

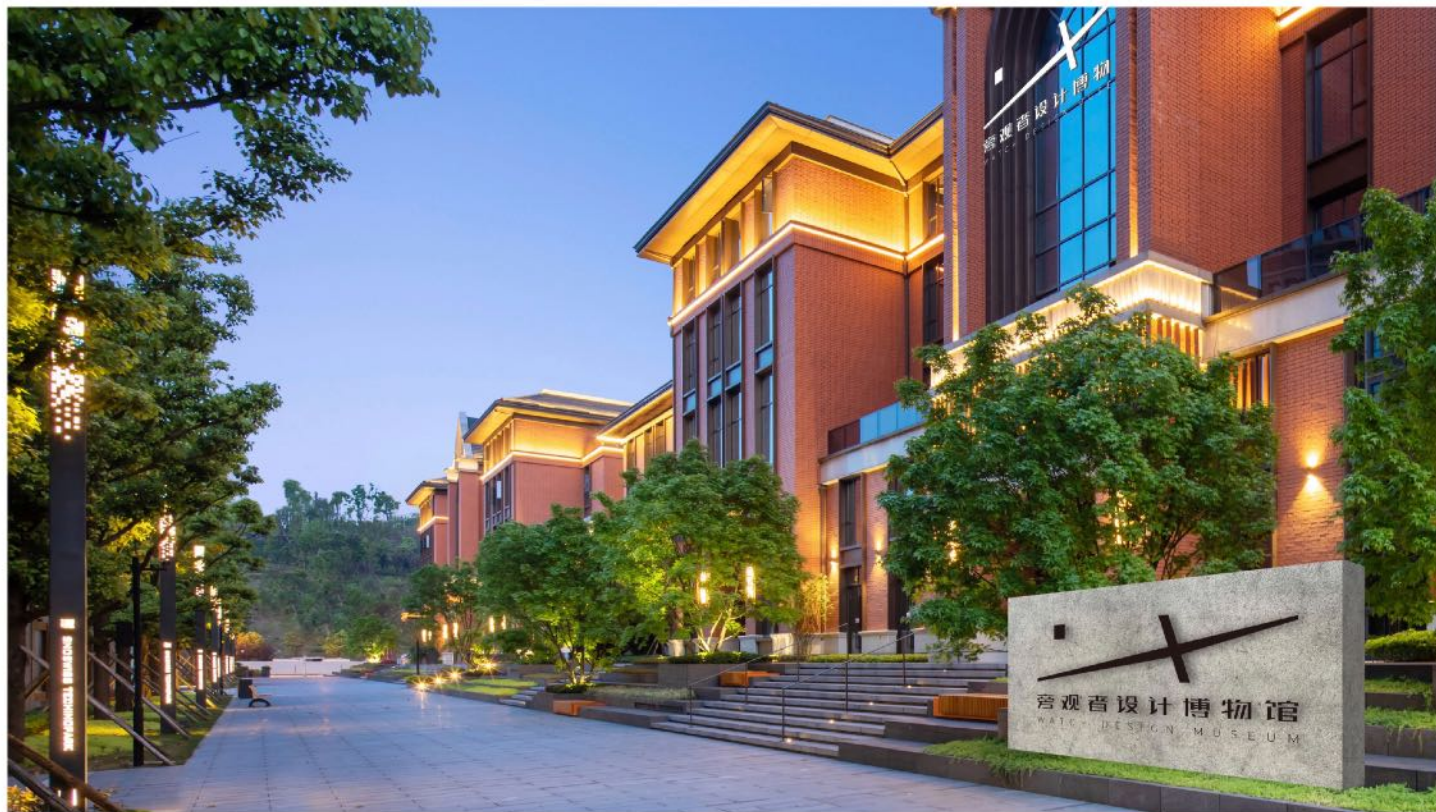


THE POWER OF COLOR

MASSIMO CAIAZZO

Chongqing Bystander Design Museum

October 18, 2025 – October 18, 2026



Chongqing Bystander Design Museum

Building A4, N.5 Pinghe Road, Liangjiang New Area, Chongqing, China

旁观者设计博物馆 是中国境内仅有的两座在馆名中使用了具有普适意义的“设计”一词的博物馆之一（在全国共计7,046座博物馆中）。它不设限于某一领域，而是致力于跨学科与全面性的设计与展览。

这是一座“发展中的博物馆”，一份“立体的杂志”。它以清晰而批判性的立场，观察并参与设计行业的高质量发展。其核心使命是“迈向新的设计文明”，并以成为“设计基因库”为愿景。通过“持续发问”的方法，博物馆探索、梳理并记录全球多元的设计文化、思想、趋势、现象、技术与叙事。通过收藏、展览、研究和传播当代优秀设计作品——涵盖总体规划、建筑、景观、室内、时尚、产品、影像以及数字设计——构建起一座具有先锋性、学术性与引领价值的“当代设计历史遗址”，并打造一场“永无止境的设计展览”。

The **Bystander Design Museum** is one of only two museums in China (out of a total of 7,046) that include the universal term “*design*” in their name, without any sectoral limitation, and is dedicated to interdisciplinary and comprehensive research and exhibitions on design.

