



INTRECCI

Riconfigurazione e riuso della Materia



Milano Design Week 2023

18 - 23 aprile 2023

Stand Materially

Superstudio Più

Via Tortona 27, Milano

© 2024 La scuola di Pitagora editrice

Via Monte di Dio, 14

80132 Napoli (NA)

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www.scuoladipitagora.it

ISBN 978-88-6542-981-5

File PDF Open Access chiuso per la
pubblicazione nel mese di maggio 2024

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At **Superstudio Più**, Via Tortona 27, Milan, Italy

A cura di
Curated by
Fabio Iannotta

Biennio specialistico in Product Design
Master's degree in Product Design
Corso di Tecnologie dei nuovi materiali
Course of Technologies of new materials
Fabio Iannotta

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Parte del Progetto Didattico “Intrecci”
Part of the Educational project “Intrecci”
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Rebecca Miccio



CONTEXT/WEAVINGS/PRINCIPLES

Fabio Iannotta



CONTEXT

On the occasion of Milan Design Week 2023, from April 18 to 23, 2023, in the spaces of Materially, at Superstudio Più, Via Tortona 27, in Milan, the Brera Academy of Fine Arts is present, in a dedicated space, with a selection of some of the students' design experiments, from the Master's Degree Course in Product Design, developed as part of the New Materials Technology Course, held by me in a.a.2022/23.

The event originates from Materially's donation to the Brera Academy of Fine Arts of some of the canvases used to set up the Urban Matter(S) exhibition for the 2022 MDW and made available to Brera students for their sustainable reuse after its conclusion.

The very flexible nature of the sheets, produced by Decorfil, consisting of cellulose acetate threads, produced in turn by Trevira GmbH, suggested the design theme of weaving, then the title of the exhibition.

The material aspect represents a strong connection between the projects presented, since in each of them the cellulose acetate threads, made from the cloths, are juxtaposed and composed together with other cellulose-based materials (wood, jute, cotton, tarlatan and dried grass, Extrudr Wood), arriving at the definition of perfectly biodegradable and environmentally friendly objects. The exhibition "Intrecci - Riconfigurazione e Riutilizzo della Materia" is part of the Didactic Project "Intrecci" conceived and developed for a.a.2022/23 by professors Elena Croci, Ada Ghinato, Elisabetta Gonzo and Fabio Iannotta as part of the Department of Design and Applied Arts - School of Artistic Design for Business, of the Brera Academy of Fine Arts.

The background features a complex, layered pattern. On the left, there are light gray, wavy, horizontal lines that resemble a topographical map or a liquid surface. On the right, there is a darker gray grid pattern that also appears to be slightly distorted or wavy. A prominent, thick, white diagonal band runs from the bottom left towards the top right, partially overlapping the other patterns.

WEAVINGS

By its very nature, the concept of entanglement is endowed with multiple characters and meanings relating to both material and immaterial phenomena. Referred to the production of objects, it acquires an almost infinite variety of formal, functional, technical, physical, cultural and symbolic connotations. The action of weaving is an intuitive, instinctive gesture, deeply connected to the evidence that the skillful connection of weak elements can determine, through their cohesion, high strengths, unexpected with respect to the material and the individual starting elements. Simple and at the same time complex, weaving constitutes one of the oldest techniques practiced by man, developed independently by populations even distant in time and space, a primitive and at the same time refined act, also implemented spontaneously in the animal kingdom, for example for nests and dwellings.

Its origins and development, therefore, are rooted in craft wisdom aimed at the production of artifacts with prevalent functional characteristics that base their aesthetics on the regular repetition of gestures and forms, constituting a production technique akin to weaving. Sometimes the warp and weft are composed in flat structures, other times they are built around the void generating three-dimensional forms that enclose volumes or open to space, with an enormous variety of materials, sizes and arrangements of the elements. Over time, weaving has taken on increasingly broader meanings and uses, defined by its aesthetics, identifying itself no longer only as an assemblage technique but also as a decoration technique, giving rise to further and multiple expressive and symbolic potentialities. In modern and contemporary times, new and evolving material technologies flank traditional techniques to define further areas of innovation and reinterpretation of the weaving theme.



PRINCIPLES

Always, in Art as well as in Design, sometimes in Architecture, the theme of Reuse has been declined on multiple occasions. Great modern masters from Duchamp to Picasso, from Munari to Dalisi, as well as countless Artists and contemporary Designers, from Jean Tinguely to the Campana Brothers have experimented and are experimenting on several occasions with the action of reconfiguring objects through radical changes of perspective on their functionality, appearance and context, testifying to a profound creative freedom and expression. Also on this occasion, the principles that guided the design experiments, proposed below, were those related to the themes of Reuse, in the field of Product Design, closely related to those of Eco-Design.

