

The Room I'm In

2024



Michele De Lucchi

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This short text serves as a premise for all the activities at this time and gives meaning to the title of the exhibitions in the Far East, in Hong Kong and Tokyo, and to who knows where next. It means that I am always inside a room, which undoubtedly refers to the room I am in now. Also, the mental room is the specific area in which I orient my perceptions, my curiosity, and the sense of what I am doing. I didn't think about which room I ended up in when I was younger. I would wander from room to room, discovering that there were many, many rooms. Well, very well, I wanted to see them all, and I wanted to experience the different atmospheres of each room. To enjoy the morning and afternoon light in my rooms, the sunrise and sunset, the rainy days and the sunny days, the passing of the seasons and the feelings that each season arouses. They were always rooms in one house, a very large one, that just had no end, and I imagined, going around it, that one day I would be able to find the front door. Then I would go out and finally see the house from the outside, in one glance, and I expected I would understand everything.

That never happened, clearly, because I am still wandering around those rooms, enjoying the light that changes throughout the day and the temperatures that vary throughout the seasons. On the walls, I have attached so many memories, drawings, plans, photographs, writings, thoughts, theories, and nursery rhymes, and whenever I enter a room, regardless of the time of day and season, irrespective of the orientation of the windows and the amount of light that penetrates them, I discover bits and pieces of my past that comfort me, reassure me, and, thankfully, still motivate me to keep going. And fortunately, I do not stop. I know I probably won't find the impetus one day, but so be it; for me, that day is still far away, and it is not up to me to decide if and when to make it come.

The skin with old age becomes thinner. We become more sensitive and alarmed at the unexpected. As we age, we lose the strength and ability to react energetically, and the fear grows that we will not be able to survive and cope with the demands of physical power that we had in our youth. In early adulthood, one does not think about this. One relies on a mysterious as well as nonexistent reserve, stowed away no one knows where, somewhere in the body certainly, the body that one does not know enough about and that indeed, one mistakenly thinks, hides extraordinary stores of strength stored well in youth and ready for them to be used at the appropriate time when one needs it. And then, year after year, it turns out that that mysterious part of the body where the stores for old age are, are not there, and those stores never existed.

So, as the skin becomes thinner, with a more careful mind and a little wisdom and prudence, which are my hallmarks, I measure strength and define ambitions. Instead of reducing, I recharge and pump them up to the most extreme limit, more or less aware but sure that those rooms are worth inhabiting. "The room I'm in", in fact. On the walls hang so many artifacts, some valuable, some ordinary, some with no value except to refer to the value of something else. Those walls that border our rooms are like a skin. A skin that is not turned outward like our bodies that is not meant to demarcate our limbs and act as an interface with what is outside but turned inward. This skin serves to look inside, inside ourselves, inside the mind that belongs to us and to which we belong. I personally use this concept of "The room I'm in" a lot and distinguish each room carefully because each room is a place of inspiration and influence; it is the physical, mental and disciplinary context in which my ideas take shape.

Small Monuments of Everyday Life
by Vera Canevazzi

“Essence and existence, imaginary and real, visible and invisible:
painting blurs all our categories,
unfolding its dreamlike universe of carnal essences,
of powerful resemblances, of mute meanings”
Maurice Merleau-Ponty, “Eye and Mind”, 1989

In the exhibition “The Room I’m In” at Novalis Art Design in Hong Kong, Michele De Lucchi explores the complex interaction between human beings and the surrounding environment, between the flow of past time and the liveliness of the present. He invites us to reflect on our ability to communicate and our constant effort to give meaning and value to everything around us.

The exhibition consists of almost thirty recently created works: ten small wooden sculptures divided into two distinctive series, “Casa con gli abbaini” (House with Dormers) and “Padiglione con le gambe”(Pavilion with Legs), three bronze sculptures, called by the author “Sasso in bronzo” (Bronze Rock), sixteen paintings on paper, and a lithographic work “Architetture ideografiche” (Ideographic Architectures). Despite representing common objects such as simply shaped houses, pavilions, and rocks, these works present unusual elements: the little houses are dotted with irregular dormers, the small sheds rest on ashlar pillars, the rocks cast in bronze lose the irregularity of the natural material, adopting strong sculptural characteristics, and the paintings, like all objects presented, become almost surreal thanks to the vivacity of the chosen colours.

Filled with alienating and original details, these works reveal the intrinsic multiplicity of our perception because a house is not just a physical structure, but a weave of objects, narratives, relationships, and meanings constantly changing over time. By using archetypal forms, De Lucchi exploits the power of “symbolic-narrative language”, a code that, as theorized by the Israeli anthropologist Yuval Noah Harari, has shaped human evolution, allowing us to convey complex concepts through easily understood representations.

The importance of object symbolism in De Lucchi’s poetic echoes that of Giorgio Morandi, one of his favourite artists. Like Morandi, De Lucchi focuses on the contemplation of everyday things, transforming the banality of a common object into a symbolic figure. Both artists abstract the object from its canonical meaning whilst affirming its physicality through pure representation. Also, they share a similar solitary and contemplative lifestyle, finding inspiration in the repetition of the artistic gesture and the rigor of the creative process. Just as Morandi found comfort in long solitary periods spent in his studio in Grizzana, far from a glamorous life, De Lucchi retreats to the tranquil and isolated confines of his studio in Arona, building small monuments of daily life.

In his workshop, almost like a fairy-tale character, Michele De Lucchi works with wood, meticulously selecting blocks, carving them, smoothing them, tracing their essential lines, defining their contours, to outline their shell, the border between the object’s space and that of the surrounding world. He carefully works on the patina, on the effects of light on the surface, experimenting with different reactants and observing their response on the material, sometimes treating it with iron acetate, with oils, or painting it. His research focuses on the exterior of his works because appearance is our first instinctive perception of the world. The internal space seems non-existent: the sculptures are solid, the paintings have no perspective, they are “flattened” in the foreground, in their absolute two-dimensionality.

Wood is certainly De Lucchi’s preferred material: he defines it as “ancient” for its millenary history, already used at the time of Egyptian pyramids, but simultaneously “contemporary” for its eco-sustainability. However, he admits that wood is also a “cowardly” material, subject to cracks, swelling, and moisture absorption. For this reason, in the last period, as seen in his series of rock sculptures, he began using bronze as well, to solve conservation issues, especially in the creation of outdoor works or installations. In general, De Lucchi shows a predilection for natural materials, such as wood and paper, and for essential forms, trying to seek some sort of purity and a return to the origins through ancestral symbols: little houses, rocks, huts, mountains, mounds. This inclination comes from his early experiences in radical architecture, his participation in the Global Tools movement and in the Cavart group in the seventies. During that period of great cultural ferment, people reflected on redefining the concept of living and on the research of primary structures, with the aim of rediscovering an ancient way of making, using human tools such as hands, feet, and body to interact with the surrounding environment. In this debate, exchanges among artists were very lively, especially in Italy, and particularly with Germano Celant and Arte Povera. These encounters converged into a vision that the artistic gesture should be free from historical constraints and conventions, in an attempt to decontextualize the work from the traditional canons of art history.

