

## ROOMS. Novel Living Concepts



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展示デザイン:ジャンニ・フィリンドゥ

グラフィック:レオナルド・ソッノリ

数あるデザインの中でインテリアは、日々の生活の中でより密接な関係にあります。何故なら私たちは皆、家という、生活の大切な一部である空間の中で暮らしているからです。家族と過ごし、寛ぎ、リフレッシュし、友だちを招き、そして仕事をする場でもあります。

自分の生活にとって一番大切な場のインテリアに課せられた課題は大きい。この暮らしの大切な時間の中で、人々のデザイン分野への興味は増加しつつあります。その中で特に関心が高いインテリア・デザインは、デザイナーが

初めに手掛ける仕事、若い世代の分野という認識がイタリアに限らず一般的で、大きな建築プロジェクトなどと比べると、意外に探究されたことのない分野です。

インテリア・デザインがより専門的な要素を求め、経済を発展させる大切な役割を担うようになってきても、過去 50 年間、建築分野と比べると批評の対象外でしたが、質の高い展覧会は開催されてきました:1957 年コモ ヴィラ・オルモ Colours and Shapes in Today's Home 展、1965 年 フィレンツェ・ストロツィ宮殿 La Casa Abitata 展、また 1972 年 ニューヨーク MoMA の Italy, The New Domestic Landscape 展、そして 1986 年 ミラノ トリエンナーレ The Domestic Project 展。

このようにインテリア・デザインをテーマにした展覧会は明らかに必要とされていたと言えます。20 世紀の建築家たちは特定の顧客の自邸などに実験的なプロジェクトを考案し、ハイエンドな企業のカatalogを飾ってきました。まさに“デザイン・ビフォー・デザイン”。

Rooms. Novel Living Concepts 展では 11 人の異なる世代、表現、アプローチで、私たちの今日の、そして明日の「ルーム」を提案します。

展覧会は、まず導入部では、1920 年代から今日までのイタリアのインテリアから選んだ 50 の歴史的なインテリアのシーンを展開。そして、イタリア国内外からの世代も経験も異なる巨匠や新鋭たちによる 11 の部屋へと続きます。

11 の部屋は、哲学者 フランチェスコ・M.カンタルッチョの、11 の異なる評論に基づいてプロジェクトされています。カンタルッチョは、11 の「Rooms」の機能と言語表現を、近年の重要な評論と対話させるという試みに取り組みました。

**ROOMS - The Philosophy - Novel Living Concepts**

フランチェスコ・M.カンタルッチョ



実に 20 年振りの開催となるトリエンナーレ展。Rooms.Novel Living Concepts 展は 1985 年-2015 年の 11 のインテリアデザインを表現するため、いくつかの話題を呼んだ本を選びました。かなり個人的なチョイスですが、だからこそデザインと思想についての興味深い対話をオープンにディスカッションできると思います。11 部屋はそれぞれ、近代の評論とデジタル革命に影響を受けた時代の 1 冊以上の本をテーマにしています。今日の部屋について考えるということは、新しい

生活に反映させる出発点として、昔のアイデアを参考にすることを意味します。私たちは皆、自分の主たる部屋への特別な感覚とノスタルジーを持っています。建築家、ジョセフ・リクワート著「アダムの家-建築の原型とその展開」(1972 年)の著者と本のアイデアを語るべく“初めての部屋”：エデンの園のアダムの家 について深く分析しました。リクワートは、近代建築の巨匠たち（ル・コルビジエ、アドルフ・ロース、フランク・ロイド・ライト）が、私たちの記憶の片隅に原型として残る“初めの家”をイメージさせるかのように、建築の起源に革新を起こしたことに触れています。

(以下、プロジェクト説明を挟み、ストーリーは最後まで続きます。英文にて)