It is a “*museum in progress*”, a “*three-dimensional magazine*” that, with a clear and critical stance, observes and takes part in the high-quality development of the design field. Its central mission is “*to advance towards a new civilization of design*”, with the vision of becoming a “*gene bank of design*”.

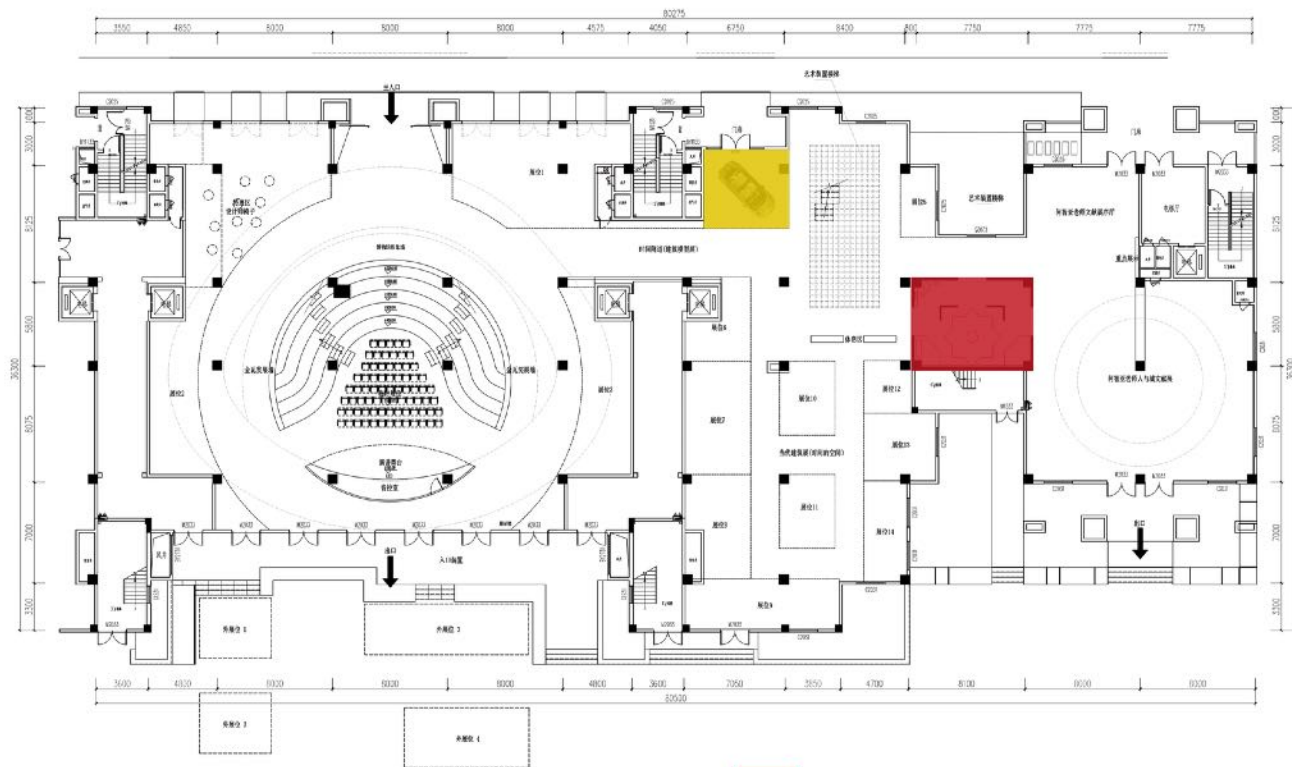
Through the method of “*continuous questioning*”, the museum explores, maps, and documents cultures, ideas, trends, phenomena, technologies, and global, diverse design narratives. By collecting, exhibiting, researching, and disseminating outstanding works of contemporary design—covering master planning, architecture, landscape, interiors, fashion, products, imagery, and digital media—it builds a “*historical site of contemporary design*” with pioneering, academic, and guiding value, creating a “*never-ending design exhibition*”.