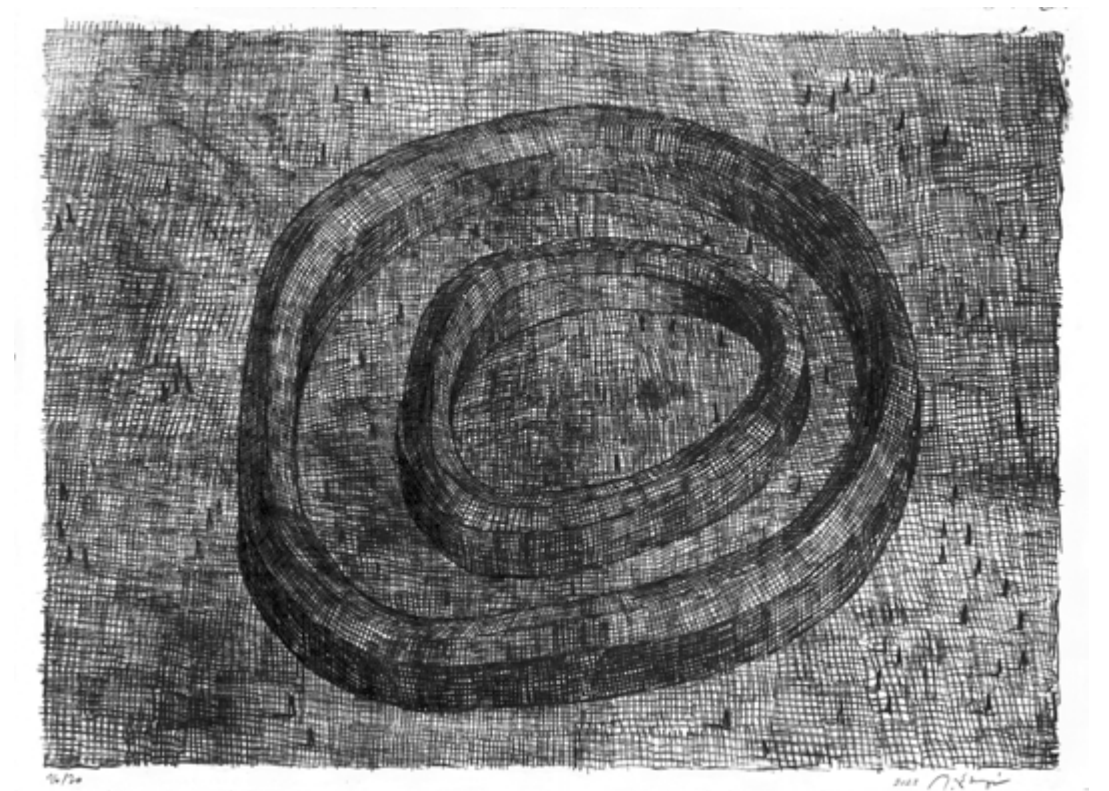
In Michele De Lucchi’s journey, these experiences are manifested through the production of artisanal artworks, unique and unrepeatable objects with imperfections, that carry their creator’s history and hand. His pace of work is never too slow or detailed, nor too fast and crude, but rather “it is what one could perceive as the ‘right’ amount of time, the way that everything in these works can be seen as the fruit of a meditated gesture in which nothing is superfluous” (Giuliana Altea, “Sculpture as a model” in “Haystacks”, 2017, p. 52). Therefore the artist’s works, characterized by a strong human component, aim for a conceptual synthesis rather than formal perfection.

The immediacy of his artistic gesture is reflected in his painting technique. De Lucchi paints multiple layers: first, he creates monochrome backgrounds, lets them settle, and then gradually adds other layers. This way, images are created by overlapping materials and designs, each component leaves its trace, acting as a bridge to the next. In this continuous backward labor limae (fine-tuning), where nothing is removed but rather added through constant research and refinement of surfaces, De Lucchi’s works are in constant evolution, they are “open works,” as Umberto Eco would say, allowing room for continuous readings and re-readings, inspirations, and ideas.

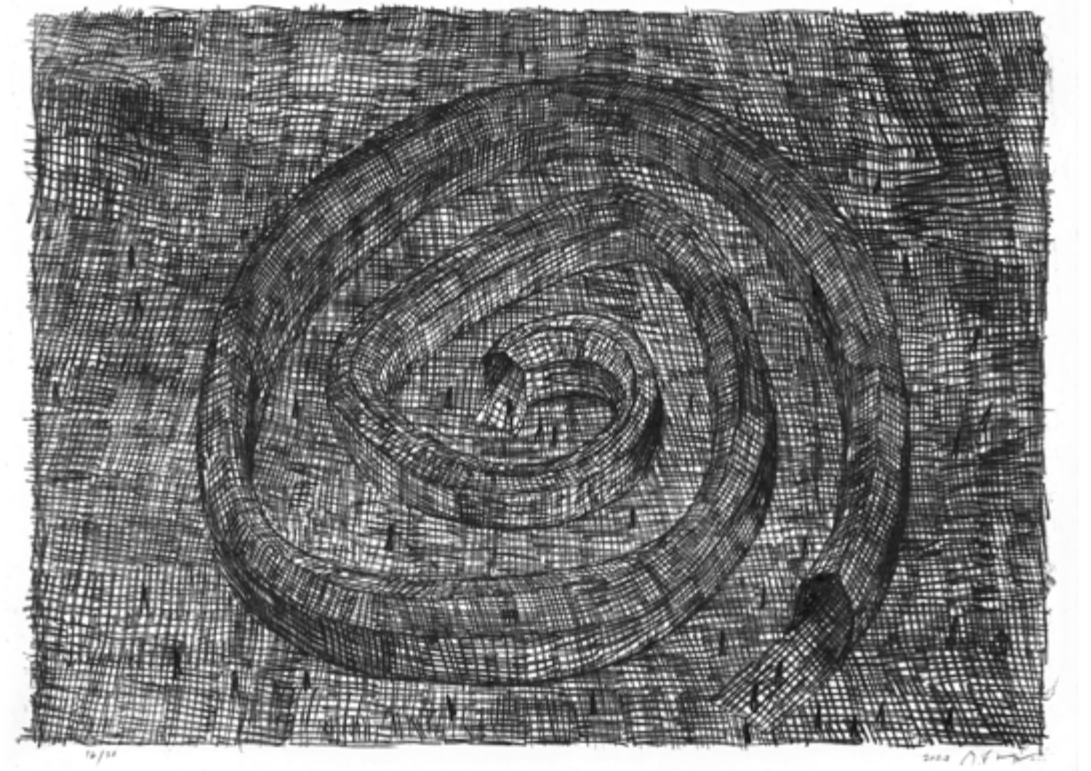
Each painting by Michele De Lucchi becomes a stage where imagination comes to life, shaping dreamlike and fairy-tale scenes with the human figure always present, albeit in a stylized and smaller-scale form. Each work becomes a narrative canvas, where visual fascinations and emotional cues intertwine. De Lucchi immerses himself in this array of stimuli, seeking to capture and mould them. He believes that, in a society oriented towards standardization and pursuit of numerical results, the artist’s task is to create spaces of pure expression, capable of awakening the genuine ability, inherent in each of us, to create stories. This way, De Lucchi’s works offer not only a space for artistic exploration but also an invitation to rediscover the beauty and poetry of the world around us.