The French philosopher **Gaston Bachelard** (in *La Poétique de l'Espace*, Les Presses Universitaires de France, 1957/1961) said: "What would be the use, for instance, in giving the plan of the room that was really my room, in describing the little room at the end of the garret, in saying that from the window across the indentations of the roofs, one could see the hill." It is not just in our memories that rooms remain within us; they are an assemblage of organic habits and can also lose their shape. **Weak thought and the challenge of complexity.** Truth has long ceased to be solid and nothing is certain. A great many books on the Crisis of Reason in the West were published between the late Seventies and the first half of the 1980s. The most representative, not least because it was a compilation of the work of several different authors, was *Crisi della Ragione. Nuovi Modelli nel Rapporto tra Saperi e Attività Umane*, ed. by Aldo Gargani, (Einaudi, Turin, 1979) by Aldo Gargani, Carlo Ginzburg, Giulio C. Lepschy, Francesco Orlando, Rella, Vittorio Strada, Remo Bodei, Nicola Badaloni, Salvatore Veca, Carlo Augusto Viano.

It was at that point that the inevitable result of the Crisis of Reason, which some saw as a good thing, was dubbed "weak thought": see *Il Pensiero Debole (Weak Thought)* (ed. by Gianni Vattimo and Pier Aldo Rovatti, Feltrinelli, Milan, 1983). The consequence, if not inevitable, of these positions was a taking stock of the fact that the future subjects us to *La Sfida della Complessità* (The Challenge of Complexity), which was the name of the book edited by Gianluca Bocchi and Mauro Ceruti (Feltrinelli, Milan, 1985), with contributions from Henri Atlan, Mauro Ceruti, Donata Fabbri Montesano, Heinz von Foerster, Luciano Gallino, Ernst von Glasersfeld, Brian Goodwin, Stefen J. Gould, Herman Haken, Douglas Hofstadter, Ervin Laszlo, Jean-Louis Le Moigne, James Lovelock, Edgar Morin, Alberto Munari, Gianfranco Pasquino, Karl Pribram, Ilya Prigogine, Isabelle Stengers and Francisco Varela. (\*)へ続く

クランディオ・ラッツァーニ- カール・ピッカリング

- La vie en rose



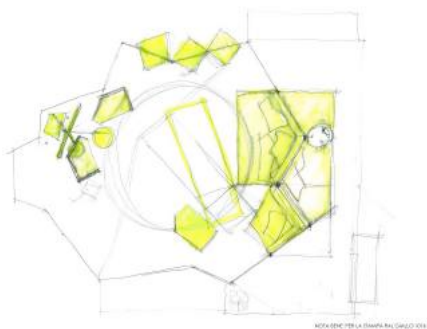
(\*) These authors came up with an interdisciplinary view of studies on the theory of chaos, of the theory of systems, artificial intelligence, cybernetics, meteorology, ecology and thermodynamic phenomena, far removed from the state of equilibrium, for a new collaboration between Science and Philosophy. We thought these works would be useful for the project by **CLAUDIO LAZZARINI and CARL PICKERING**, in which sheets of coloured glass define the walls of a minimalist habitative cell that explores the technical, aesthetic and ethical potential of the new photovoltaic technologies: reducing traditional elements to the essential and building new, more sustainable, pathways.

(\*)へ続く

コラボレーション：ジョバンニ・ポステット、アンナ・チェラッキ、カルロ・グエッリエリ、  
アニメーション：ロベルタ・モリーノ

メイン・パートナー：セッコ (建具類)

& MSE (家具), クヴァドラ (生地), モルテーニ (肘掛け椅子 ジオ・ボンティ), エクステンド (パロ・リブレリア), ザノッタ (テーブル「クマノ」),  
アチェルノ (テーブル), フロス (フロアランプ「パレンテシ」), アルテミデ (ランプ),  
バロビエール (ライト「Riva」), ビトッシ・チェラミケ, インテンションズ (暖炉), アルタイ (カーペット), ギャラリー・アパルト (ルアーナ・ペリッリ), アルトピア (エマヌエーレ・ベッケリ)



*Sheets of glass ranging from pink to claret define the walls of a minimalist habitative cell that explores the technical, aesthetic and ethical possibilities thrown up by the new solar technologies. Surfaces screen-printed with special pink, organic and hybrid photovoltaic ink produce energy when exposed to direct, indirect and artificial light sources, triggering a virtuous circle of energy consumption and production. Thirty-*

