



Io sono un drago. La vera storia di Alessandro Mendini

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The volume from Electa accompanies the extensive retrospective of the work of Alessandro Mendini (1931 – 2019, Milan), promoted by Triennale Milano and Fondation Cartier pour l'Art Contemporain that will run from 13 April to 13 October 2024.

Taking its cue from one of Alessandro Mendini's most emblematic self-portraits, *Io sono un drago*, the publication reviews the stages of a career that began with childhood projections and continued until the last lines traced on the drawing board.

Rejecting the logic of late Rationalism since the 1960s, Mendini blazed a trail that can only superficially be defined as eclectic. His achievement should rather be understood as an admission of the complexity of Modernity, an inextricable tangle of flows and attitudes that cannot be recognised in an unambiguous and stable identity over time.

The "Proust method" – as he called his creative approach inspired by the poetics of *rêverie* of his beloved writer – expressed in an iconic way his gaze on the world, his empathy with everyday things, the mystery of poetry and the leaven of irony that transformed the "banal" into surprise and revealed its hidden and human face.

His vast oeuvre ranges from design to architecture, drawing, graphics and fashion, in the titanic effort to rewrite the world, in the wake of Balla and Depero's "Manifesto for the Futurist Reconstruction of the Universe".

Fulvio Irace: professor emeritus at the Politecnico di Milano, lecturer at the Academy of Architecture in Mendrisio and at the Universidad de Navarra in Pamplona, was head of the Architecture and Territories sector of Triennale Milano from 2005 to 2009, where he curated the exhibitions "News", "Zero gravity. Franco Albini" (2006), "Le città visibili: Renzo Piano BW" (2007); "Casa per Tutti" (2008); and in 2013 "Made in Slums". Invited to the 13th Edition of the Venice Architecture Biennale (2012), he participated with the exhibition "Facecity". He was one of the founders of the "Architecture and Design" section of CASVA (Centro Alti Studi e Valorizzazione delle Arti) of the Municipality of Milan, and of the MuseoCity association. He is a member of the Scientific Committee of the Fondazione Pinacoteca di Brera. On the board of trustees of the Renzo Piano Foundation (Genoa) he supported the launch and strengthening of the Archive as an integrated structure of the RPBW. Architecture editor of the magazines "Domus" (1980-86) and "Abitare" (1987-2007), he has collaborated with the leading magazines in the sector ("A+U"; "Architectural Review", "Casabella", "Lotus", "Ottagono", "Op.Cit.", etc.). In 2005 he received the Inarch Bruno Zevi award for architectural criticism. He is currently an architectural columnist for the Sunday supplement of "Il Sole 24 Ore". Among his works are contributions to the knowledge of the work of Gio Ponti (on whom he curated the exhibition "Gio Ponti. Amare l'architettura", 2019), of Carlo Mollino, and the transformations of Milan (*Milano Moderna*, 2021). He has written about Alessandro Mendini for Electa *Codice Mendini* (2016).



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