Lithographs

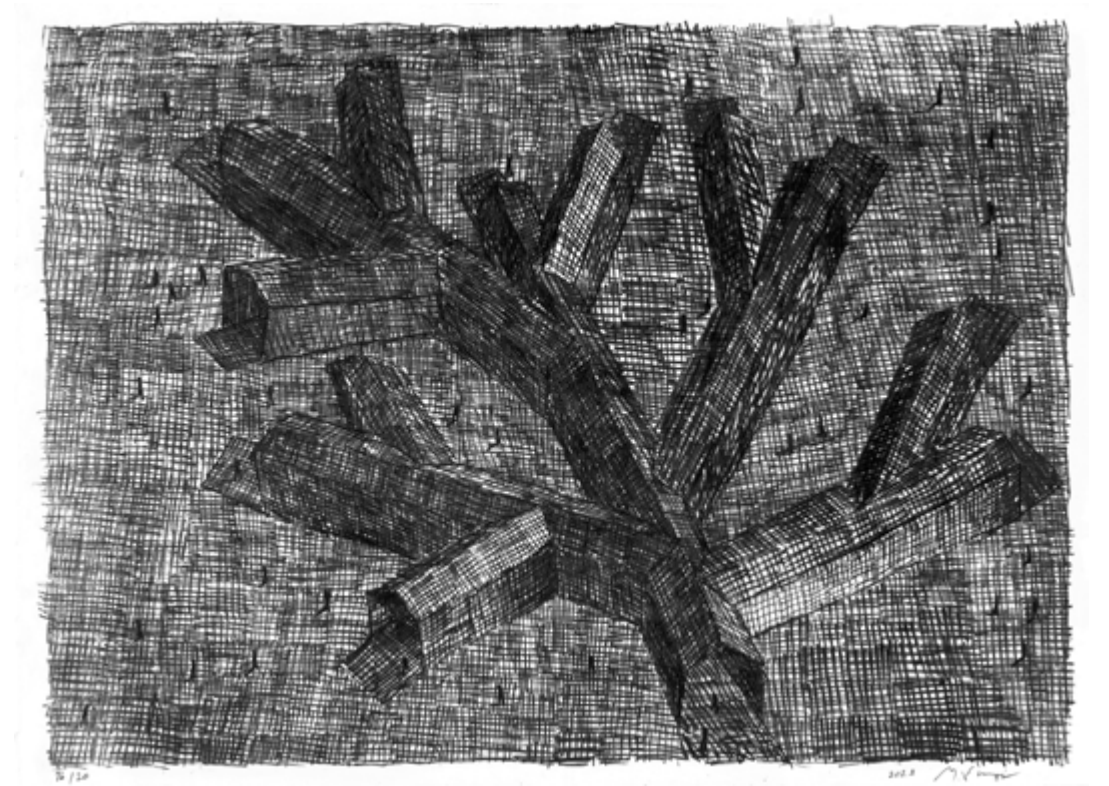
Ideographic architectures, 2023
Lithograph by Edizioni Lithos, edition of 20, 55 × 75 cm



Ideographic architectures, 2023
Lithograph by Edizioni Lithos, edition of 20, 55 × 75 cm



Ideographic architectures, 2023
Lithograph by Edizioni Lithos, edition of 20, 55 × 75 cm



Paintings

House with dormers, 2022
Tempera and white pencil on paper, 29.7 × 42 cm



House with dormers, 2022
Tempera and white pencil on paper, 29.7 × 42 cm



Pavilion with legs, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 23.5 × 30 cm



House with dormers, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 20 × 30 cm



Cultivation Station, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 20 × 30 cm



House with dormers, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 22 × 30 cm



Cultivation Station, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 20 × 30 cm



House with dormers, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 30 × 40 cm



House with dormers, 2024
Tempera, vinyl paint, white pencil and paper on wooden board
background by Ottorino De Lucchi, 40 × 50 cm



House with dormers, 2024
Tempera, vinyl paint, white pencil and paper on wooden board
background by Ottorino De Lucchi, 40 × 50 cm



Cultivation Station, 2024
Tempera, vinyl paint, white pencil and paper on wooden board
background by Ottorino De Lucchi, 40 × 50 cm



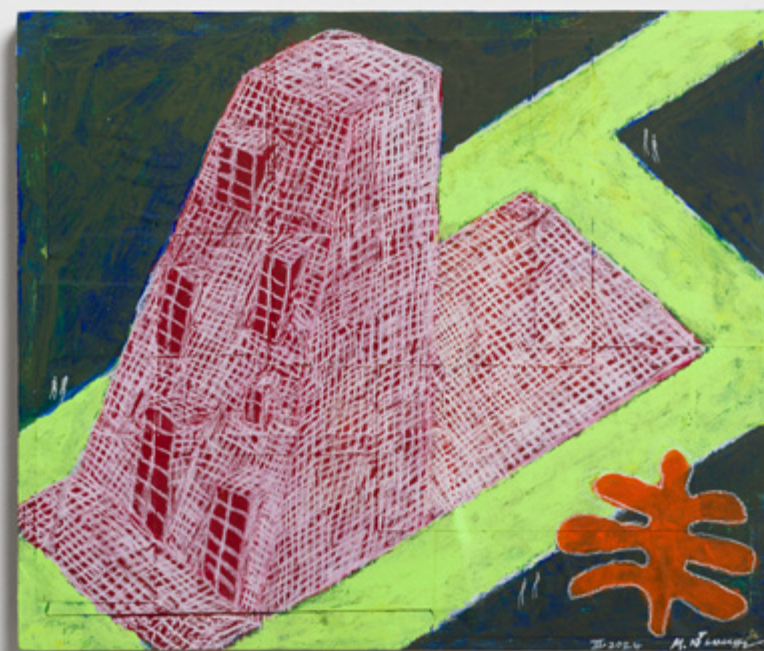
House with dormers, 2024
Tempera, vinyl paint, white pencil and paper on wooden board
background by Ottorino De Lucchi, 40 × 50 cm



House with dormers, 2024
Tempera, vinyl paint, white pencil and paper on wooden board
background by Ottorino De Lucchi, 40 × 50 cm