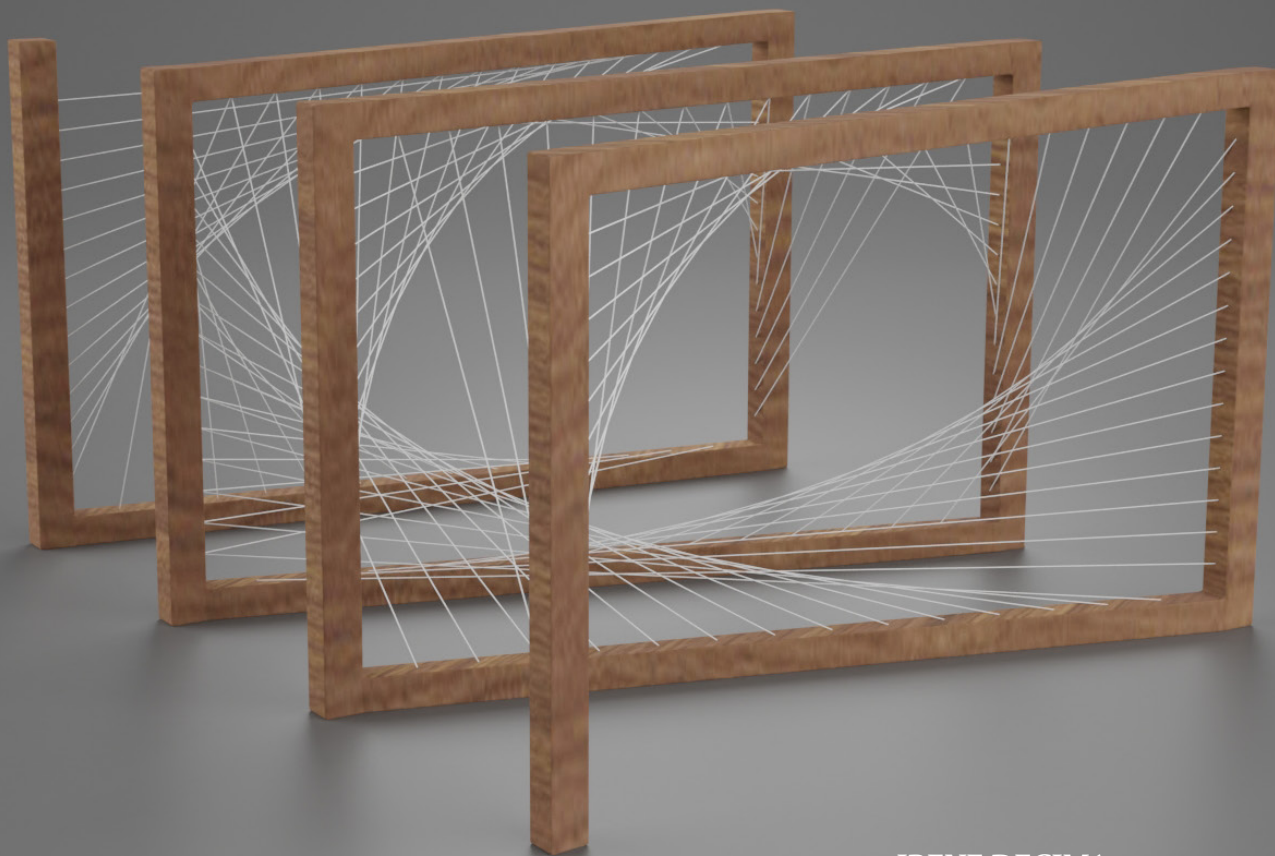
In this context, it was necessary to completely rethink the relationship with things, imagining their new life after their “official” use had ended. In this context, “creative thinking” (De Bono) allows “considering things not only for what they are, but also for what they could be.”

Following this premise, students worked by creating a new relationship with objects, learning to separate them from their main function, overcoming “functional fixity” (Dunker) and observing them for their material, formal, tactile, and perceptual potentialities. “This is to challenge the common sense of the value of objects, it is to tell the story that an object wants to tell, it is to show the fragility of matter, it is to grasp the harmony and constructive skill of a detail, it is to look for beauty in unexpected places” (Pulvirenti).