我们诚邀您探索一个由象征性物件和作品构成的色彩景观，讲述三十余年来对多彩和谐的研究——当每一种颜色自然而然地找到其位置时，和谐便由此诞生。

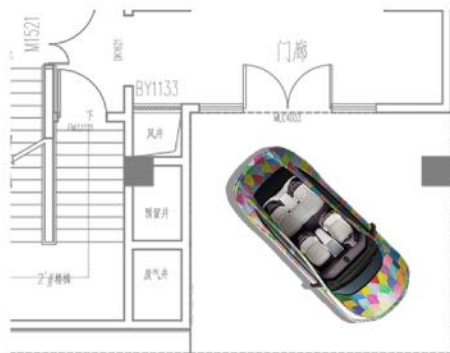
这是一种普世的、多感官的语言，能够连接艺术、设计、自然、感知与文化

We invite you to explore a chromatic landscape inhabited by symbolic objects and works, narrating over thirty years of research into the harmony of polychromy, which emerges when every color naturally finds its place. A universal and multisensory language, capable of connecting art, design, nature, perception, and culture.

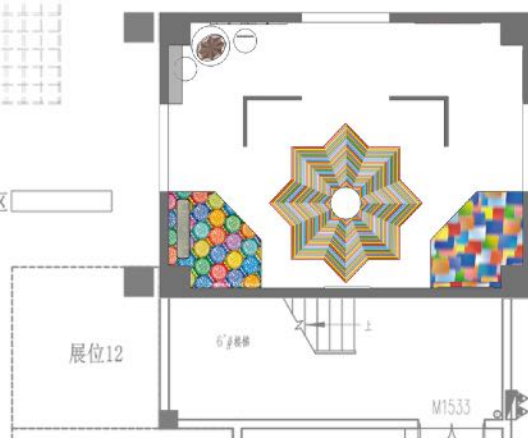
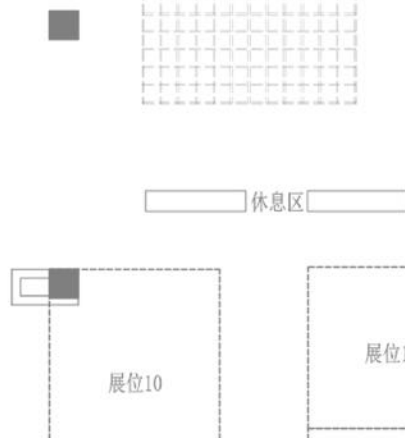
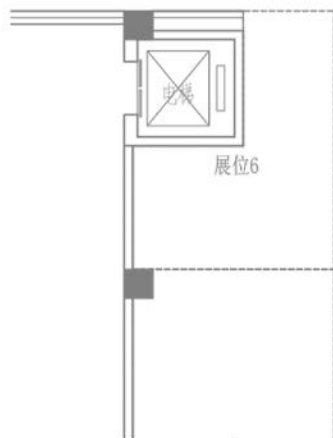
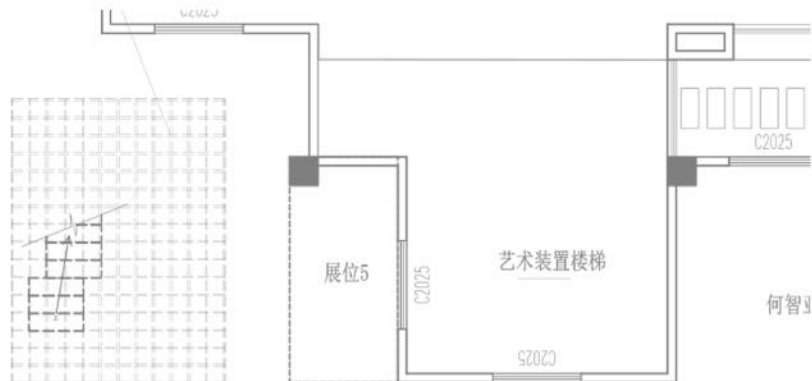


THE POWER OF COLOR EXHIBITION SPACE

MASSIMO CAIAZZO AVATR 2025



间隧道(建筑模型展)





MASSIMO CAIAZZO AVATR 2025

Shelves and Bases for Objects:

Multicolor Pineapple Secret Box

Mediterranean Archetype Mosaic

Cauda Pavonis Sculpture and Mirror

Color is Music Poster and Panel

用于陈列物品的架子和底座:

多彩菠萝秘密盒

地中海原型马赛克

孔雀尾雕塑与镜子

“色彩即音乐”海报与展板

Swatch and Etro

Printed panels + display case for:

- Swatch
- Packaging
- Printed PVC flooring

Swatch 与 Etro

用于展示的印刷面板 + 展柜:

- Swatch
- 包装
- 印刷PVC地板

Chromatic Artichoke

- CHROMATIC ARTICHOKE

Painting

- CHROMATIC ARTICHOKE Carpet

彩色洋蓟

•彩色洋蓟绘画

•彩色洋蓟地毯

Cuore di Mendini

- Digital display with video
- Cuore di Mendini Background
- Cuore di Mendini Sculpture
- Printed PVC flooring

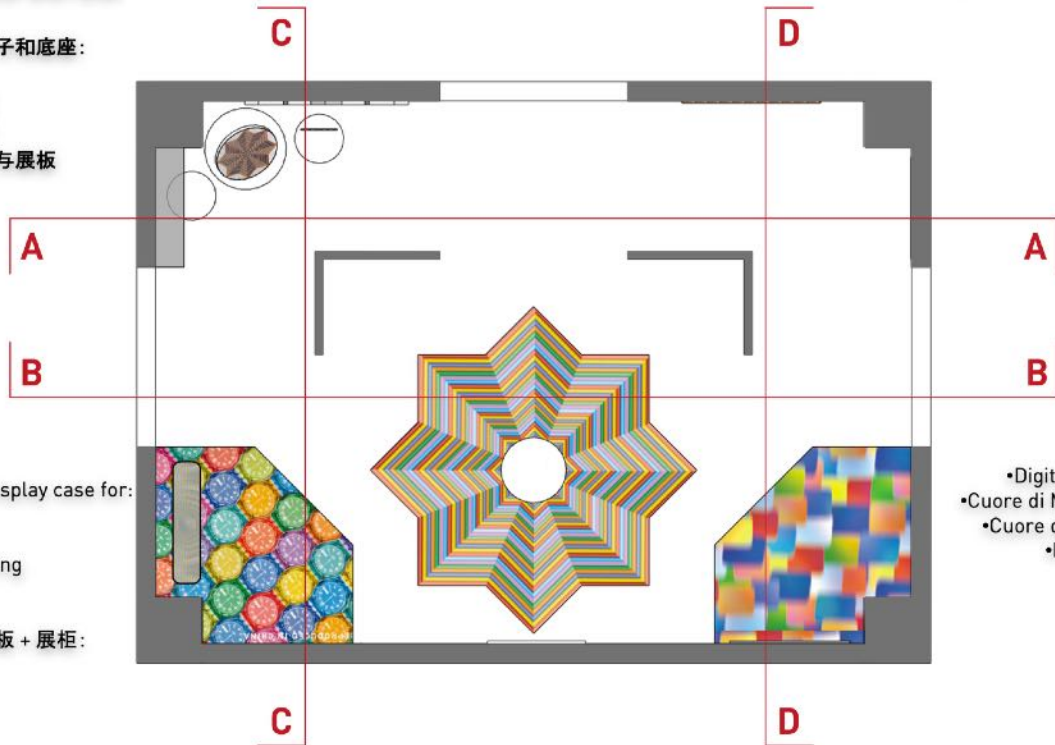
•门迪尼之心

•数字屏幕及视频

•“门迪尼之心”背景

•“门迪尼之心”雕塑

•印刷PVC地板



展览划分为主题角落 / Exhibition Division into Thematic Corners



Mother Nature

Placed in the center, it is the visual heart and focal point of the space

“大自然之母”雕塑

置于中心位置，是整个空间的视觉核心与焦点。

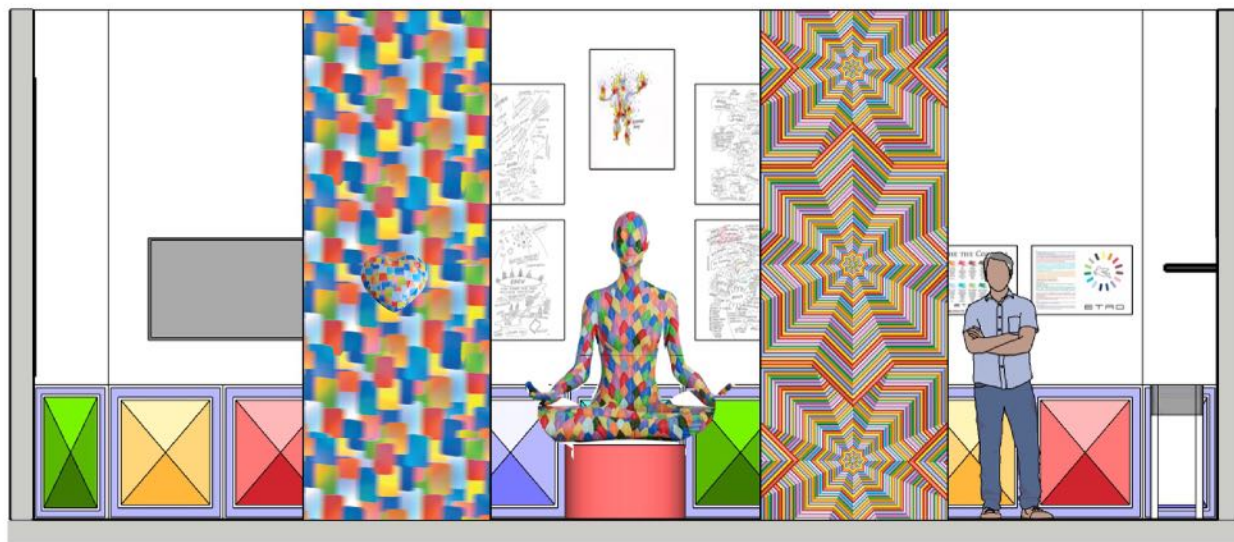
Multicolor Pineapple

Iconic welcoming element, placed at the entrance to attract visitors.