*three internal square metres and twelve metres of loggia/greenhouse encompass all the residential functions required by a couple looking from the contemporary to the future, bringing elements of memory with them. The loggia/greenhouse, a mediation space between the interior and exterior, controls the air conditioning and energy production and hosts plants and domestic utilities. A central plan, covered by a vault, is enclosed by a perimeter of server spaces and solar panels, which open as required, altering the space like theatrical scenery. The furnishings meld with the fixtures, the fixtures become furnishings and everything becomes transformed. The habitative cells duplicate and join together to generate architecture and landscapes that aspire to energy self-sufficiency.*

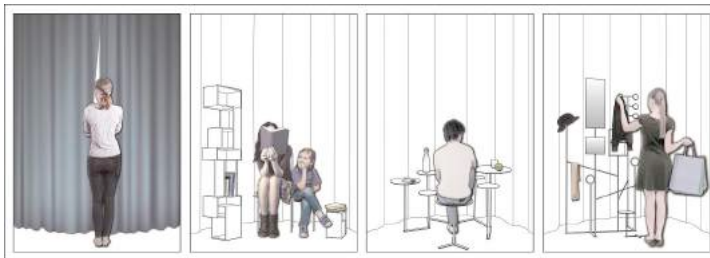
マルタ・ラウダーニ&マルコ・ロマネッリ -  
**The Absence of Presence**

(\*)**Artificial intelligence.** Next was a difficult but hugely successful book, structured in a somewhat unusual and metaphorical way: *Godel, Escher, Bach: An Eternal Golden Braid* (The Harvester Press, Sussex, 1979), by the American Professor of Cognitive Sciences and Informatics **Douglas R. Hofstadter**. It is a meditation on the human mind through artificial intelligence, which shows that the future consists of hybrid models, with no preconceived ideology, models drawn from several different disciplines, in other words, in the greatest and purest interaction between different sciences and forms of knowledge. We chose this book to inform the project by **MARTA LAUDANI** and **MARCO ROMANELLI**, a "scattered distribution" inside a space, playing on the absence of presence and underscoring the relationship between concealing and revealing. (\*)へ続く

コラボレーション：ステファノ・ラガッツォ

メイン・パートナー：アントリーニ（大理石）

e 3D サーフェス・オブ・アート（石膏），JAB Anstoetz（布地），Oluce（照明），Flos（照明），0.0 フラット・フロア（ダニエーレ・パオレッティ・アッレディ・メタリッチ，ガッレリア・ロベルタ・リエッティ（オペレ・ミラノ・ロー）



When organising internal spaces our time is spent debating alternative dichotomies between revealing and concealing, or rather between presence and absence, and between "gymnasium" and "stage

set". Homes are not merely machines à habiter, but stages for our daily lives. This duality conceals the "raw nerve" of 21st century design. Machines à habiter actually make for perfect distribution, carefully evaluated climate conditions and generous fixed furnishing systems. "Stages for daily life" serve to show off objects and materials that testify how far we have come financially and culturally: from large screen televisions to original paintings, from large amounts of books to elegant drawing rooms still protected with plastic, from hydromassage tubs to brass-effect finishings, from hyper-technological kitchens to mega sofas. People throughout the ages have attributed specific "powers of representation" to different and particular objects. This therefore means that when tackling a design for a "novel living concept", the value of "absences" needs to be analysed. It is no longer simply a matter of modifying the "presences" in terms of taste and culture, but of building a room to be lived as an "absence" (an empty space for coming and going and contemplating works of art). The "presence" will return, transformed into experiences for "lone" activation within well-defined areas, earmarked for individual human activities: reading a book, getting undressed or eating. This is a project that does not simply aesthetically valorise the concept of emptiness, but is driven by different "contemporary family" structures. Families made up of individuals all of whom have reached adulthood but who, out of necessity, continue to live together, or unrelated people required to share a space, for instance. Within these nuclei, each person needs to create their own intimacy, their own story, their own "one-man tent".



