

Under the patronage of the President of the Italian Republic

NO DANGER!
Buildings and Safety
curated by Federico Bucci
Installation design
Alessandro and Francesco Mendini
3 May – 1 September 2013
opening Thursday 2 May 2013

It is to be noted that it is especially to the architect that we owe the safety, prestige and decorum of the state, for it is he who ensures that we can live with tranquillity, enjoyment and good health in our free time, and success and gain in our work, and in both with dignity and without danger.

Leon Battista Alberti, 1452

La Triennale di Milano presents *No Danger!*, an exhibition that will remain open from 3 May to 1 September 2013.

In this exhibition, La Triennale di Milano focuses on education, shifting the centre of attention to the cultural level through the training of workers, employers, professionals and the person in the street.

The exhibition reveals the links between the world of construction and issues of safety. It does so by starting out from the original meaning, which already appeared in classical architectural treatises, expressed by the concept of "*sine periculo*" (literally "without danger"). This is the responsibility that the designer and patron of the architectural work shoulder with regard to accidents affecting those who work on its construction, future inhabitants and the surrounding environment.

Curated by Federico Bucci and with the display design by Alessandro and Francesco Mendini, the exhibition consists of nine sections:

Residential Areas, Reconstruction, Invisible Machines, Workspaces + Men and Women at Work, Architecture and Surveillance, Personal Protection Equipment, A New Safe City, Safety Landscapes.

1 – Residential Areas

The history of modern architecture is filled with episodes in which the design of new urban settlements needs ensure a future that will guarantee economic security and stability.

This section examines the theme of the home in Italian and international debate, from the "company towns" of the New Deal to the Olivetti experience and from the "Great Reconstruction" plan of the Ina-Casa programmes in Italy, through to the most recent international experience of social housing in Holland.

2 – Reconstruction

The Lisbon earthquake of 1755, the Chicago fire of 1871, the earthquake in San Francisco in 1906 and one that hit Kobe in 1995 are just some of the countless catastrophes that have led to reconstruction which has made history by offering a new way of preventing and controlling risk through the use of new materials and construction methods.

This section starts from the Messina earthquake in 1908 and leads through to the plans for Ground Zero, illustrating how catastrophes are always followed by a period of renaissance and reconstruction.

3 – Invisible Machines

The underground world of cities is one of constructions and systems necessary for urban life. This section illustrates the level of safety offered by these nerve centres, continuing the investigation deep into the walls and floors of buildings, which increasingly ensure living conditions with "no danger".

4 -5 – Workspaces + Men and Women at Work

These sections form the heart of the exhibition, examining safety at work, from building sites to factories and offices. The visual focus here is the relationship between people and machines. This will investigate the need to protect the human body from risks inherent in production mechanisms, examining how the relationship between

people, workplaces and machines changed during the course of the twentieth century.

6 – Architecture and Surveillance

In his lectures at the Collège de France (1977-78), the French philosopher Michel Foucault investigated the relationship between "security, population and territory", summing up a point of view he expressed in his studies of "urban devices". In this section, the theme of safety is expanded to cover urban society, involving those "special constructions" which have required particular expedients for their surveillance and monitoring. The resulting display format is an allusive transposition of Foucault's "panopticon": from the eighteenth-century "spatial" model to the contemporary "electronic" paradigm.

7 – Personal Safety Equipment

Starting out from the concept of the body prosthesis – those objects that modern man has gradually acquired in order to protect the body from the potential risks encountered at work – this gallery of objects investigates the nature of the materials, forms and stylistic changes affecting these objects which, from the earliest rudimentary building-site helmets, continue to improve workers' safety.

8 – A New Safe City

Here we imagine a practical contribution to the theme of reconstruction after an earthquake. In this case, we look at the one that struck Emilia in 2012, an event that is close to us in terms of time, geography and identity. The contribution aims to keep those memories alive and to improve research. It is by no means just a temporary hypothesis but rather a real plan for a new centre from which to start afresh, with a church, a municipal hall, a school and housing.

9 – Safety Landscapes

Here we asked the photographer Marco Introini to give a free interpretation of the theme of the exhibition, where "safety conditions" appear, in a more or less evident manner, from indoor spaces to the external territory. The result selected here forms a

gallery of photographic portraits of very diverse places which have been built to protect against all manner of risks.

The conclusion is, that for the service, security, honour and ornament of the publick, we are exceedingly obliged to the Architect; to whom, in time of leisure, we are indebted for tranquillity, pleasure and health, in time of business for assistance and profit; and in both, for security and dignity.

Ufficio Stampa e Comunicazione

Leon Battista Alberti (Leoni Edition, 1755)

This fine phrase from the *De Re Aedificatoria* treatise, written by Leon Battista Alberti in the fifteenth century and translated into the "*lingua fiorentina*" by Cosimo Bartoli a century later, sums up the civil responsibility of the architect, and of all those involved, with regard to society.

It is from this "modern-antique" moment that the *No Danger!* exhibition starts out, with a series of investigations into the relationships between the world of buildings and that of safety issues. From objects used to protect the body during construction to the home as a prerequisite for social security, through to work spaces (starting with the building site) and installations, underground or embedded in walls, that ensure smooth operation of the technical facilities, it moves on to look at the countless times when societies have had to reconstruct their own history after suffering destruction (not, of course, due to natural catastrophes alone), and today's architecture, increasingly monitored by CCTVs, which is no longer able to distinguish between safety and security.

"The avenues of research illustrated here are inspired by a positive approach to the concept of safety, with the aim of interpreting the past in order to plan our future on an Earth we shall need to look after very carefully if we are live on it without concern." *Federico Bucci, curator of the exhibition*

The 224-page catalogue, edited by Federico Bucci and published by Editrice Compositori, examines the nine sections of the exhibition with colour illustrations. It also includes a conversation between the curator and Alessandro Mendini and, with the contribution of a

number of scholars, it completes the study into the theme of safety, which is always viewed in terms of the positive impact it has on work.

La Triennale di Milano would like to thank the Chamber of Commerce of Milan, Fondazione Cariplo, bilateral institutions and social partners, the Politecnico di Milano Polo Territoriale di Mantova, the partners of Triennale Architettura, technical partners and all those who have made this project possible.

NO DANGER!

Building and Safety

curated by Federico Bucci, with Marco Biagi, Elisa Boeri, Dario Costi, Davide Crippa, Barbara Di Prete, Massimo Ferrari, Marco Introini, Lucia Miodini, Luigi Spinelli and Claudia Tinazzi

Installation design by Alessandro and Francesco Mendini with Emanuela Morra

Visual identity and graphic design by Mauro Panzeri and Pier Antonio Zanini

3 May – 1 September 2013

Opening 2 May 2013, 7 p.m.

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Press Conference Thursday 2 May 11.30 a.m.

Admission: €8 / €6.50 / €5.50

Single ticket for all the exhibitions, €10

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