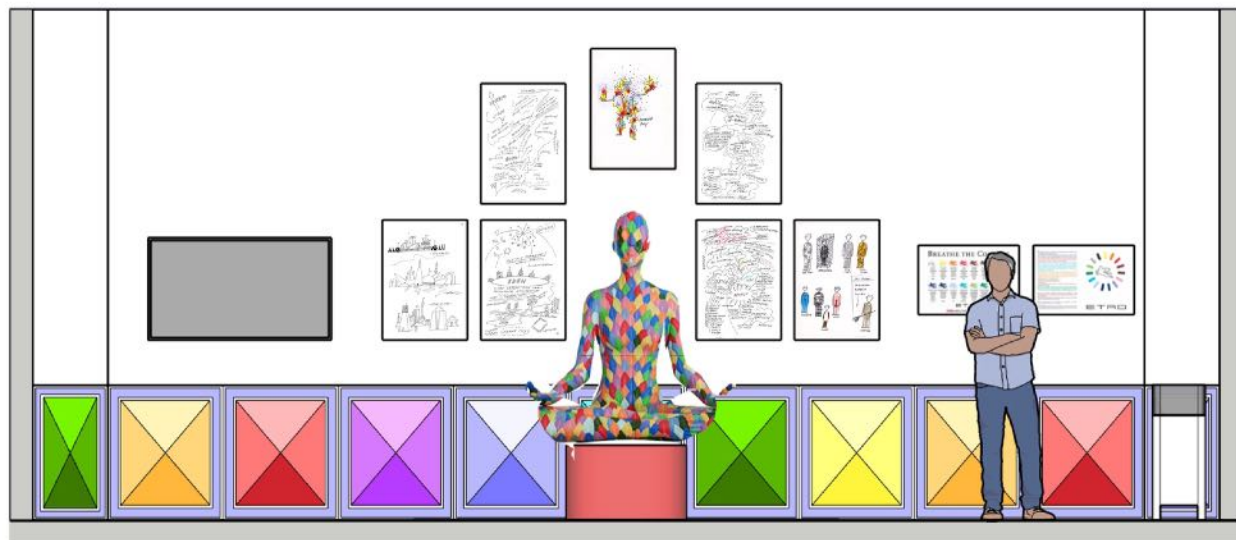
“多彩菠萝”雕塑

作为标志性的迎宾元素，放置在入口处以吸引观众。

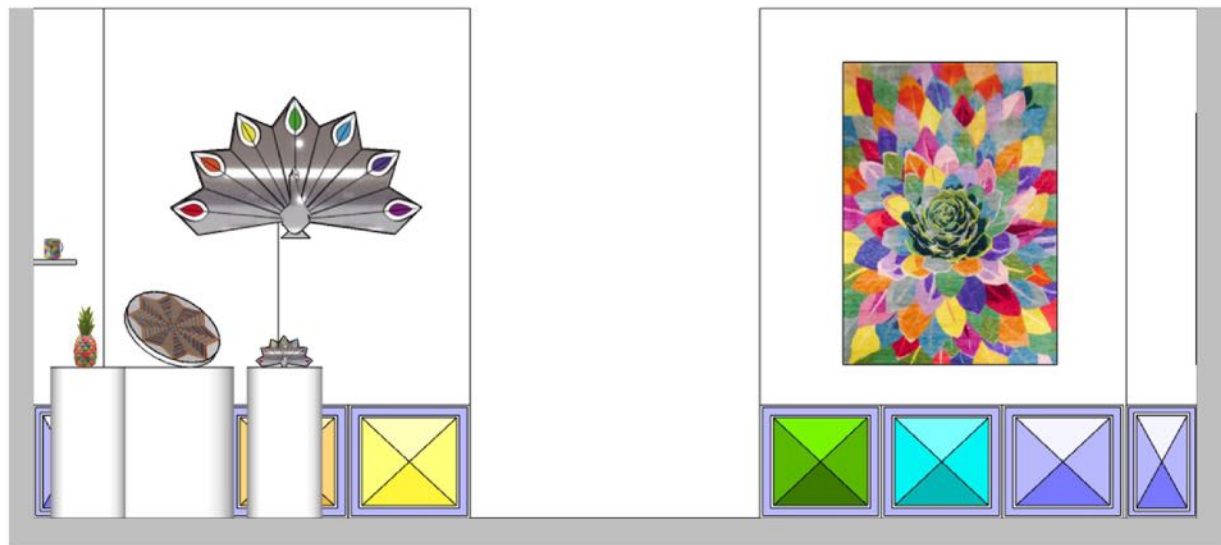