PROJECTS

Irene Decima
Noemi di Bartolomeo
Eleonora Gentile
Rebecca Miccio



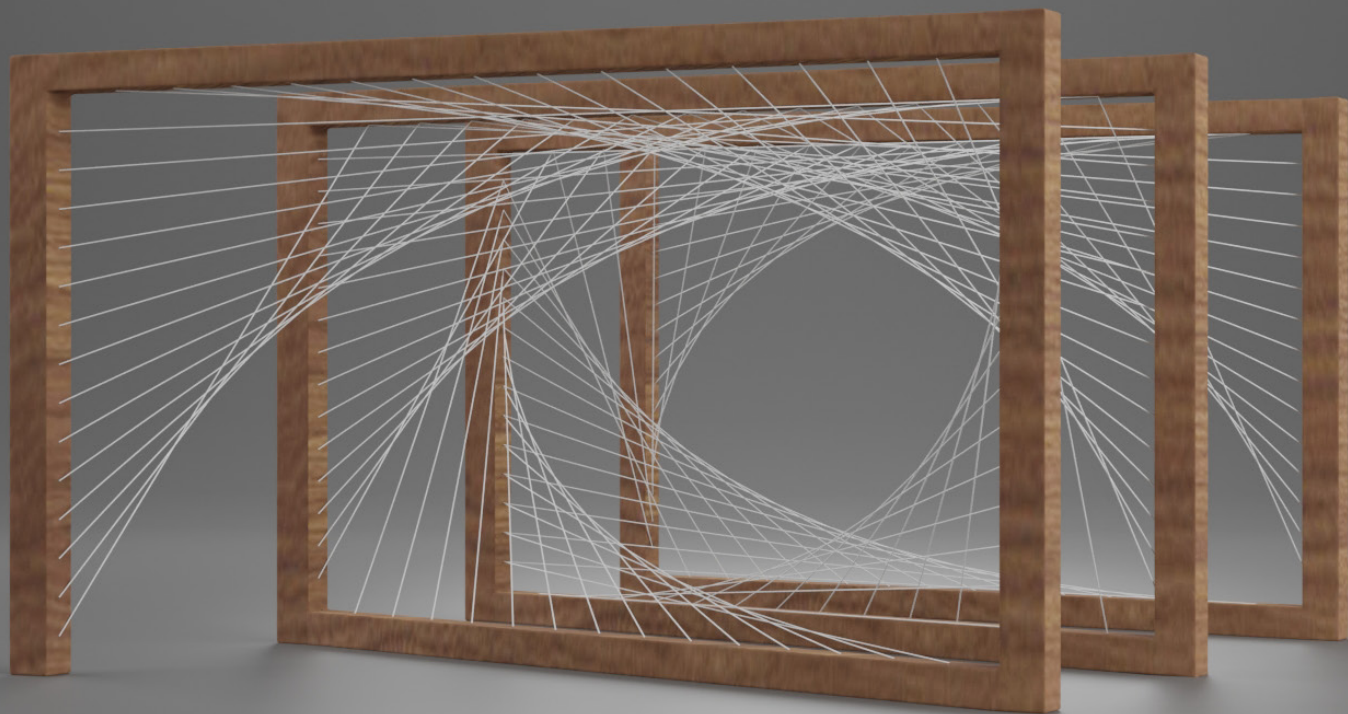
IRENE DECIMA
INSPIRA

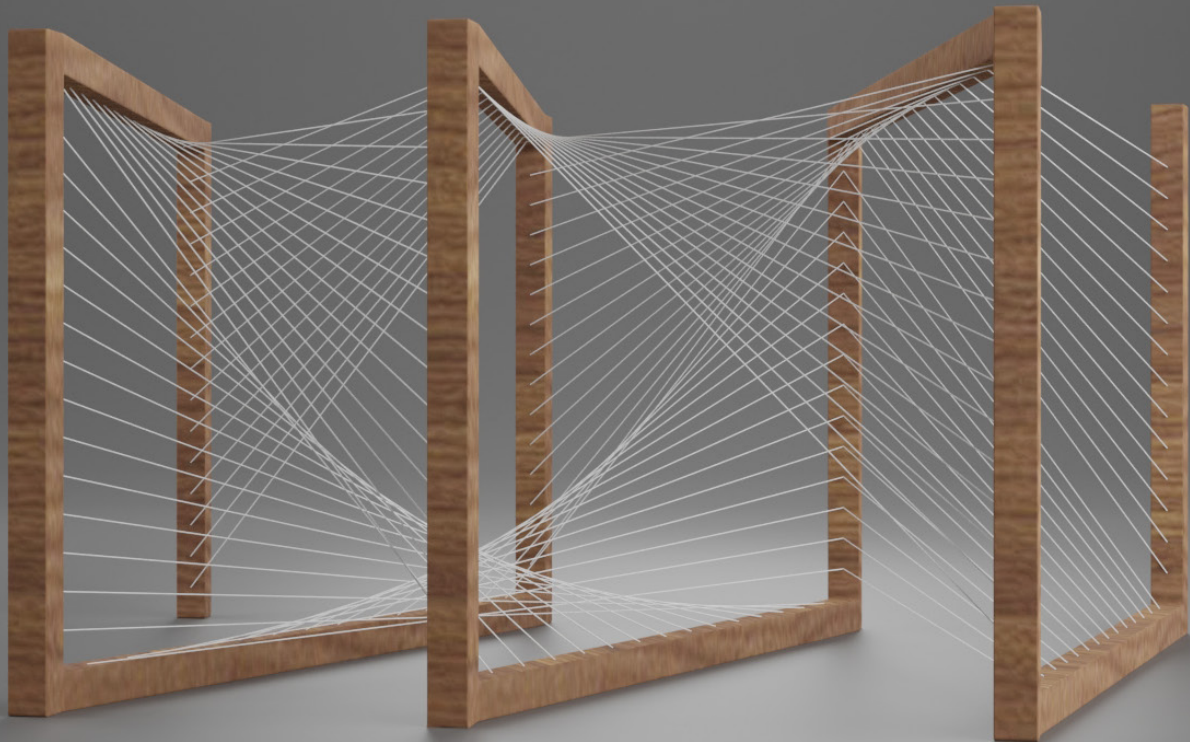
Inspira is a project developed from the envelope, a geometric composition that creates figures through straight lines side by side and inclined to each other with constant distances. The form arises from the classic frame of the envelope translated and multiplied by the length, according to a spiral pattern that allows working on the third dimension without being constrained to the two-dimensional composition; the lines in turn adapt to the frame by moving along the structure while still maintaining the original order. The concept behind the product is one of spatiality and geometric design.

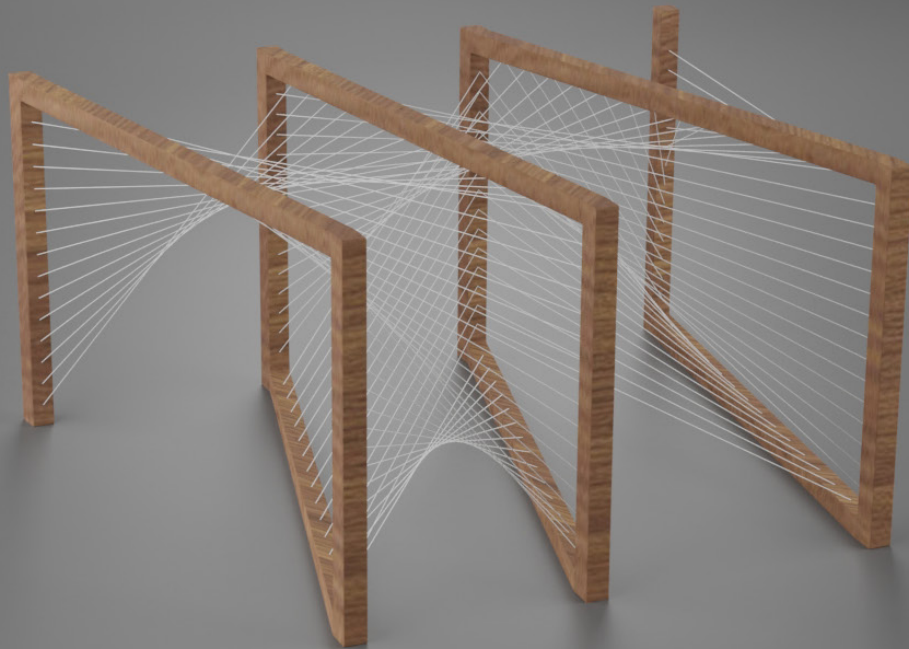
The structure changes and evolves according to the position of the viewer, giving different and unexpected shapes capturing and engaging the eye of the observer with delicate intertwining.