ファビオ・ノヴェンブレ- INTRO

(\*) **Meaning and necessity.** The novel that perhaps made its greatest mark on the 1980s, and which perfectly intersects narration and philosophical reflection, was **Milan Kundera's *The Unbearable Lightness of Being*** (Harpercollins, 1984) (*Nesnesitelná lehkost bytí*, 1984). Existence and the short and long-term choices we all make are totally irrelevant, according to Kundera: this is where their unbearableness resides. The only thing man should be able to say about existence, in order to give it meaning, is that it is a Necessity. It is no accident that *The Unbearable Lightness of Being* opens with a reflection by Nietzsche on the "Eternal Recurrence", which represents the desire to impress Necessities on our lives. This novel informs **FABIO NOVEMBRE's** project: a room that resembles a kind of head, which of necessity and ironically carries architecture over into the shapes of the body and the room into to the head, with its perfectly habitable cavities. (\*)へ続く

コラボレーション：ディーノ・チケッティ、ルカ・トロッタ、ドメニコ・ゼノーネ・パペッティ、ニコロ・ブラッティ、  
メイン・パートナー：ナトゥッツィ



*If you think about it, an egg is like a solidified uterus, and what appears to be the great difference between oviparous and viviparous species is simply a matter of the consistency of the outer membrane. If we then tried to plunder our remotest amniotic memories, it would be easy to demonstrate that our first perception of space occurred*

*while we were floating about in the warm hollow of an ovoid form and that every concept of domesticity is geared to recreating that condition. However, unlike the gestational sac, the egg retains its formal and aesthetic dignity even after it has carried out its function. Perhaps this is why mankind has always been fascinated by its shape, and why all its vital potential has always been associated with the idea of perfection. Art has celebrated its iconic value, and architecture - especially when endeavouring to predict the future - has seen its ovoid shape as the perfect formal synthesis. My design is for a bedroom made of leather with high-end saddlery fittings inside a spherical shell, the outside of which is completely covered with mirrors, as if it were an enormous ballroom. The spherical shape and its reflective power are selling points, but then, welcomed by two golden vestal virgins, the colour and warmth of the leather literally engulf the visitor, who finds himself inside himself, looking at himself from within. Free thoughts drawn from Fellini's 8½ and recited in the voice of Filippo Timi reverberate in the hollow of the great head, like scattered drops of consciousness that surface while we drowse. After all, sleep is the space-time threshold that carries us back to our original amniotic immersion by night, but compels us to be reborn each day, more human and more sentient than ever.*



アンドレア・アナスタジオ - Resonances

(\*)**The folds of the Monads: The Fold: Leibniz and the Baroque**, by Gilles Deleuze (first published in French in 1988; translated into English in 1993), one of the shrewdest European philosophers of the second half of the twentieth-century, revolutionised the way in which architecture and Baroque culture was interpreted, amongst other things: everything folds in on itself, unfolds, refolds, representing the darkest sides of the soul. The infinite repetition

of the folds, their incessant self-stratification, continues to create new harmonies to this day. **ANDREA ANASTASIO** identified the furnishing elements essential to daily life (table, bed, container) before arranging them inside the room so as to mark out two virtual axes, suggesting the folding over of two rooms. A semi-transparent curtain was hung across them, chopping them in half, ruffling the walls with a blast of air.

**The opaque and the fear of colour.** The American critic **Rosalind Krauss**, in *The Optical Unconscious* (MIT Press, Cambridge, 1993), was convinced that if art was born in the caves, its origin was not in an architectural space that requires light to differentiate between a vertical pier and a horizontal beam, but in a labyrinth, a cell: a room without light, indistinct, lacking height or depth. She termed the hidden, opaque part that lies "below" the "optical unconscious", the art that modernism persisted obstinately in seeking out only to take it apart and depict differently. (\*)へ続く

コラボレーション: アンジェロ・カストウッチ

メイン・パートナー: **Riva 1920 (家具)**

& カンペッジ (プフ/クッション), バロビエール&トーズ(照明), ダネーゼ (カーペット), MIPA (床), アルテミデ (照明), エディツィオーニ・コッライーニ、ガッレリア・ルイーザ・デッレ・ピアネ (ガラス)、ジュゼッピーナ・チャッチオ (アートワーク)、フランチェスコ・ロマナコ、マッシモ・リオダ (ビデオ)



