

Life is not completely a game

Space turns into me



Marco Cadioli, *Las Vegas*, 2018

This is not about solutions, but directions

Transform space in single screen

1 Interior space is a kind of afterthought. Architects design houses from the outside looking in, leaving people to make sense of their interiors by filling them up with objects. Trimarchi's design philosophy was born by taking the opposite approach.

What would happen if we were to start from designing the objects themselves? He asked himself at one point. What if we started from designing objects, and only then design everything else around them? "So I design objects and then build houses around them."

2 The shadows objects cast is a main concern for Trimarchi. They determine how we look at objects and how they relate to each other.

Shadows give objects their dignity and keep other objects at bay. By carefully designing casted shadows we imbue things of an inborn Fang sui that keeps things at the right distance. "If an object casts a nice shadow I do not place another object next to it. This is how objects enter in conversation."

5 When archaeologists excavate ancient burial grounds they usually unearth a myriad objects. It is interesting to note that those artifacts we fail to classify we label "objects of cult" or "religious object." A few years back Trimarchi, designed a collection of 'lost objects.'

These objects were not 'lost' in the sense that someone had lost them. They were lost because they feel lost looking at us, looking at other objects and at our houses. They can't figure out where they are, and they try to make sense of their presence by coming into relation with what they find around them at the moment, forming new and ever-shifting paradigms of meaning. These objects are found at the crossroads of design, sculpture, and architecture.

3

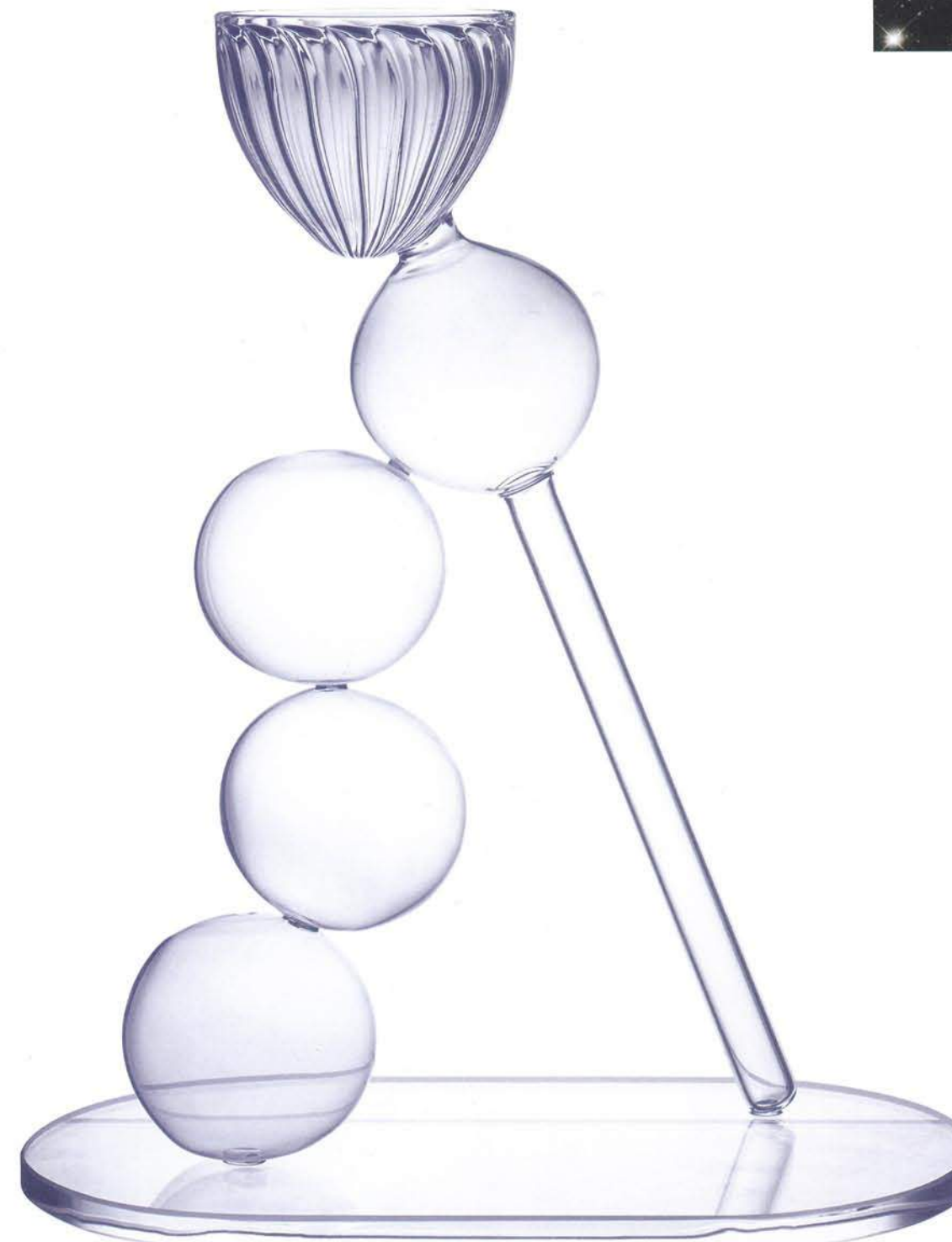
"I have designed a coffee maker with the idea of subtraction, treating it a primitive would splint a piece of flint." The idea was that we need to learn to make sense of the contingent nature of life today. Everything is unstable, there are no certainties. Learning to design for what Trimarchi calls 'unstable living' is to learn how to design humble objects, objects that in their simplicity help us experience time on a more ample scale. "The first act of design was to turn a piece of flint into a tool or a weapon, subtracting material."