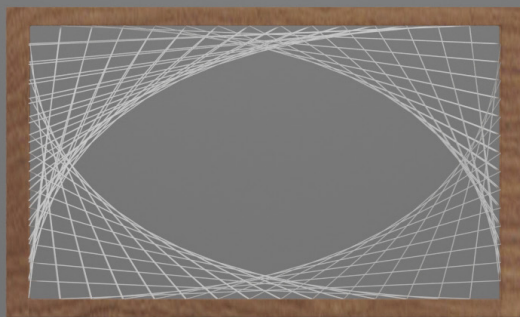
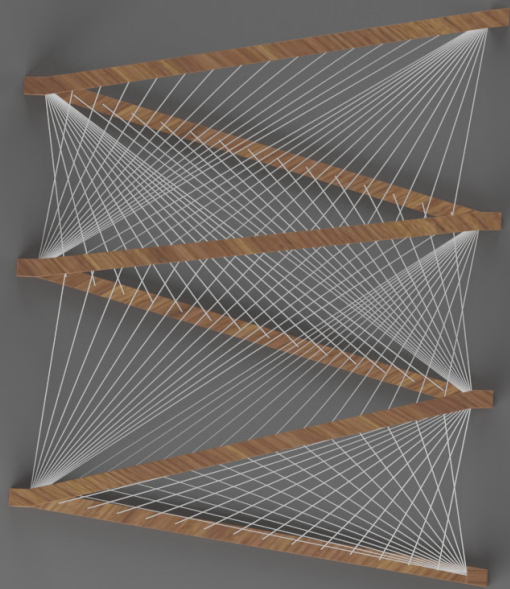
Natural Walnut was chosen for the rigid structure because of its good strength, stability, and workability; for the inner part, cellulose acetate threads donated by Materially were used, selected for their versatility, smooth and satin texture, and brilliant silk-like luster. The two materials were matched according to their characteristics: one purely rigid and durable while the second soft and delicate, resulting in a contrast of shapes, materials and colors.

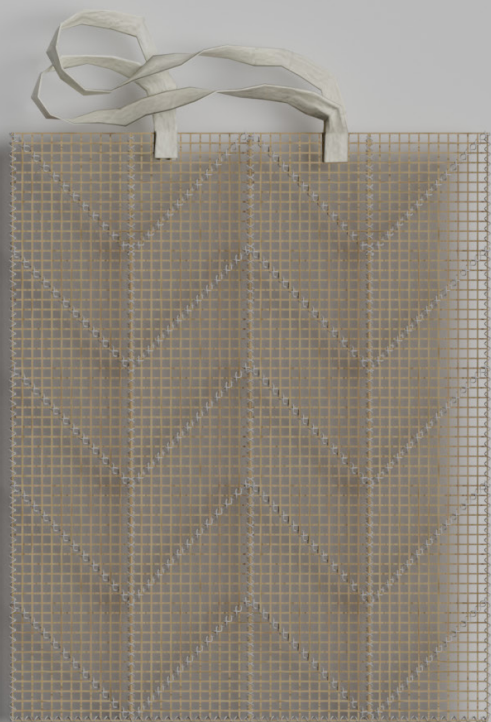
We find the same contrast in the concept of envelope: from a rigid and constrained structure such as straight, curved and soft compositions are generated. The title of the project comes from the juxtaposition of its elements: SPIRA means spiral i.e., a revolution that does not return to its beginning, but continues to develop and IN which connects to the word envelope, wrap.