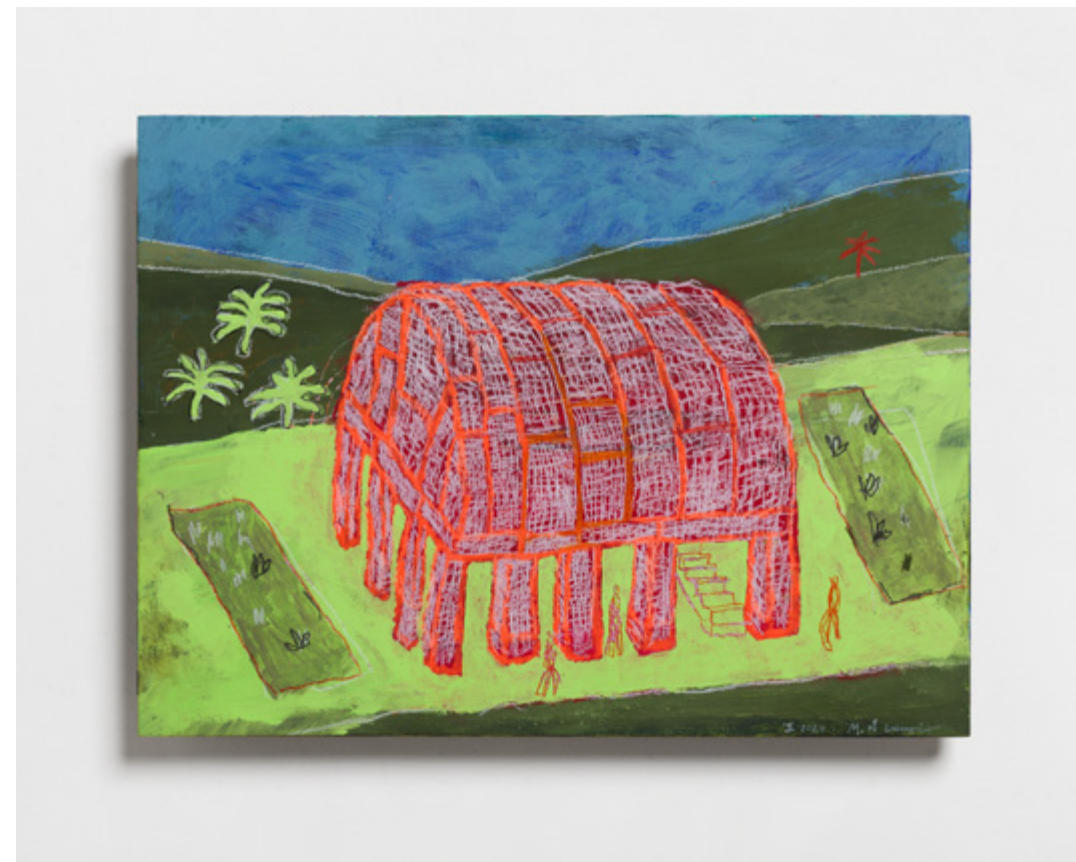
House with dormers, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 21 × 25.5 cm



Pavilion with legs, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 20.5 × 25.5 cm

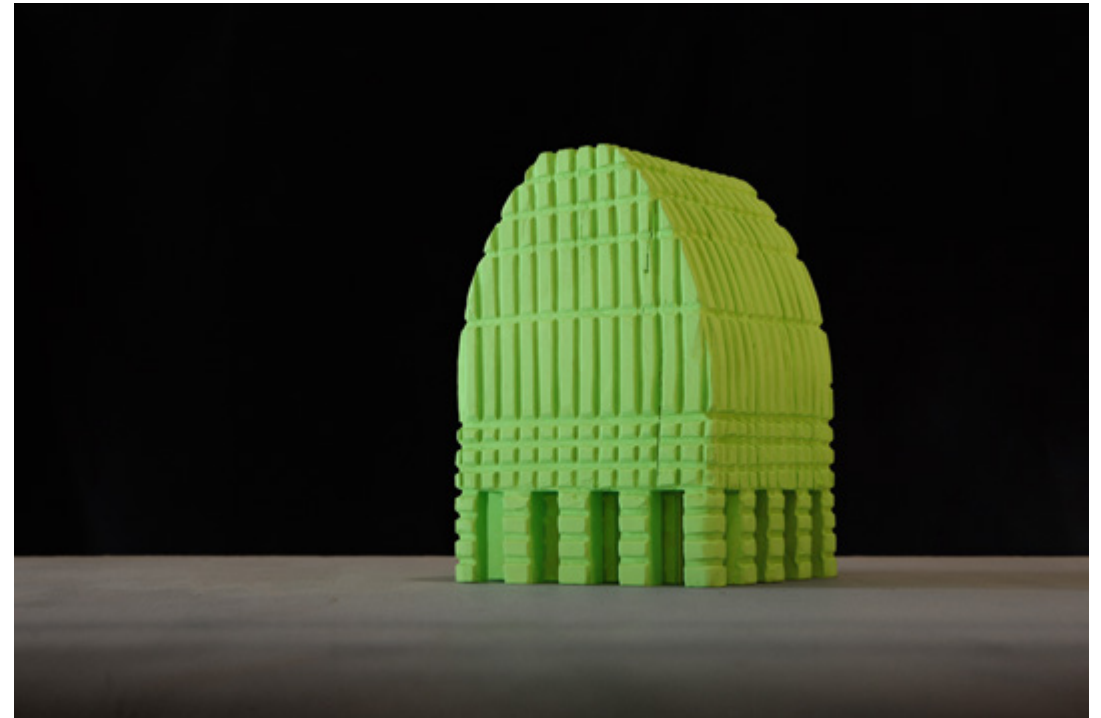


Pavilion with legs, 2024
Tempera, vinyl paint, white pencil
and paper on wooden board, 29.5 × 39.5 cm