入口 / Entrance



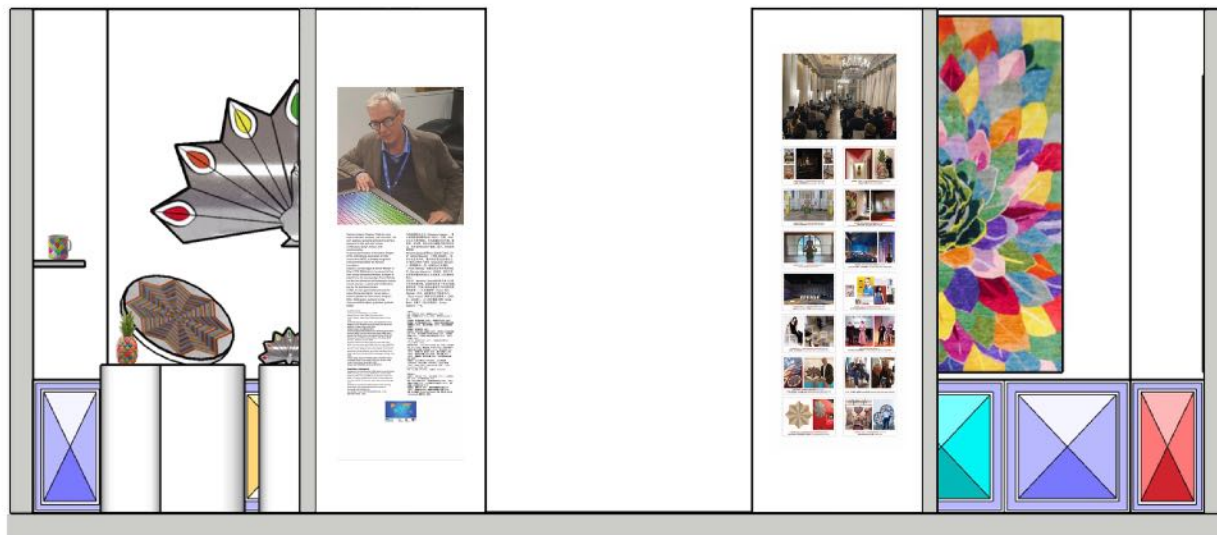
A-a剖面图(带面板) / Section A-a View With Panels