4

Are cut flowers dead? Or are they still alive? People give contradictory answers to these questions, but vases allow us to reflect on this contradiction in a way that helps us think at how we can design more meaningful objects.

How about a vase that does not touch any surface? A floating vase, holding up a life fading? A flower belongs to the floating world of life, so to give dignity to this floating state, the vase has to cease touching the ground suspending the flower in space like a cobweb. "So we designed almost nothing, we designed an object weighting less than a cut flower."

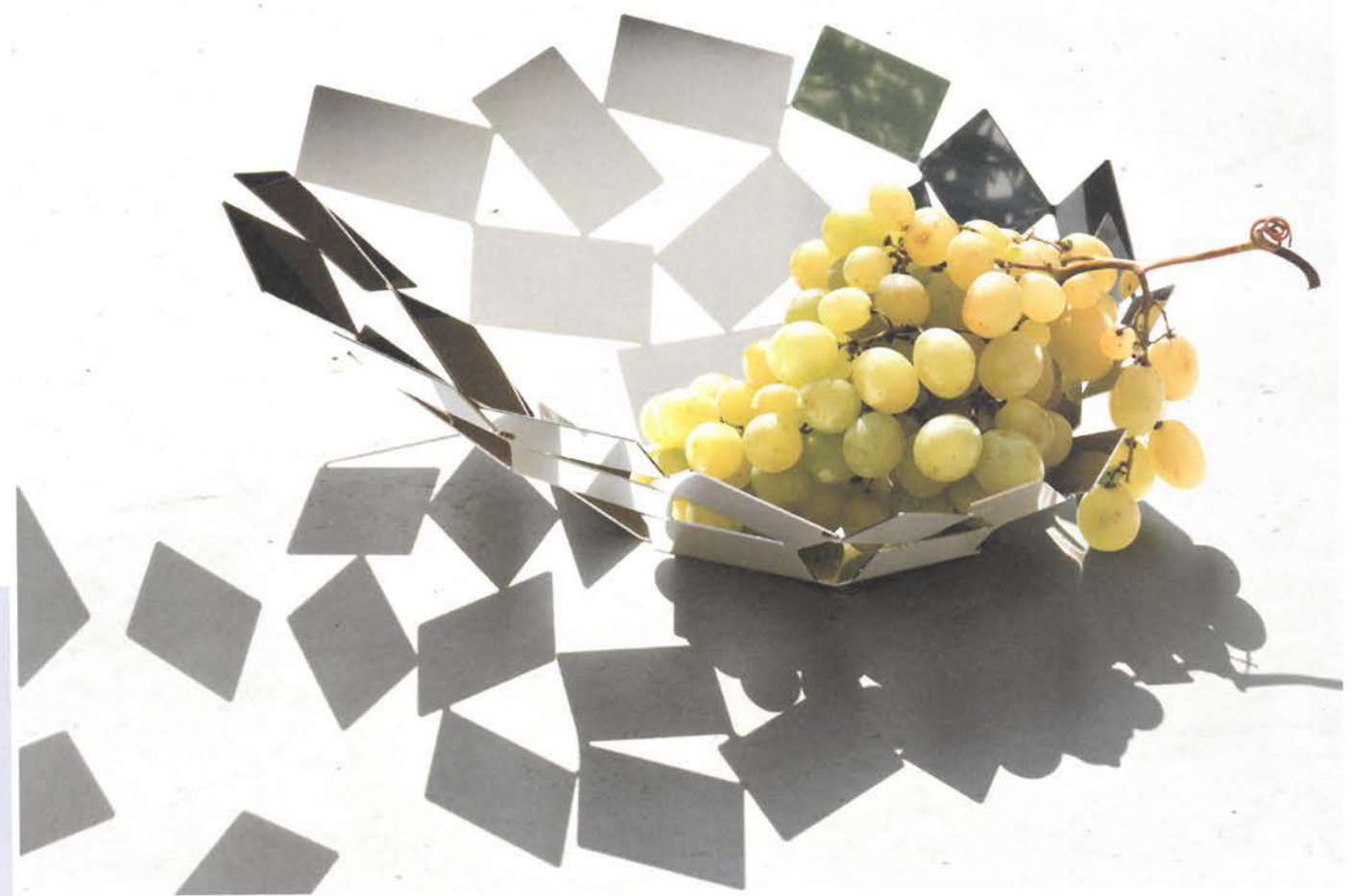
Mario Trimarchi  
for Omnia Paşabahçe,  
*(Un)Balanced*,  
vases collection, 2017,  
(photo Bugrahan  
Sirvancid)



BEAM, Bigelow Expandable Activity Module,  
(photo NASA)



Hubble space telescope (photo NASA)



Mario Trimarchi,  
*Oggetti Smarriti*,  
Tabletop architecture  
for fruit, 2015,  
(photo Santi Caleca)

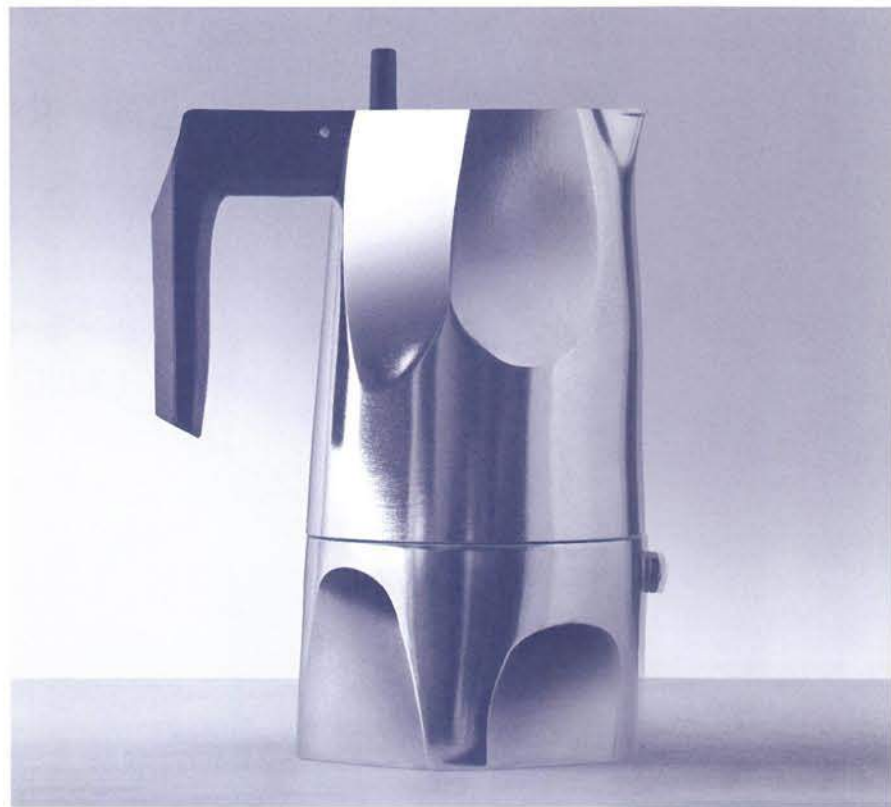
Mario Trimarchi for  
Alessi, *La Stanza  
dello Scirocco*,  
baskets, 2009,  
(photo Santi Caleca)