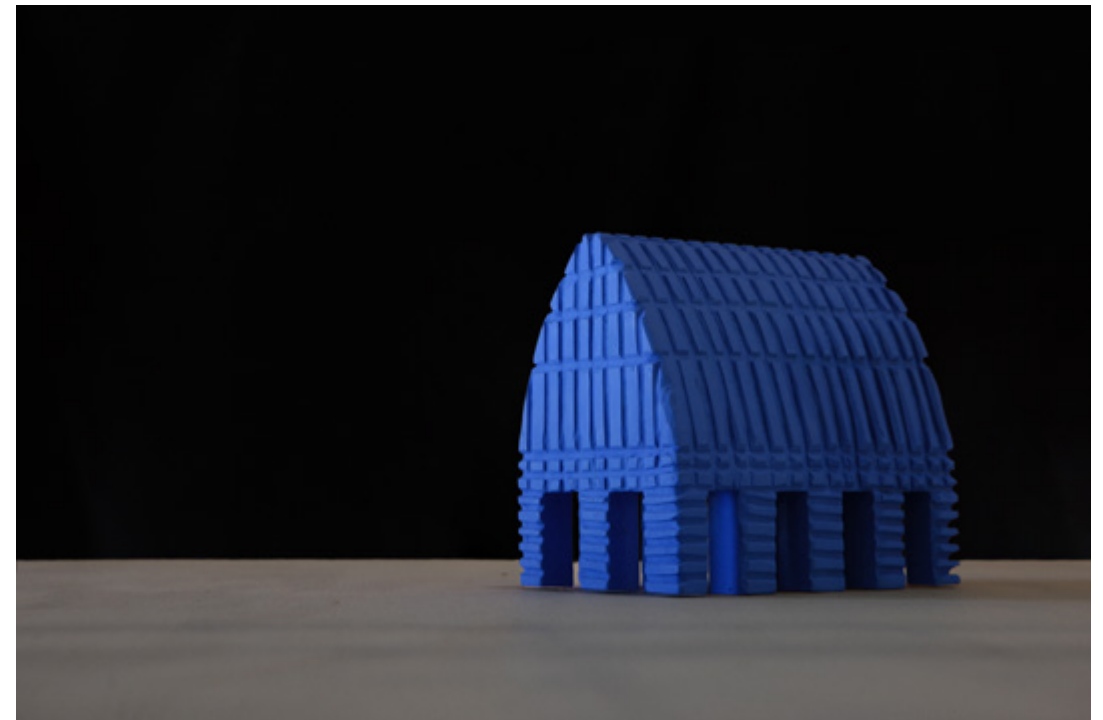


Sculptures

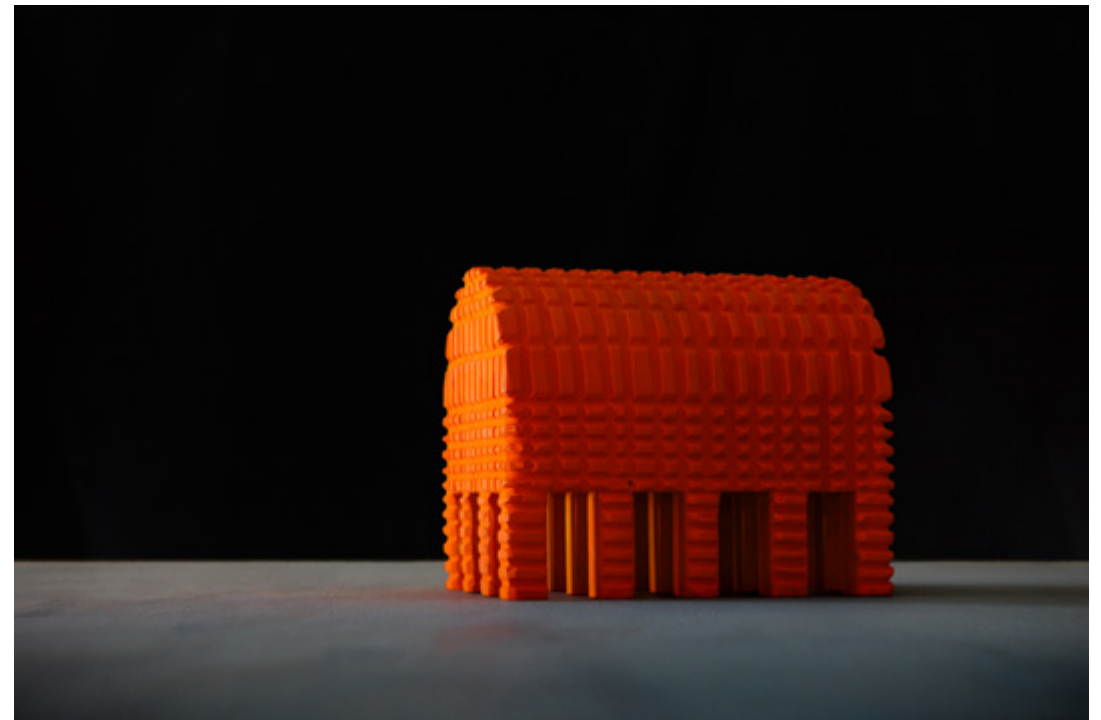
Pavilion with legs 500, 2024
Cedar wood and vinyl color, 20 × 20 × 28.5 cm



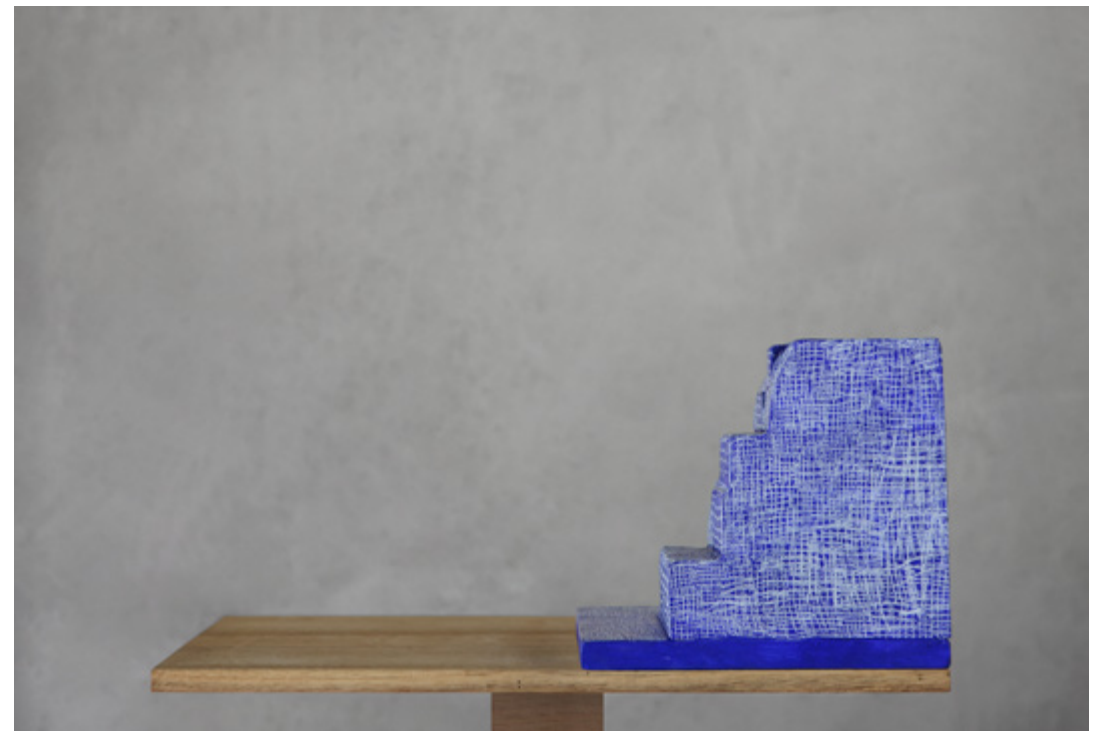
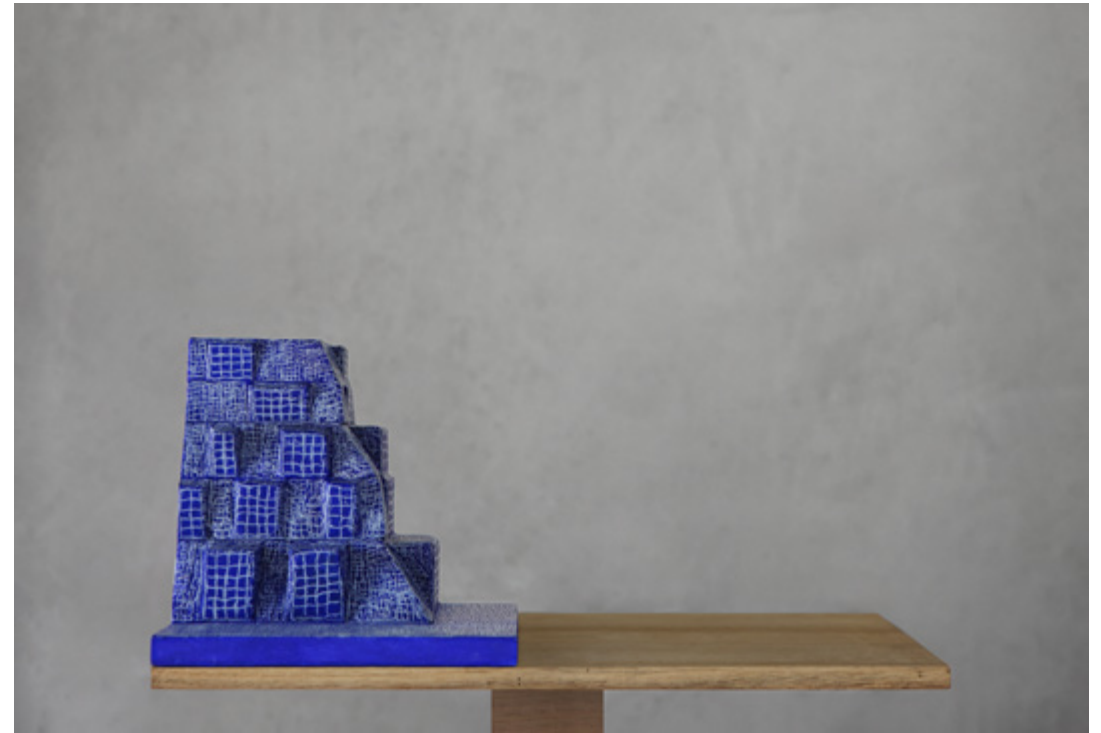
Pavilion with legs 501, 2024
Cedar wood and vinyl color, 16 × 23.8 × 21.5 cm