The design for the room was triggered by reflecting on living spaces as places in which the many relational potentials for human beings coexist on a daily basis - the opportunities to affirm or deny the dimension of listening to oneself, to others and to the world, in particular. The project is intended to give shape to a combination of polarities, identified by this reflection on the domestic space. Internal-external; microcosm-macrocosm;

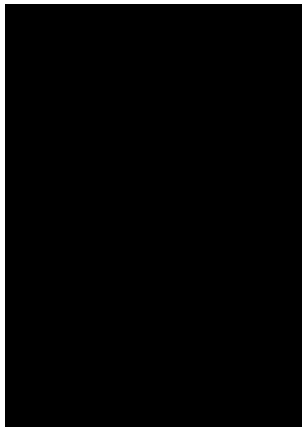
isolation-relationship; closed-open; dialogue-indifference; health-illness, etc. The furnishing elements essential to daily life were identified - table-bed-container - and then arranged inside the room so as to mark out two virtual axes, suggesting the intersection of two rooms. A semi-transparent curtain was hung across them, chopping them in half. While substantially altering the furniture, splitting it did not preclude its functionality, while sharpening its symbolic/narrative properties.



アレックスandro・メンディーニ  
- My Prisons

(\*) In **Chromophobia. Focus on Contemporary Issues** (Reaktion Books, 2000), the British artist and art critic David Batchelor maintains that there has been a steady increase in attempts to drain art, literature and architecture of colour during the 20th century, either making it characteristic of some "foreign bodies" (the Oriental, the feminine, the infantile, the vulgar or the pathological), or relegating it to the sphere of the superficial, the non-essential, the cosmetic, which in many cases is the same thing. The room designed by **ALESSANDRO MENDINI** is linked to these two books: a sort of "prison" ("room as constriction") with geometrically decorated laminate walls. The middle of each decoration features a mirror or light source. (\*)へ続く

コラボレーション：エマヌエッラ・モッラ  
 メイン・パートナー：アベット・ラミナーティ



*For a long time, forever in fact, I have felt as though I were living shut inside a prison. Serving a life sentence for the crime of "ornamentation". I find myself in an introverted room, a blockaded perimeter, an insurmountable mental space. Small yet also enormous, completely confined, in any event. My ideas, my style, my atmosphere, my mirage: everything is in there. It is the isolation cell inside a romantic and privileged Alcatraz. Imprisoned by nightmares, by torture, by hallucinations, by the abyss of decoration. It's like the methodical self-building of walls and surfaces destined to deny me my freedom. I often think about ABET laminate. It was the first material I fell in love with. Cold, flat, high-tech, geometrical, amorphous yet erotic, up for anything, prepared to lose and make me lose our purity. My conventions, my desires have smoothed it, painted it, stroked it, illuminated it, polished it and softened it. Laminate seduced me so completely that it must have been the source of the decorative obsession with infinite signs, styles and colours that wrapped me ever more firmly inside the cocoon of my sins, my terrible thirst for ornamentation. If I try to locate the true, distant beginning of my design life sentence, of my prisons, I find it in the emptiness of the drawings produced by hand or on the computer, above the superficiality of the surfaces, not in the depth of space and form.*



マノロ・デ・ジョルジ - *Circolare Circolare*

(\*) **The liquid world.** The metaphor of liquidity, coined by the Polish-British sociologist Zygmunt Bauman in *Liquid Modernity* (Polity Press, Cambridge, 2000), examines the current era: individualised, privatised, uncertain, flexible and vulnerable, in which unprecedented freedom acts as a counterpoint to ambiguous pleasure and impossible, insatiable desire. The space conceived by **MANOLO DE GIORGI** is positively "liquid": split into a series of corridors, like diagonal "strips", freeing up movement between

the various functions of a home, liquefying the different rooms into a single flow that almost inhibits them from staying put in a set place. (\*)へ続く

コラボレーション: エリーザ・アウグアルドラ、クアウディア・ベンツィ

メイン・パートナー: ポリフォルム (部屋)

& スチール・カラー (スチール版), クリスティーナ (ルビネット), スカラベオ (wc), エレクトロロック (レンジ台)



Room equals being present, but are we sure about all this being present? Are we still convinced that this, more than any other dimension, represents living? Or wouldn't a potential new melange be more realistic, combining being present + utilising services + moving about, all in more or less identical proportions? I thought about habitation as guided by the spaces dedicated to movement, strips lined up against each other to form an environment dictated by "ongoing operations". A summation of corridors that ought to produce a continuous, fluid space, dispensing with the

rigid, tile-like juxtaposition of rooms. It is not the room that "contains" the functions, but the distribution of spaces that "serve" the functions.