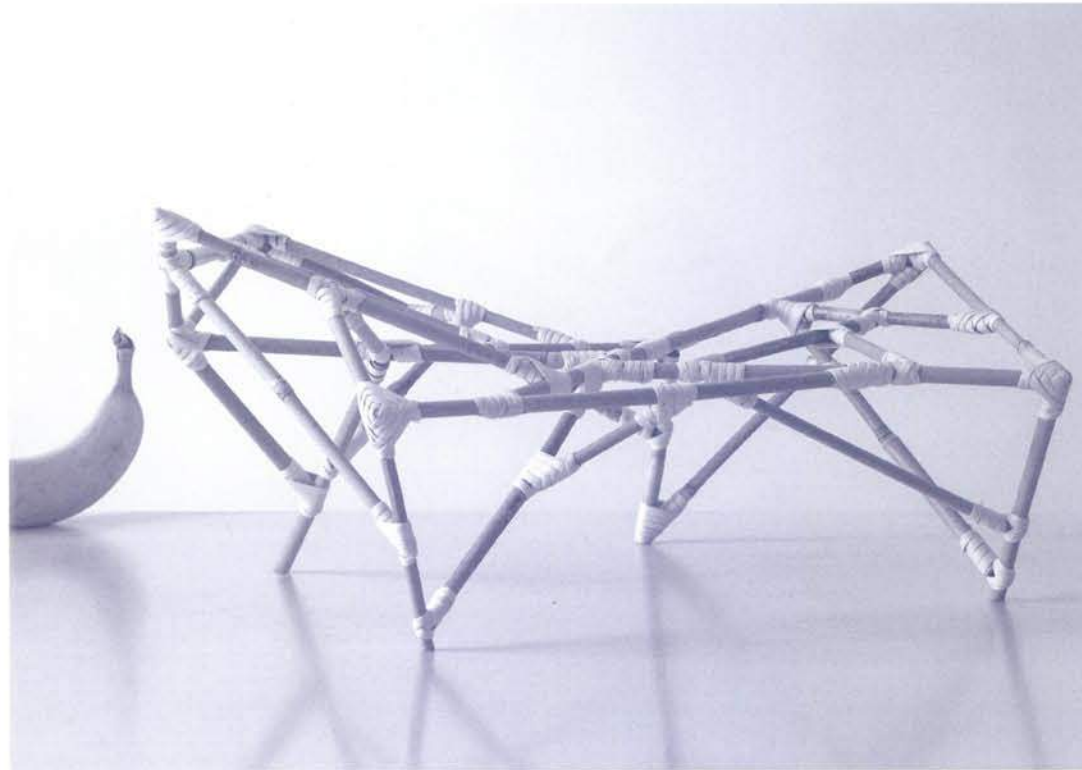


ISS, International Space Station over Milan, 2014 (photo NASA)