Pavilion with legs 502, 2024
Cedar wood and vinyl color, 17 × 24 × 19.5 cm



House with dormers 503, 2024
Sapelli mahogany wood, vinyl color and
white pencil, 21.5 × 21.5 × 20 cm



House with dormers 504, 2024
Sapelli mahogany wood, vinyl color and
white pencil, 21 × 21 × 22 cm



House with dormers 505, 2024
Cedar wood, vinyl color and
white pencil, 17 × 32 × 25.5 cm



House with dormers 506, 2024
Cedar wood, vinyl color and
white pencil, 17 × 30 × 23.5 cm



Bronze stone 1, 3/3, 2024
Bronze, 32 × 20 × 20 cm



Bronze stone 2, 3/3, 2024
Bronze, 26 × 8 × 26 cm



Bronze stone 3, 3/3, 2024
Bronze, 38 × 19.5 × 25 cm



A Brief History of the Artworks
by Michele De Lucchi Archive

“... what I truly love is wood, its nature, its colour and scent, and the gentle character it immediately exhibits when being worked, yet rebellious, restless, and irreverent when it later transforms through aging and drying. Nothing can stop it: it moves, twists, veins, and cracks, without rules and limits, sometimes undoing the hard work of days and days. But it’s just the way it is, and wood is beautiful for its life that never fades, even after years and years: in silence, it continues its underground movements, becoming more precious thanks to its irregularities, colour, age, and signs of time.” M. De Lucchi, 2007



01

Since 2003, Michele De Lucchi draws, paints and sculpts objects and models in wood, in his studios in Milan and Angera, to reflect on the architectural forms. His work addresses various conceptual and expressive themes that he defines through simple and evocative titles.

Small House 0, 2003
First work created with a chainsaw. Made with fir wood, it is carved from the trunk of a tree felled by the wind.

Geometries, 2003
Geometric volumes, pure or composite, represent the first abstract exploration to examine possible architectural visions.

Paintings, 2003-2005
Freehand drawings to experiment with the use of shapes, colours, and light applicable in architectural projects.

Small Houses, 2004-2006
Small archetypal houses carved from blocks of wood and engraved with touches of chainsaw.

Condominiums, 2004
Four sculptures, square and solid, inspired by constructions in the outskirts of a city.

Walls and Heroic Structures, 2006
Structures obtained from the assembly of small glued and screwed elements. It is the first alternative technique to the chainsaw.

Towers and Skyscrapers, 2007-2009
Forms as tall buildings, conceived after a trip to Georgia for the Medea Tower project in the centre of Batumi.

Small Houses, 2007-2010
Another series of small houses characterized by the unexpected effects generated by the discontinuity of a cut, a vein, or a change in the wood’s colour.

Stilts Houses, 2010
Sculptures that combine the solidity of wood, in which they are carved, with the void of the air passing through them.

Constructions, 2011-2013
Aerial structures made by screwing walnut strips: a slow manual process, symbolizing the true act of building.

Mountains, 2012
Natural forms created with geometric pieces inlaid and finished with traditional tools for solid wood processing.

Columns, 2012
Shafts built by overlapping portions of wood of various sizes. Inspiration comes from Giorgio Morandi’s bottles, a repeated subject with each form expressing a different lyrical quality.

Empty Buildings, 2013
Exploration of emptiness as an element in defining architectural space.

Haystacks, 2013
Archetypal figures obtained through the layering of small elements. They represent a subtle connection between nature and human activity.

Rocks, 2013
Rounded shapes that reproduce the effects of atmospheric agents in defined forms, free from human will.

Shacks, 2014-2015
Buildings made with pieces of wood glued together without a preparatory design. The charm of unpredictability guided the exploration of an architectural model that is spontaneously constructed.

Abbeys, 2016
Monolithic constructions reminiscent of old abbeys or stone bell towers in Tuscany and Central Italy.

Demountable Small Houses, 2016
A game of assembleable elements, they can be dismantled and reassembled at will. Each part joins without pins or other fastening elements.

Loggias, Greenhouses, Verandas, 2016
Exploration of transitional spaces that connect indoors and outdoors. They do not aim to be a physical division but potential places of union between domestic life and the natural environment.

Stacks, 2017
Constructions that cannot be inhabited, they take on a formal and architectural value precisely because they are not subject to a specific use.

Earth Stations, conceptual models, 2018-2020
Wooden models that embody the research of the Earth Stations’ unusual forms, architectures designed to break the boundaries of traditional building functions.

Sewn Wood, 2020-2021
Solid sculptures made with parts of wood stitched together with iron wire, a new method to join uneven pieces.

Pezzentelle Small Houses, 2022
Works for the installation in the Church of Santa Luciella ai Librai in Naples, symbolically offered as homes for “unclaimed” souls, the non-identified deceased. Through wood colouring, they assume a new peculiar personality.

Paintings, 2022-2023

Architectural paintings made with overlays and juxtapositions, of tonal or contrasting, delicate or vibrant, colours. They are perceptive fusions that convey the emotion emerging from the combination of atmospheres, contexts, and buildings.

Bronzes, 2023

Sculptures, previously carved in wood, transposed into the solidity of bronze. Fixed in the metallic mantle, the forms acquire a new expressive strength.

Ideographic Architectures, 2023

Lithographs and bronzes of buildings with gabled roofs featuring concentric, spiral, or branching floorplans. Solid volumes co-exist in balance with voids, exploring the debate between presence and absence in the built environment.

Stitched Pavilions, 2023-2024

Architectural forms stitched in wood for temporary pavilions made with easily assembled elements.

Pavilions with Legs, 2024

Wooden architectures on legs inspired by Italian Renaissance municipal palaces.

Houses with Dormers, 2024

Large-roofed houses with many windows. Created with a mixed technique, they are a synthesis of sculpture and painting.

Boards, 2024

Architectures and forms painted with vinyl colour on wood, a new technique chosen to give more depth to the design.