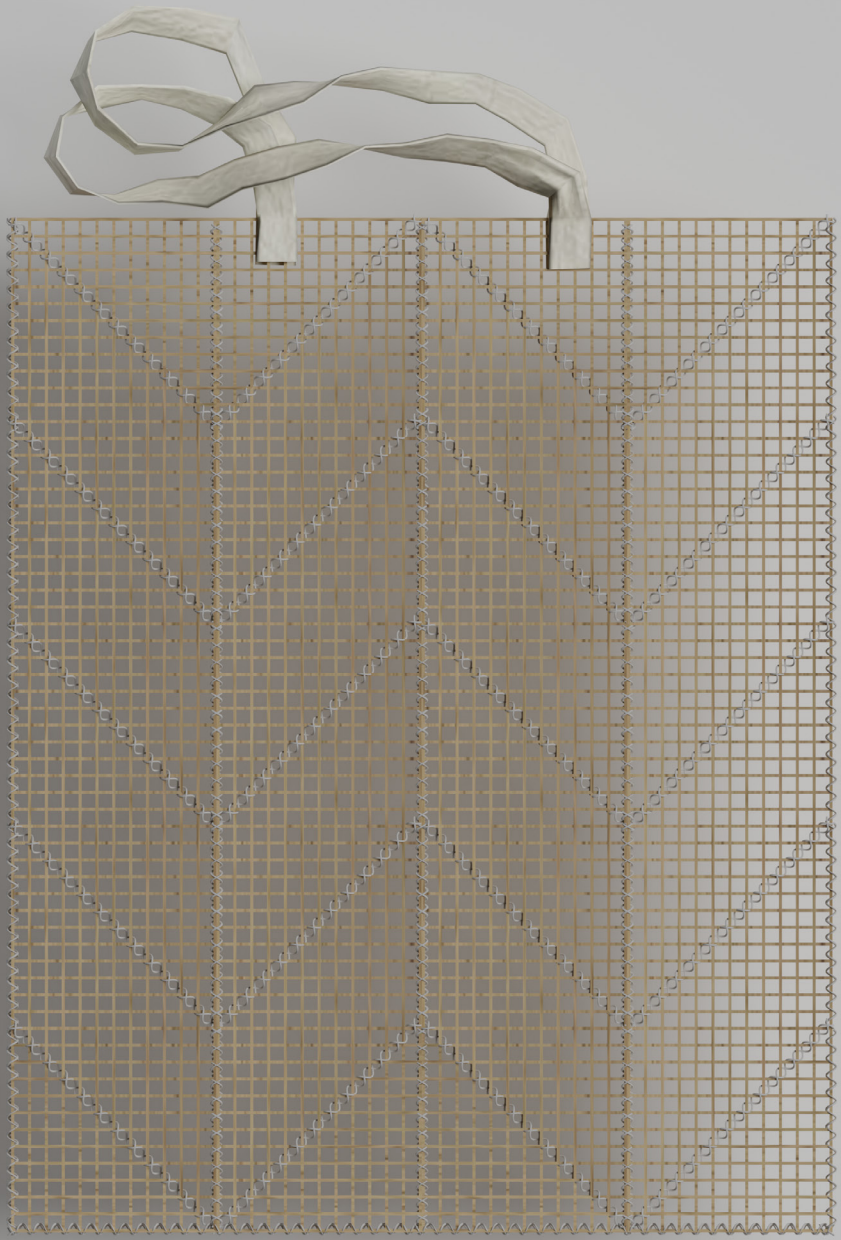






NOEMI DI BARTOLOMEO
KNOBBY BAG

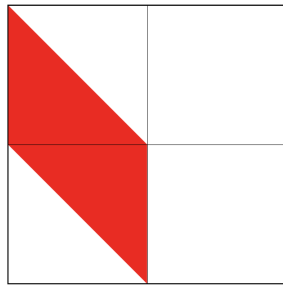
The idea arose from reflections on the overconsumption of plastic and therefore the search for materials that can partially or totally replace it. The project deepens the research on eco-sustainable and recovered materials, with products that arise from the circular economy circuit. KNOBBY BAG is a shopper bag made through modules joined with reused cellulose acetate thread, these modules are the result of the graphic reworking of a significant element for life, an ear of wheat. The stylization of a part of the ear of wheat becomes a module, then inserted within a grid, duplicated and mirrored to form a pattern that recomposes the design on the surface of the bag, also constituting its structure. The modular elements are repeated according to a certain sequence that gives three-dimensionality to the object. The geometry of the perforated texture of the individual pieces is derived from mesh sheets that are generally used for embroidery. The latter are generally available only in plastic and not in materials that are environmentally sustainable. Therefore, the same geometric pattern of the perforated sheets for embroidery, but it was made by 3D digital printing in environmentally friendly material. The filament used for printing is in Extrudr Wood, a material made from 100 percent renewable raw materials and containing fir fibers, which is perfectly biodegradable. The cellulose acetate filament connects the various modules by means of a stitched crochet with an 'X' geometry. The handles and central columns of the modules are connected to each other by another seam, the 'Romanian herringbone,' which allows the required movement of the bag's elements. KNOBBY BAG can be reduced when needed to a pocket size.



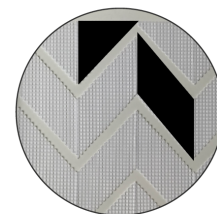
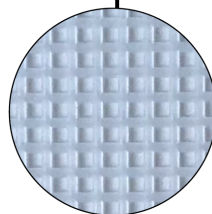
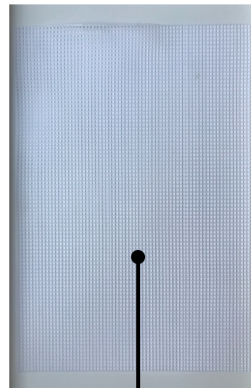
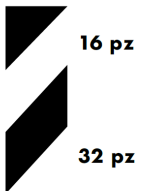
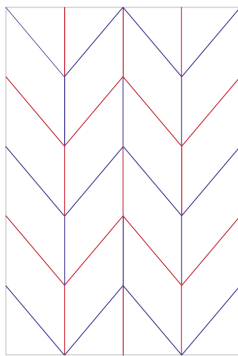
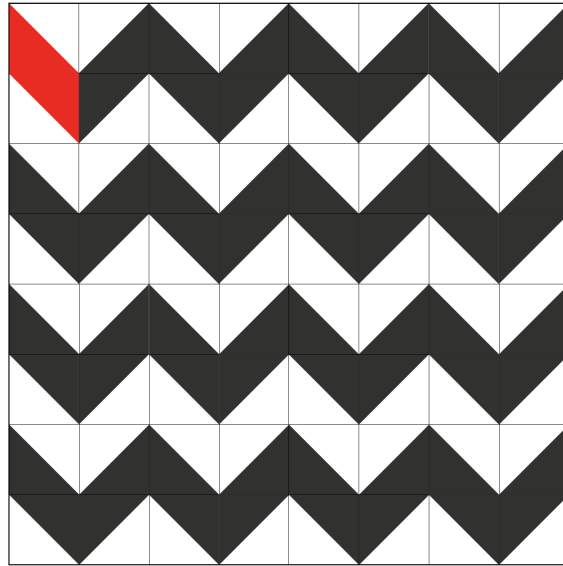
1. TEXTURE