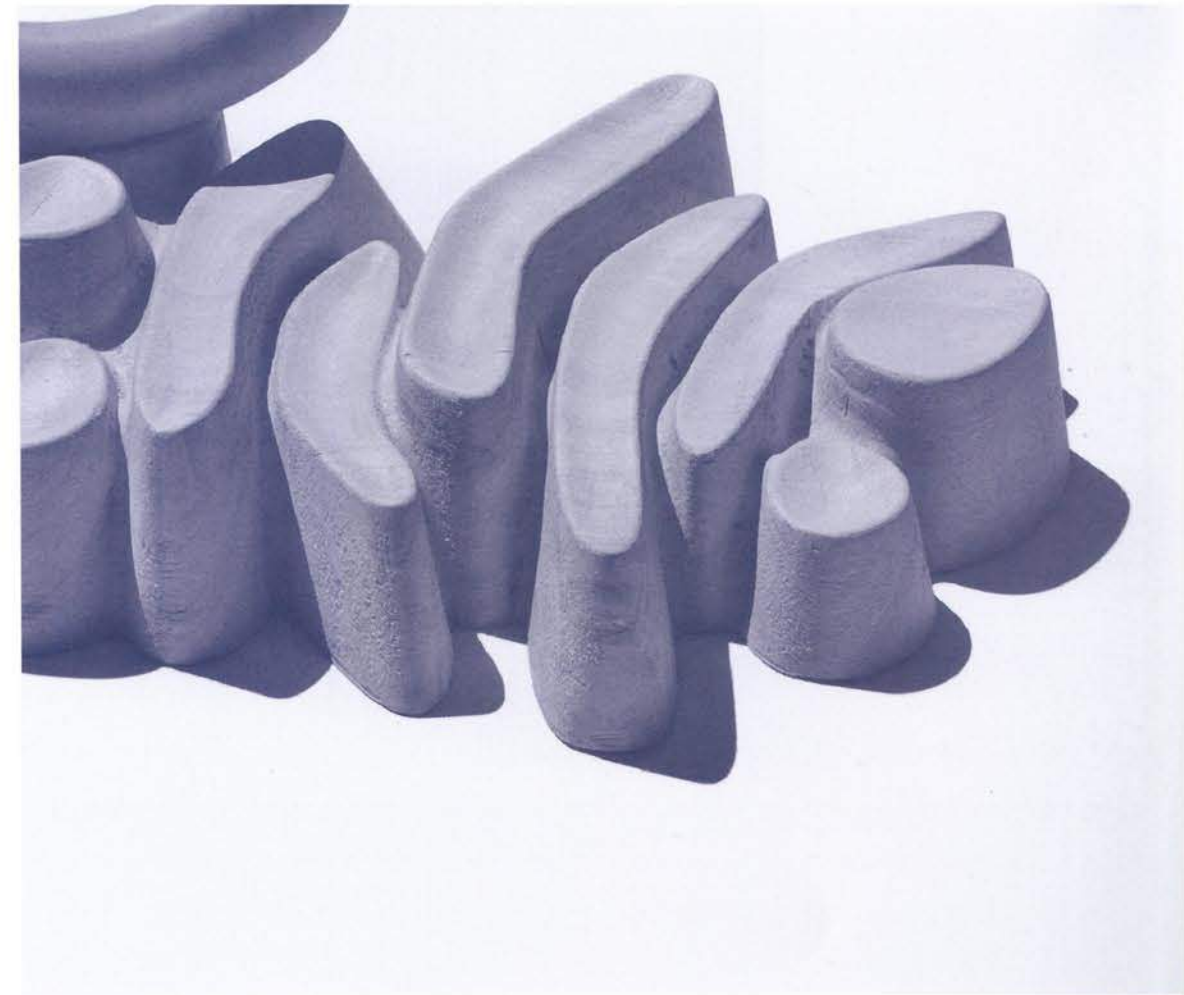
Mario Trimarchi for Alessi, *Intanto*, flower vase, 2010



Mario Trimarchi for Alessi, *Ossidiana*, espresso coffeemaker, 2014, (photo Santi Caleca)



Mario Trimarchi, *Oggetti Smarriti*, Tabletop architecture for fruit, 2015, (photo Santi Caleca)





Mario Trimarchi,  
*Oggetti Smarriti*, Tabletop  
architecture for fruit, 2015,  
(photo Santi Caleca)

Pale Blue Dot, 1990 (photo NASA)