Small houses 2004-2006

Different kinds of wood, crafted with a chainsaw

“I must confess a hidden passion, probably unexpected for those who know me and my character, perhaps even embarrassing because not entirely common, but I must say that I really like working with the chainsaw. Afterall, without it, I would have never been able to make the little houses. It’s ugly, very noisy, heavy, smelly, dirty, and dangerous, but it’s an extraordinary tool for shaping, cutting, sculpting, and in many ways, it has replaced the old coloured pencils with tips hand-sharpened with a pocket knife.” M. De Lucchi, 2007



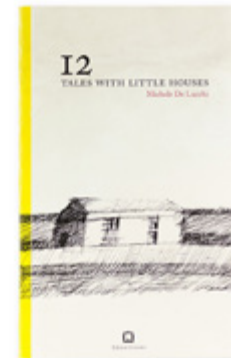
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Stilt Houses, 2010

Different kinds of wood, mixed technique

“... Michele De Lucchi’s miniature wooden architectures have an ancient origin. They come from a distant time, when living meant getting fully accustomed to one’s place, feeling secure in it, because it was thoroughly known. It was a time when the architect and the inhabitant were in harmony, when building meant making the existing environment suitable for living, establishing a relationship between man, nature, and the forces of the universe.” C. Moregola, 2010



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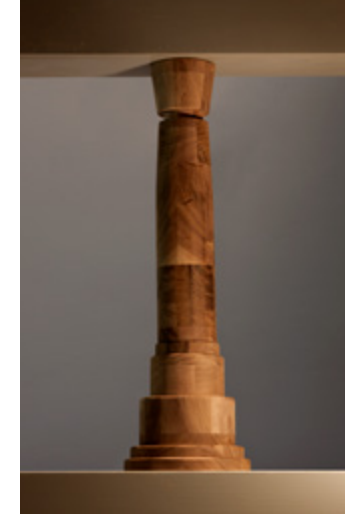
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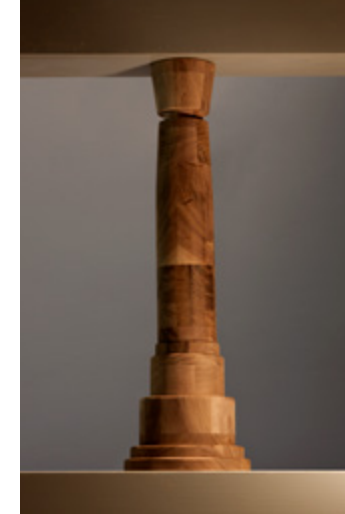
Columns, 2012

Walnut, mixed technique

Columns, “A slightly pronounced entasis or a variation in proportions between the shaft and capital, between the base and projection of the step, is enough to change everything, everything appears with a new and different proportion.” M. De Lucchi, 2012



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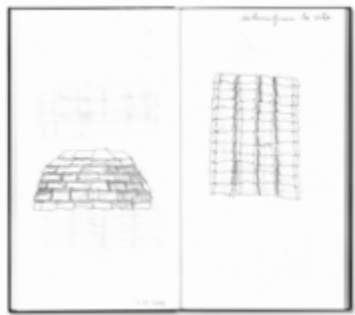
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Haystacks, 2013

Different kinds of wood, mixed technique

“De Lucchi’s message [...] is to proceed with the modesty of farmers who gather their product, to have their same respect for resources and to not produce waste.

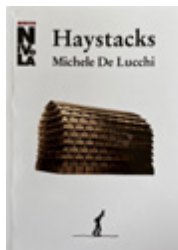
The result can be seen in his private workshop, where he creates harmonious objects like his Haystacks, conveying the same friendly sense of comfort as the trees from which they derive.” R. Ingersoll, 2017



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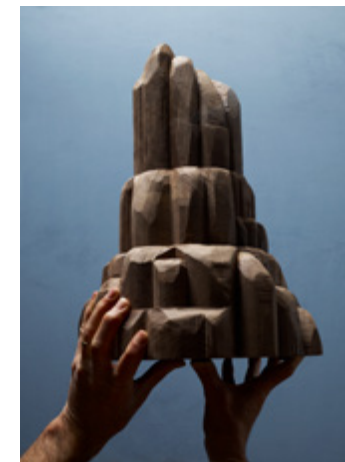
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Mountains, 2013

Different kinds of wood, mixed technique

“Mountains are usually observed from below, and inevitably, the gaze rises upward, toward the peak, making us feel very very small in a large large world. But my mountains are not frightening, they don’t make you dizzy, and aren’t even cold on the coldest winter days: they are made of wood, keeping the fibre facing outward, so they seem harder, more resistant, solid, and massive.” M. De Lucchi, 2013

Earth Stations, conceptual models, 2018-2020

Different kinds of wood, mixed technique

“The models I build require to be imagined in different contexts, set in landscapes that suggest a transfer and application into the real world. Defining a framework enables the creation of a story. We could say: to understand what we see, we must first choose where we stand.” M. De Lucchi, 2017



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Sewn Wood, 2021

Different kinds of wood and iron wire

“With his research, Michele De Lucchi demonstrates that the properties of a ‘sewable’ object are applicable to wood, as if it were fabric or another docile material, with aesthetically surprising results.” P. Gagliardi, 2021

Pezzentelle Small Houses, 2022
Different kinds of wood finished with tempera

“De Lucchi works with wood that already carries signs of its own past. On top of these he carves his own, and then paints the wood with brightly coloured tempera that becomes a new garment, a place to feel at home. And with the skill, patience, and care of an icon painter [...] he dedicates his architectural votive offering to the Pezzentelle Souls, anonymous souls for whom no one prays.” D. Dardi, 2021



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Bronzes, 2023
Bronze, lost wax casting

“Perhaps it’s the patina. Perhaps the weight. Perhaps the perception of feeling the hands that smoothed and polished. Perhaps it’s the history of art and of so many masterpieces, perhaps it’s the fact that every culture seems to have had bronze artifacts. The fact is that bronze is perceived as an ancestral and precious material.” M. De Lucchi, 2023

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04. Michele De Lucchi, Small House C13M, birch, 2004. Ph. Michele De Lucchi
05. Unfinished small house in his Chioso workshop. Ph. Michele De Lucchi
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23. Sewn Wood 456, walnut and iron wire, 2020. Ph. Luca Rotondo
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28. Michele De Lucchi, Haystack, pencil on paper, 2014
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30. Ideographic architectures, bronze, 2023. Ph. Max Rommel