フランチェスコ・リブリッツィー D1

**(\*)Narration.** There is an increasing awareness of the fact that narration plays a central role in our lives, as the American cultural psychologist **Jerome Bruner** says in his book **Making Stories** (Farrar, Straus, and Giroux, New York, 2002). His thesis is that we are the narration of ourselves: the impulse to create stories, about ourselves and about others, about what we have experienced and what we will live through, is what has brought us into the world.

The room designed by **FRANCESCO LIBRIZZI** features an empty central space, as found in many traditional Mediterranean buildings: a space that comes both before and after the other spaces. Its architecture creates a border and generates an area that defines the "open" central space; it is a narration of the historic elements of interior architecture, pared right down to the essentials. (\*)へ続く

コラボレーション：ラウラ・ブラガリーニ、アンナ・カルカノ、ナズリ・チェレビ、マッテオ・スキアヴォーネ、アレクサンドラ・トビアツ、ジュゼッペ・ヴェドヴァーティ

メイン・パートナー：デ・カステッリ（構造）、ザノッタ（家具）

& エッメモービリ、ロ・ビアンコ・マルミ・エ・グラニーティ（大理石）、サラ・ガッリ（アートワーク）



*D1 is a room that spells out the discovery of the domestic space. In an elliptical space formed by concentric rows of coloured narrow metal columns, the viewer gradually sees the threshold between interior and exterior become defined and include the role of the architecture in the mediation between landscape, domestic space and objects. The concept is drawn from a fascinating experience of hospitality in several private interior spaces in Beirut and illustrates a timeless way of living, rooted in the collective memory of the entire Mediterranean basin. An empty space positioned in the centre that acts as the cornerstone for a*

*series of satellite spaces orbiting around it: the home and the city we can all remember or imagine. D1 leverages the mythical imagination of an original moment in which, for the first time, a person has paused because they are fascinated by the quality of a place and decides to stay there. In this sense D1 is the "person's first room", the place we identify with and in which we became conscious that we were nomads no longer; that place at the centre of everything, where we take the things we pick up along the way and around which we build our home. D1 is a project that represents the threshold that divides nature, across which the space ceases to be wild and becomes domest*

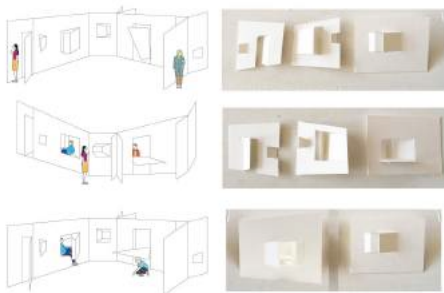


エリザベッタ・テッラーニ  
- Putting things into

(\*) **The study of images.** Subtracting from rather than adding to seems to be a necessary process for underscoring the essential: the ghosts that remain and take on the permanent value of expressing feelings, as discussed by the French art historian **Georges Didi-Huberman** in *L'Image Survivante. Histoire de l'Art et Temps des Fantômes Selon Aby Warburg* (Minuit, Collection Paradoxe, Paris, 2002). The

German art historian Aby Warburg (1866-1929) opened the field to a critical awareness of images, also practised by Freud in his "Depth Psychology" with regard to dreams, ghosts and symptoms. **ELISABETTA TERRAGNI** has drawn on an almost archetypal painting by Max Ernst from 1920 for her room. Working from an old schoolbook image, Ernst took away almost everything, but left the figures of the animals in their original positions, achieving a truly surreal "overpainted" effect, like a theatrical scene. (\*)へ続く

コラボレーション: パオラ・フリジェリオ、マイク・ドリンスキ、Yiwei He  
 メイン・パートナー: **MDF** (インテリア)  
 アルテミデ (ランプ)