2. MODULO

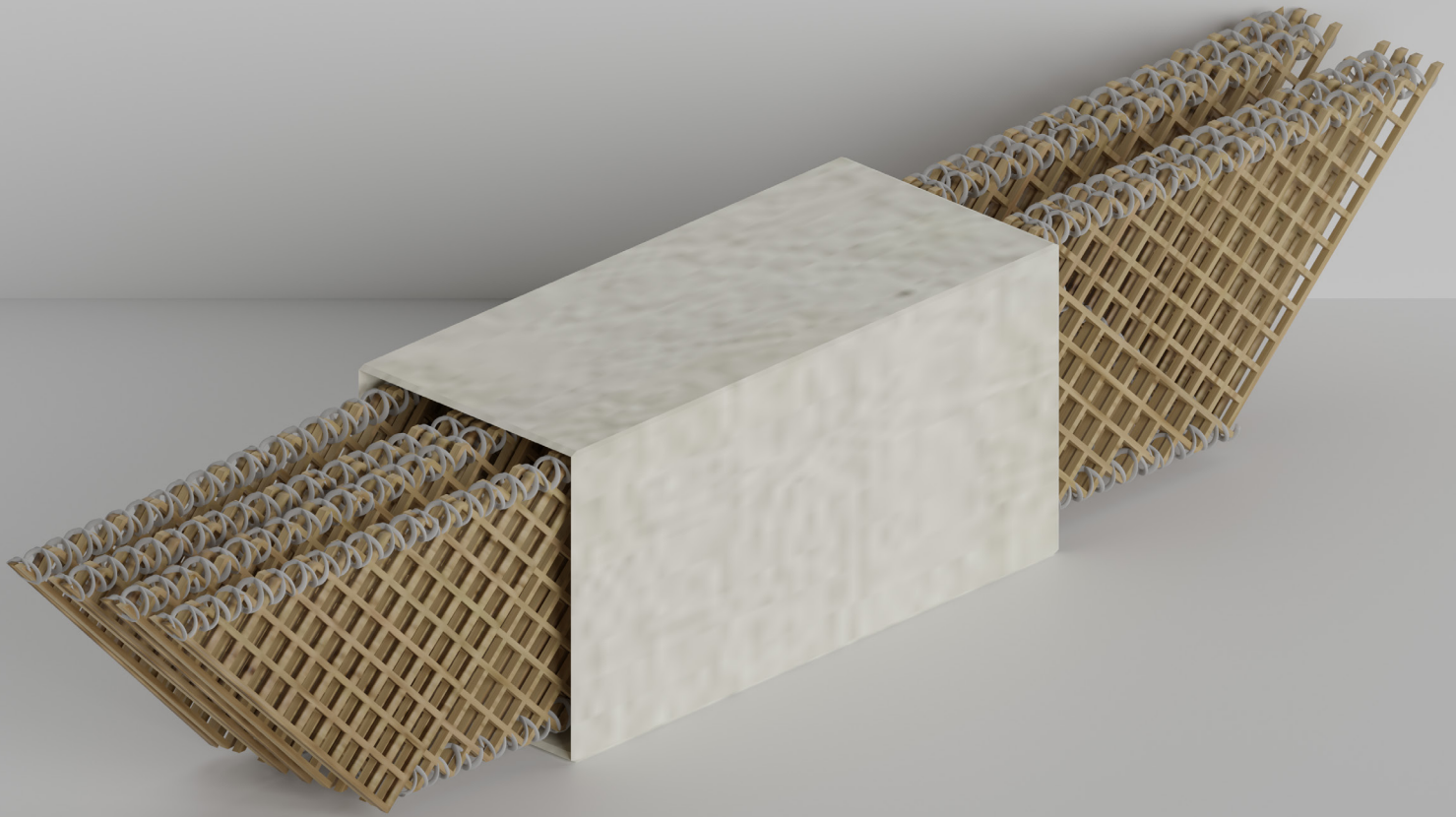


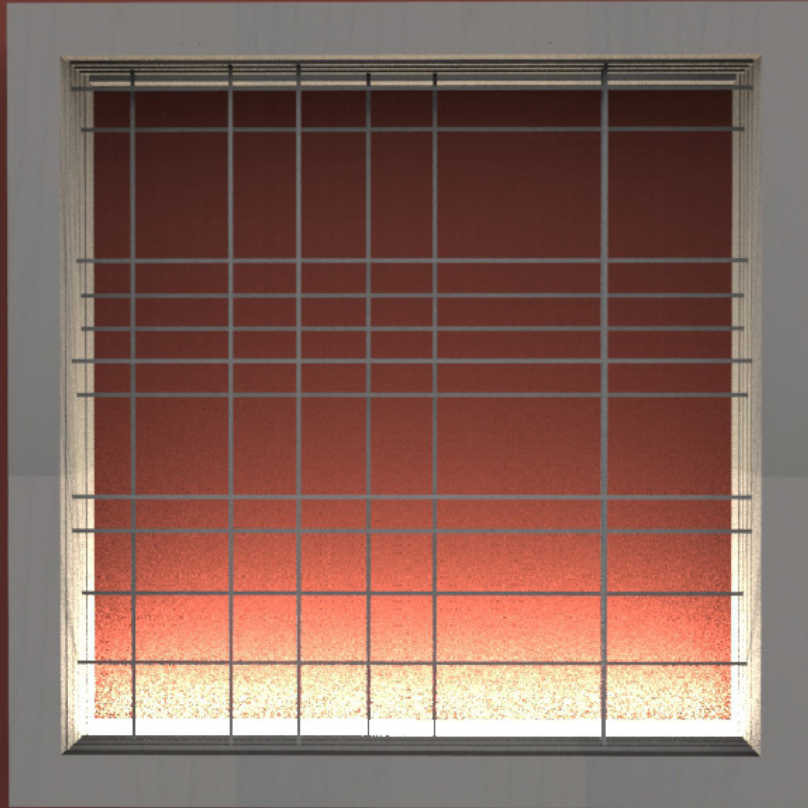
2. PATTERN



TRAMA PRODOTTO







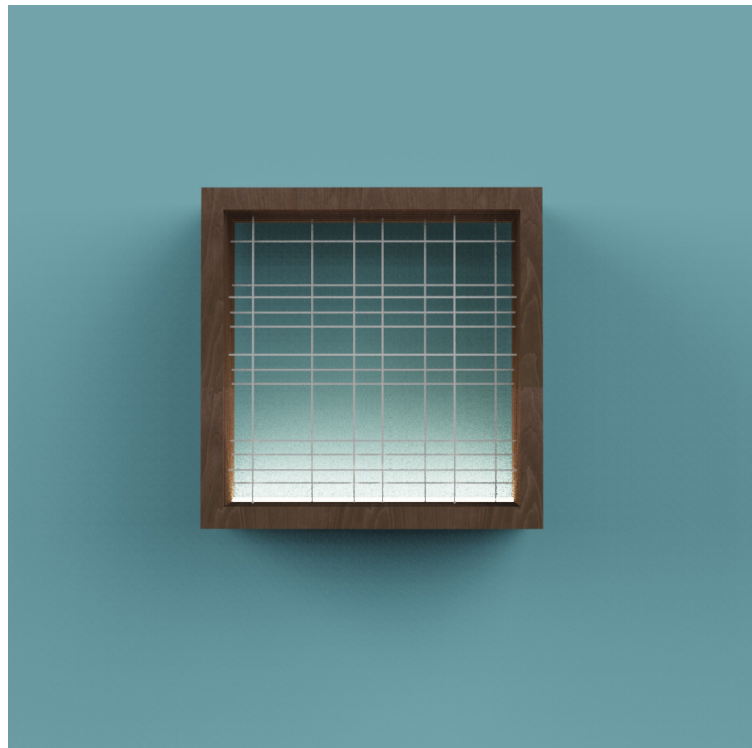
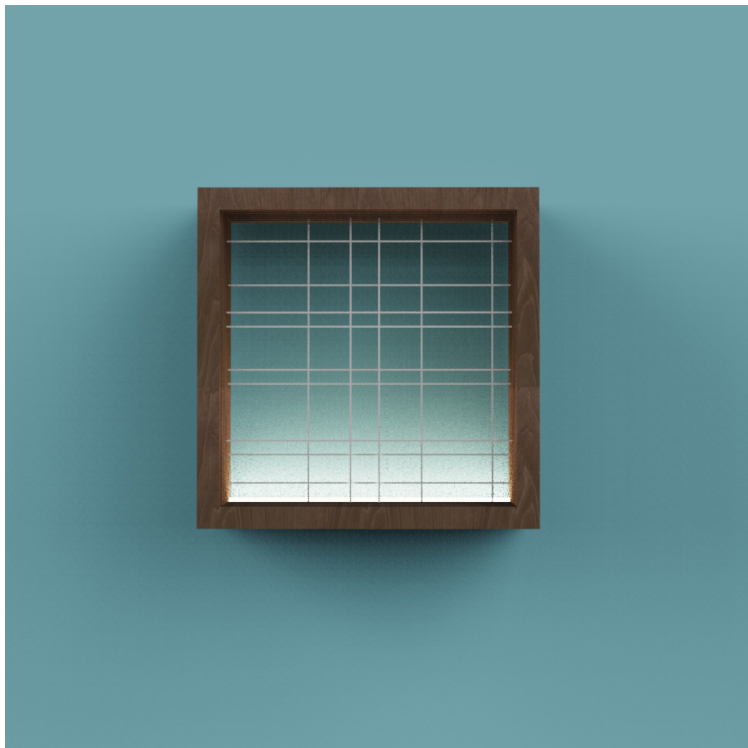
ELEONORA GENTILE
COMPLESSO

When we talk about interweaving, we think of something united and consolidated, starting from many individual elements to form one. For this project, however the concept of interweaving is associated with the optical relationship created between the elements. The set of threads form a final overall image, but the individual units remain clearly visible and easily distinguishable.

The set of intersecting figures creates an illusion between the actual weaves and those created by the overlapping of the panels alone. The white threads initially appear to be woven together, at a later time however it is possible to see how they are actually arranged in different planes. The idea is to associate the meaning of weave with the meaning of encounter. This is why the panels are movable, and from their movement result intertwined optically always new.