Bibliography

M. De Lucchi, 12 Racconti con Casette, Corraini Edizioni, 2007

C. Moregola, Architettura e poesia, in Costruzioni sulla terra e sull’acqua, Nomos Edizioni, 2010

R. Ingersoll, Radici radicali, folte diramazioni, in AA. VV., Haystacks, Postmedia books, Milano, 2017

P. Gagliardi, introduzione di Legni cuciti, Antonia Jannone Disegni di Architettura, 2021

Solo exhibitions

- Michele De Lucchi. A friendly image for the electronic age, Tilburg, 1985
- Disegni dell’estate, Galleria La Pola, Ginza, Tokyo, 1991
- Sitz. Avantgarde, Design Zentrum Nordrhein-Westfalen, Essen, 1991
- Michele De Lucchi, Galleria d’Arte La Fenice, Osaka, 1992
- Design Team of the Year, Essen, 1997
- A mano libera. Disegni senza computer, Ivrea, 1999; Hamburg, 2002
- Michele De Lucchi: Dopotolomeo, chiesa di San Lorenzo, Aosta, 2002
- Caos e Ordine - Amore e Odio, studio aMDL, Milano, 2002
- In senso industriale, La Galerie d’Architecture, Paris, 2003
- Artemide & Michele De Lucchi, Yamagiwa Livina, Tokyo, 2003
- Michele De Lucchi al Beaubourg, Centre Georges Pompidou, Parigi, 2004
- Geometries at will, studio aMDL, Milano, 2004
- Casette a forma di casa, studio aMDL, Milano, 2005
- Vetri a forma di vasi, Quattro Benelux, Bruxelles, 2006
- Walls & Heroic Structures, Moss Gallery, New York, 2006
- Casette ad effetto massiccio, Galleria Corraini, Mantova, 2006-2007
- Wooden Houses, Windsor Kulturgintza, Bilbao, 2007
- Ottimi errori, Design Gallery Milano, Milano, 2007
- Le Torri di Adjara, Nuovo Spazio FMG per l’Architettura, Milano, 2007
- Poco, poco, quel poco che basta, studio aMDL, Milano, 2007
- Ingiustificabili esigenze, l’ultimo insegnamento di Ettore, studio aMDL, Milano, 2008
- Paintings 2003/04/05, Antonia Jannone Disegni di Architettura, Milano, 2008
- Arquitecto. Objetos y esculturas recientes, Arkitektura, Barcellona, 2009
- Michele De Lucchi: Architekturchen, Showroom Ingo Maurer, Monaco, 2010
- Michele AND De Lucchi, Accademia di Belle Arti, Aula Minerva, Firenze, 2010
- Michele De Lucchi e Produzione Privata, Museum Van Loon, Amsterdam, 2010
- A pioner between handicraft and industry, The Gallery, Bruxelles, 2010
- Michele De Lucchi. Filip Dujardin. Vero falso verosimile, Casabella Laboratorio, Milano, 2010
- Michele De Lucchi – Ottorino De Lucchi. Uguale e differente, Musée des Arts décoratifs, Bordeaux, 2010
- Costruzioni della terra e dell’acqua, Pinacoteca “Cesare Belossi”, Varallo Pombia, Novara, 2010
- Independent. Design secession, Triennale Bovisa, Milano, 2011
- Le torri dell’aria, Basilica Palladiana, Vicenza, 2011
- Tavolini, Antonia Jannone Disegni di Architettura, Milano, 2012
- I miei orribili e meravigliosi clienti, Fiera del Levante, Bari, 2012
- Colonne portanti, Fondazione Volume!, Roma, 2012
- Montagne, Antonia Jannone Disegni di Architettura, Milano, 2013
- Edifici vuoti. Sculture, disegni e incisioni, Galleria Corraini, Mantova, 2014
- Michele De Lucchi. A&W, Designer des Jahres, Colonia, 2015
- Baracche e baracchette, Antonia Jannone Disegni di Architettura, Milano, 2015
- Discovering Dimensions, Objects Big and Small, studio aMDL, Milano, 2017
- Haystacks, Museo Nivola, Orani, Nuoro 2017
- Cataste, Antonia Jannone Disegni di Architettura, Milano, 2017-2018
- L’anello mancante, MAXXI, Roma, 2018-2019
- Sapere come usare il Sapere, XVII Mostra Internazionale di Architettura, Venezia, 2021
- Legni cuciti, Antonia Jannone Disegni di Architettura, Milano, 2021-2022
- Le Casette delle Pezzentelle, Chiesa di Santa Luciella ai Librai, Napoli, 2022
- Colore di base, Studio Trisorio, Napoli, 2022
- Paintings, Spazio Minimi, Bruxelles, 2023
- Bronzi, NOMAD Capri, 2023
- Con le mani e con la mente, Volumnia, Piacenza, 2024

Michele De Lucchi Biography

Architect. Michele De Lucchi was a prominent figure in movements like Alchimia and Memphis. He has designed furniture for the most renowned Italian and European companies.

For Olivetti he was Director of Design from 1988 to 2002. He realized architectural projects in Italy and abroad, including cultural, corporate, industrial and residential buildings. For Deutsche Bank, Deutsche Bundesbahn, Enel, Poste Italiane, Hera, Intesa Sanpaolo, UniCredit and at other Italian and foreign banks he designed working environments and corporate image. He developed important hospitality projects in Tbilisi (Georgia), Beijing (China), Rokkō-san (Japan) and various part of Italy. He has planned buildings for museums as the Triennale di Milano, the Palazzo delle Esposizioni in Rome, the Neues Museum in Berlin and the Gallerie d'Italia in Milan.

In 2000 he was appointed Officer of Italian Republic by President Ciampi.

In 2001 he has been nominated Professor at the IUAV in Venice. In 2006 he received the Honorary Doctorate from Kingston University. In 2008 he has been nominated Professor at the Design Faculty of the Politecnico of Milan and Member of the Accademia Nazionale di San Luca in Rome. During 2018 Michele De Lucchi was Guest Editor of the new “Domus” magazine.

Michele De Lucchi is founder and member of AMDL CIRCLE, a creative multidisciplinary studio renowned for its humanistic architecture and design. Since 2018, AMDL CIRCLE focuses on Earth Stations, future sharing architectures that combine technological development with humanist principles.

About the Italian Cultural Institute in Hong Kong

The Italian Cultural Institute in Hong Kong (ICI), currently directed by Ms. Alice Fratarcangeli has been active since 2011 as the official Italian governmental body dedicated to the promotion of Italian language and culture in Hong Kong and Macao through the organization of cultural events. Alongside with the Italian Cultural Institutes in Beijing and Shanghai it is one of the three cultural agencies of the Italian Ministry of Foreign Affairs in China.

Central to ICI's mission is a constant effort to encourage the understanding and enjoyment of Italian culture by organizing and promoting events that focus on Italian music, dance, cinema, theatre, architecture, literature, and philosophy in collaboration with the most prominent local academic and cultural institutions. ICI also focuses on the development of academic exchanges, the organization and support of visual arts exhibitions, and the promotion of Italian studies.

About Novalis Art Design

Novalis Art Design was founded in 2012 with the aim of pushing the boundaries of art and design in Hong Kong. From the start the Novalis principle was that art and design deserves the same level of respect and appreciation. Novalis Art Design started out with showcasing the Memphis Group, the famous Italian design movement founded by Ettore Sottsass in 1981 which defined '80s aesthetic and revolutionised the design world by emphasizing design as a vehicle of communication, rather than just function. Since then, Novalis Art Design has expanded the design program to showcase new design with a conceptual focus. With art, Novalis Art Design adopts a similar approach, placing importance on the conceptual. Whether with art or design, what matters is the concept and execution, no matter the medium.

Novalis Art Design continues to strive to provide a platform for integrating art and design in the true sense, through experimentation and sparking new dialogues between the disciplines of art, design and beyond. The gallery sees that more could be done in terms of design education and thus will be aiming to drive dialogues of design and the interplay between art and design.

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