A design for a room like a microcosm for living and thinking in, into which everything is slowly filtered and distills. A room that will never be lived in, but which declares its intimacy in the form of absence, of emptiness. A more or less closed parallelepiped; inside the spaces hide and gently mutate in two

perspectives: one along the visual axis of the entrance, almost inevitable, the other more private, unwinding along the transverse axis. The perspectival deformation creates a different perception of space, almost imperceptible and at times more marked, sufficiently to make us think. Occupying the resulting spaces between the interior and exterior walls, margins and gaps open and close in a ever-changing perspectival play, generated by light and the movements of the observer. An ethereal image fragments against the walls and becomes whole again from one single viewpoint that the observer can only find by moving around. Fragments of light and space can be glimpsed by peeping through the windows, but can only be reconstructed by going inside. Ideally, two individuals inhabit it, they are close, but can also not see each other, almost miss each other, although they can communicate with and hear each other



ドウイリオ・フォルテ - URSUS

(\*) **The new craftsmen and the makers.** In moments of crisis we also regain the sense of behaviours that we had thought long gone, linked to the concreteness of making. In his book **The Craftsman** (Yale University Press, New Haven, 2008) the American sociologist Richard Sennet praises and actualises the craftsman, or rather *homo artifex*, who strives for nigh-perfect work for himself and for his own satisfaction, work made with art, intelligence, manual skills and knowledge. However, the arrival of a new generation of production technology, such as 3D printing, threatens to wipe out man's contribution to

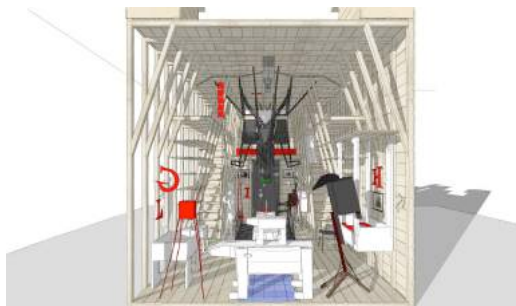
manufacturing. The economist **Stefano Micelli** warns of this danger in **Futuro Artigiano** (Marsilio, Venice, 2011): an artisan future means underscoring the fact that machines are there to serve humans and not the other way round. The American essayist **Chris Anderson** in **Makers: The New Industrial Revolution** (Crown Business, 2012), is more optimistic. He maintains that even the most brilliant innovators should no longer entrust others with bringing their own projects to fruition, but that they are capable of dealing with the production and distribution themselves, leveraging the web and the new technologies and turning the world of industrial production on its head.

**DUILIO FORTE** also sees architecture primarily as a highly skilled and imaginative practice. His house, which grew over the years like a termite mound of original and wacky objects and solutions, all built with his own hands, is the synthesis of his creative fantasy.(\*)へ続く

コラボレーション：カルロ・スコラーリ、ダニエラ・ピエトロヴナ・アッデア、シモーネ・ヴァン・ガーヴェン

メイン・パートナー：リマデジオ(家具)

& アズーラ (セラミック洗面ボウル)、エレクトロルックス (レンジ台)、ティデオ (デコレーション)、MGS (石)、ファブスカルテ (壁紙)、Manufaktura (食器)、アトリエ・フォルテ、テンポラリー・ブックストア



Ursus was created as an opportunity to try out a minimal habitative experience inside a zoomorphic shape. The bear is an animal associated with northern nature, where he lives in the forest or on sheets of Arctic ice. The monumental size of the structure means that every single part of the work is inhabitable. The head/entrance consists of a sauna.

The purification of the mind and body make way for the main room, the body. The first part of the inside of the body is split into two levels, two small bathrooms below and a bed above. The central space, full height, is the convivial area. A long table in the centre, a kitchen. The interior is colonised by a great many objects, sculptures, books and pictures connected with the Scandinavian world, mythology and travel. Ursus, Fafnir, Hugmun, Sleipnir, Convivalis II, Huginn, Huginn & Munin are just some of the works that populate the Great Bear. You can wriggle out of one of its paws and feel at one with the surrounding nature.