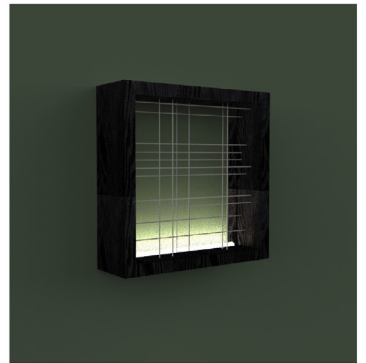
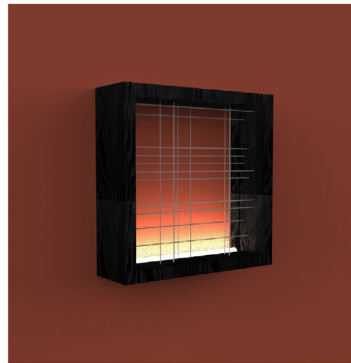
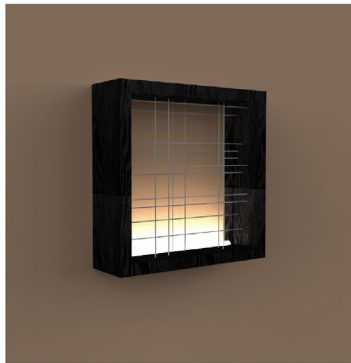
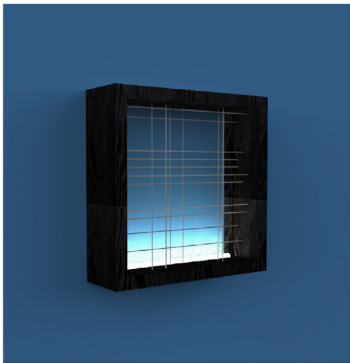
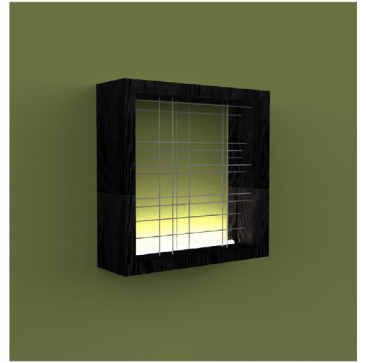
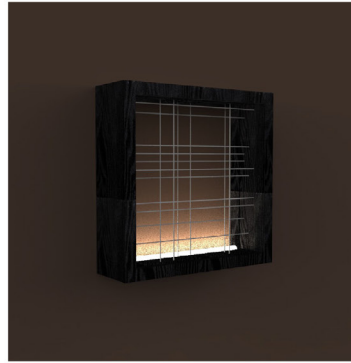
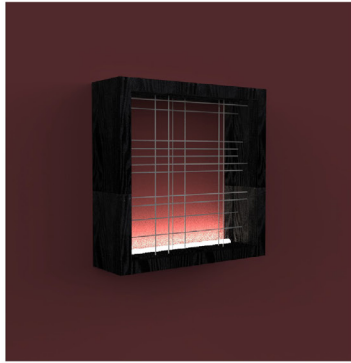
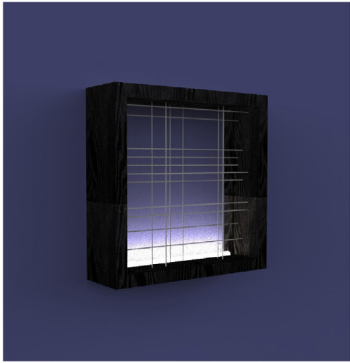
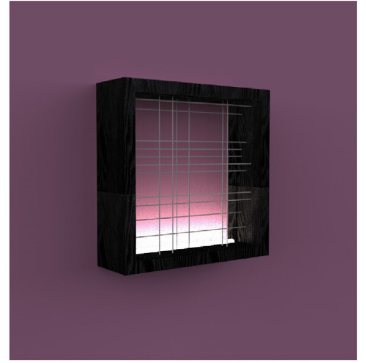
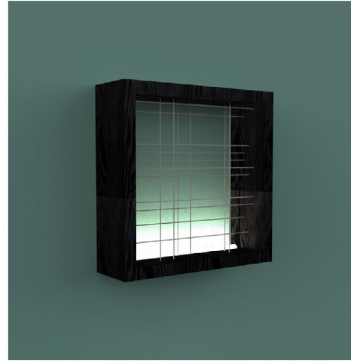
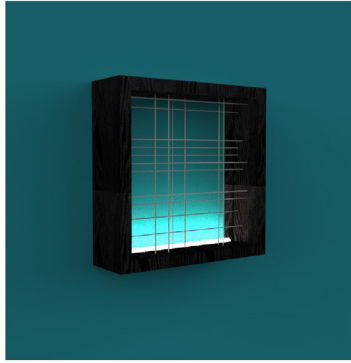
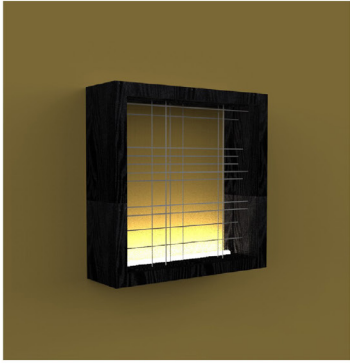
The term “Complex” indicates the union of various parts or different elements. Moreover, this word comes from the Latin word “cum-plectere,” which means to weave together.

This project in fact is a complex object in that the end result is the union of various movable components that with wires generate both physical and illusory weaves. Birch wood was used for the outer structure and panels, as it is a soft wood and therefore easy to work with, and being a light wood it lends itself to being being stained. The threads, on the other hand, are made of cellulose acetate and were reused from the curtains used during a previous set-up.











REBECCA MICCIO
STIGMA

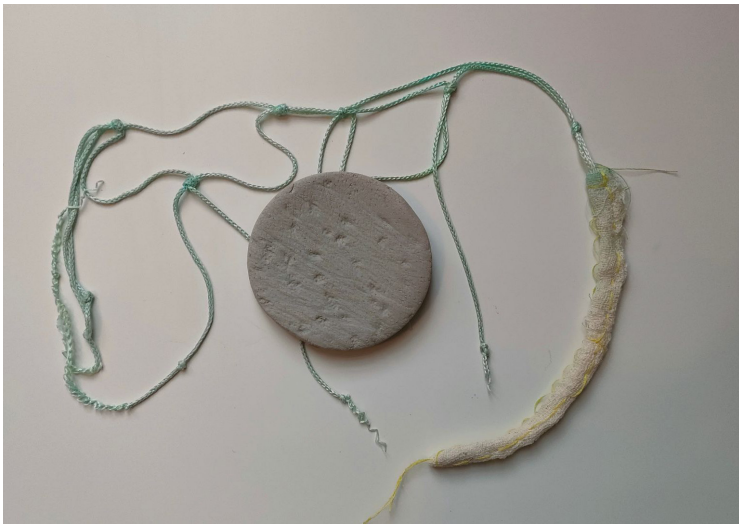


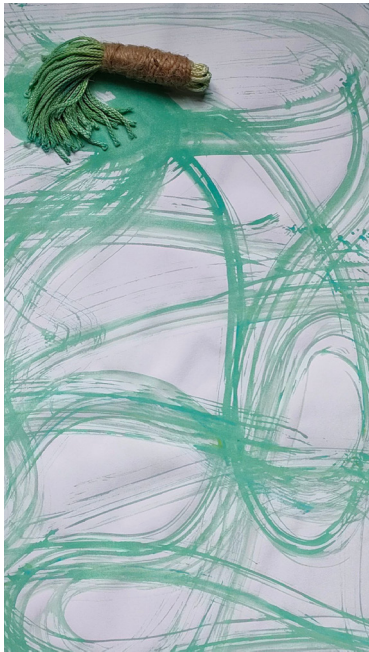
Stigma Tools is a project that stems from the ceramic experience that accompanies Rebecca Miccio's artistic journey. The work consists of tools conceived and created through the weaving of: dried flowers, jute, cotton, tarlatana, glass and synthetic threads, the latter mentioned elements were often used as artitions, curtains or took part in setting up public spaces in the 1970s. The materials used that give rise to the creation of these tools for clay and majolica were carefully chosen with respect for the environment.

By means of the pressure exerted with the tool on the clay surface, the different negatives of the textures emerge, thanks to the creation of crocheted weaves or simple crisscrossed strands, but that's not all, for the tools also include a whip that when used produces light textures from long strands. This section of tools is accompanied by majolica brushes, which make dripping decorations.











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