigating the relationship between art and everyday industrial objects. Lights by iGuzzini Illuminazione. Photo Matteo Cirenei.

#### P152. OPEN-AIR PIGMENTS

project by MARCO MERENDI and DIEGO VENCATO with GYPSUM

"The installation sheds light on the unexpected qualities of the cement produced by the Gypsum company. And it shows how surface colors and textures can reveal unusual perceptions of softness. Open-Air Pigments has a platform that encourages visitors to climb up and to touch the parts, but also to sit down for a break in the middle of the FuoriSalone bustle. A simple, immediate installation." **Marco Merendi**, architect

**CAPTION:** The sculptures presented by Fratelli Guzzini at the Orto Botanico: from left, La Finestra by Ermenegildo Pannocchia, Intrecci di Luce by Caterina Tosoni, Another Spring by Antonio Gramigna, and, in the background, Liquid Tower by Mariano Moroni. Photo Matteo Cirenei. A platform hosted a vertical architrave element with built-in lighting, and a horizontal parallelepiped. They were made by Gypsum with a high-performance cement that permits very detailed geometric shapes and special surface effects. Photo Matteo Cirenei

#### MYISLE, THE OUTDOOR GYM SCULPTURE

project by ALFREDO TASCA and ALBERTO MATTIELLO with METALCO ACTIVE

"The project stems from three different spirits: Alfredo Tasca, with thirty years of experience in the luxury outdoor sector, with Metalco; Gianluca Innocenzi, who has worked in the fitness industry for twenty years; and yours truly, a designer and expert on new technologies applied to