ウンベルト・リーヴァ  
- La petite chambre

(\*) **Discretion as a survival strategy.** In his design for a sort of modern Cabanon (Le Corbusier's final retreat, **UMBERTO RIVA** explores Existenzminimum, in which the relationship between the person and the internal space is the most

important and delicate factor of all. A room of monastic rigour, in which the light, the materials and the design of the furnishings assume the most important role. The ideal place to practice the *art of disappearing*, as theorised by the French philosopher **Pierre Zaoui** in *La Discretion ou l'Art de Disparaître* (Autrement, Paris, 2013). Discretion, the new face of Modernity, is the art of disappearing, the art of subtraction: not in an attempt to deny, but to affirm oneself and, at the same time, to make what defines us disappear.

コラボレーション: エミリオ・スカルカノ

メイン・パートナー: マッテアッツィ (家具)



The idea of rethinking the Cabanon, the bolt hole built by Le Corbusier on the Côte d'Azur 1952, becomes a pretext for a reflection on the amount of space man effectively needs. A long way from the sea, this is a long-distance dialogue, respectful yet also critical: while Corbu designed it according to the Modulor, Riva relies on the safety of logic, opting for an empirical

interrogation of the "primordial" elements of the domestic environment. This Milanese chambre also measures approximately 16 m<sup>2</sup> and is rectangular, but its regularity is disrupted by two "branchiae" that contrive an unexpected interchange with the outdoors. In order to avoid the promiscuity of the Cabanon - where the WC is near the bed - the bathroom is in an independent, organically shaped unit. The furnishings are in birch, made to measure: the bed replicates that of Corbu with the headboard, the tables accentuate the diagonality of the space and the lamps were designed by Riva in the 1970s. It is completely encompassed by a wooden structure, covered with cedarwood shingles.



カルロ・ラッティ・アツソチャーティ (CRA)

- Lift-Bit

**(\*)Criticism of the digital revolution.**

Lastly, perhaps the sharpest thinking about the current situation, engulfed by digital swarming, comes from the South Korean philosopher **Byung-Chul Han**, who has been living, teaching and writing in Germany for many years. In his book **Swarming. Aspects of the Digital** (Indie Digital Publishing, 2013), he shows how transparency and digital devices have profoundly changed people and their way of thinking. His critique discusses what it means to relinquish meaning and good sense in favour of readily available, but often unreliable information. It sounds a much-needed alarm bell over the need for awareness of both the advantages and disadvantages of using the new technologies. **CARLO RATTI ASSOCIATI** has designed a space that shows off technology at its most practical: a platform made of soft pins that can rise up and reconfigure the space in a potentially infinite number of permutations. Each of its components (pixels turned matter) allows us to literally manipulate the physical universe and transform it, each time into the "best of all possible tangible worlds."

CRA チーム: カルロ・ラッティ、ジョヴァンニ・デ・ニーダーホイザーン、アンドレア・カッシ (プロジェクト・リーダー)、イナ Sefgjini、ダミアーノ・グイ、アントニオ・アトリパルディ、エマヌエーレ・プロッティ、ギャリー・ディ・シルヴィオ、ダニエーレ・ベッレーリ

インターラクション・デザイン

Opendot (アレッサンドロ・マッセルドッティ、ファブリッツィオ・ピニョローニ、ヴィットリオ・ククロ)

メイン・パートナー: ヴィトラ

[www.lift-bit.com](http://www.lift-bit.com)



*In its dedicated Room at the Triennale di Milano, Carlo Ratti Associati presents Lift-Bit, the world's first Internet-connected sofa. The design, put together with the support of Vitra, consists of an upholstered modular and reconfigurable seat, which leverages*

*Internet-of-Things (IoT) technology, making for a new living experience. The Lift-Bit prototype is built on a combination of a series of individual stools, each of which contains a linear drive that enables the seats to be raised or lowered. Remotely controlled by an app, each stool can double or halve in height, reconfiguring the space in a potentially infinite number of new combinations. A homage to Cedric Price's Generator Project, Lift-Bit's responsive module adapts to suit the user's requirements, becoming an armchair, a bed, an orderly sitting room, a small auditorium or a domestic landscape.*