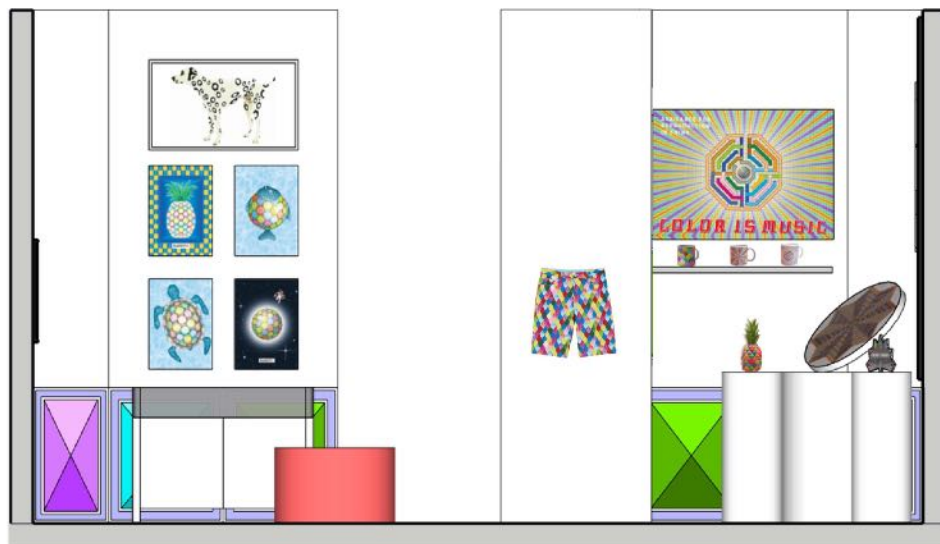
A-a剖面图(含7幅门迪尼绘图) / Section A-a View With 7 Mendini Drawings



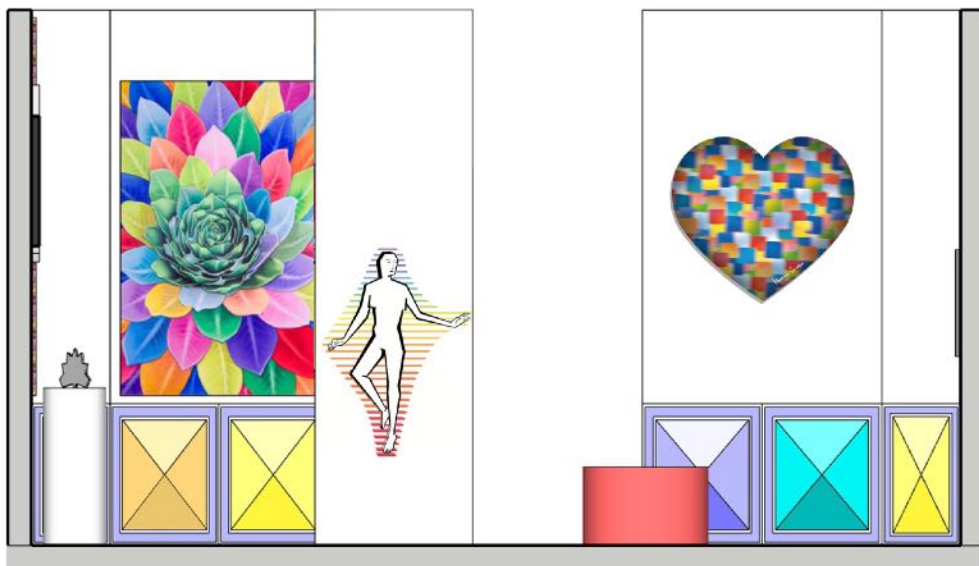
B-b剖面图 / Section B-b



B-b剖面图(带文字面板) / Section B-b View With Panels For Texts



C-C剖面图 / Section C-c



D-d剖面图 / Section D-d

Panels

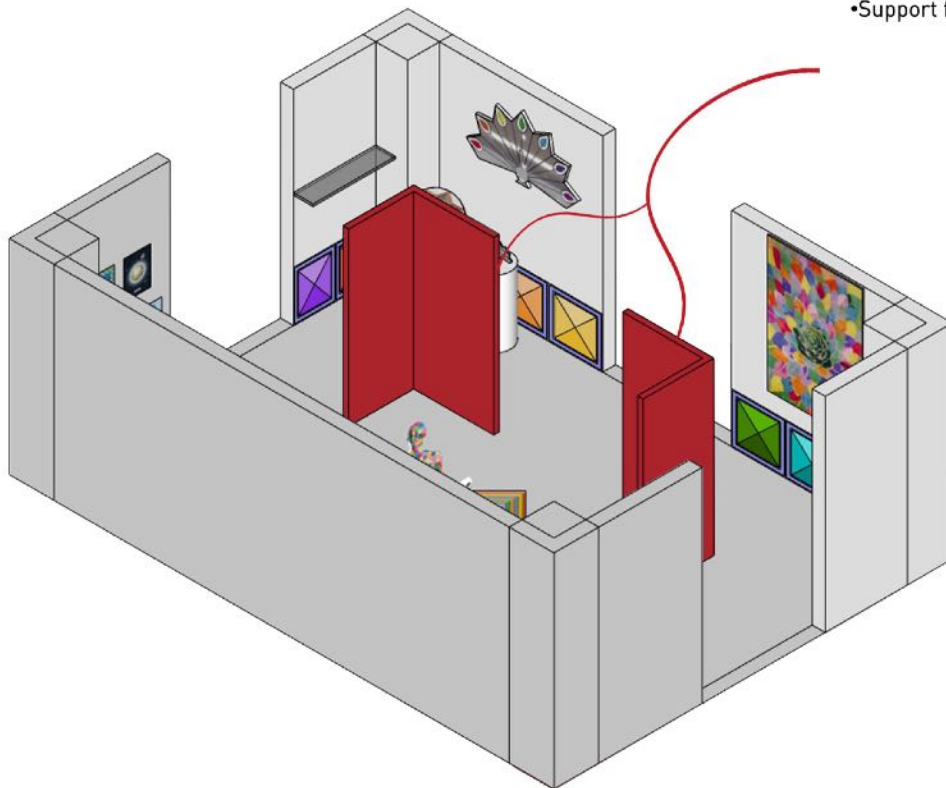
Located next to the central sculpture:

- Guide visitor flow
- Provide narrative and informational content
- Support for graphics and additional information

展板

位于中央雕塑旁：

- 引导观众流动
- 提供叙事性和信息内容
- 用于图形展示和补充信息



三维视图 / Three-dimensional View



展览作品部分 ARTWORKS ON DISPLAY SECTION



大自然 → MOTHER NATURE

色彩洋蓟 → CHROMATIC ARTICHOKE

地中海原型 → MEDITERRANEAN ARCHETYPE

多彩菠萝 → MULTICOLOR PINEAPPLE

孔雀之尾 → CAUDA PAVONIS

门迪尼之心 → CUORE DI MENDINI

色彩即音乐 → COLOR IS MUSIC

自然与人工 → NATURE AND ARTIFICE

呼吸色彩 → BREATHES COLOR



自然之母 / MOTHER NATURE

这件作品，是一次对“自然之母”的可持续诠释与当代表达。她以纤柔而慷慨的姿态，温柔地迎向众生，如大地般静默而包容。凝思的女性形象，穿梭于世间万千色彩之中，既赞颂生命的蓬勃之力，也倾听其脆弱与叹息。

作品以聚乳酸PLA线材——一种源自可堆肥玉米淀粉的环保材料——通过3D打印技术成型，再经手工细致上色而成。材料本身即是一种隐喻，指向循环与重生，仿佛将自然之循环纳入创作的内核。

这一主题最初萌芽于1998年，作为“意大利+波兰”展览系列的表演作品，呈现于佛罗茨瓦夫设计画廊。其后，她惊艳行走于世界之间：2019年现身圣多明各皇家宫殿“多彩之境”联展，2023年于米兰设计周外围展“感性+设计”中低语，直至2024年，抵达那不勒斯大学的特展现场。她不仅是一件作品，更是一段跨越时空的旅程，一路追问生命、自然与人类之间微妙的联结。



A contemporary and sustainable interpretation of Mother Nature, a symbol of delicacy that generously welcomes all beings.

A female figure in contemplation which celebrates life, its strength and its fragility through the beauty of all the colors of the world.

A unique piece hand painted and 3D printed in polylactic acid PLA yarn, (an eco-sustainable material derived from eco-compostable corn starch).

The original subject was a performance created in 1998 as part of the exhibitions: "I + PL: Italy + Poland" at the Design gallery, Wroclaw; "Policromia", Massimo Caiazzo's exhibition with Mauro Mori at the Royal Palace of Santo Domingo (2019); to the Fuori Salone di Milano (2023) at the "Fabbrica del Vapore" As part of the Design + Sensibile event; University of Napoli (2024).

MOTHER NATURE IS MADE WITH DIFFERENT TECHNIQUES AND MATERIALS.

自然之母

MOTHER NATURE

裝置 / Installation - 2023

400 × 210 厘米 (高) / 400 × 210 cm [h]

由以下部分組成：雕塑 150 × 160 厘米[h]，手工裝飾並採用可堆肥環保材料 3D 打印；底座：半徑 40 厘米，寬 80 厘米，[h] 50 厘米；PVC 地毯：400 × 400 厘米。

Composed of: Sculpture 150 × 160 cm [h], decorated by hand and 3D-printed eco-compostable - Base: Base: radius 40 cm, width 80 cm, height 50 cm [h] - PVC carpet: 400 × 400 cm.



MASSIMO CAIAZZO © 2023 - stamps 3D CANDYSLAB ©



伊姆博·阿拉瓦 1993/Imbo, Tullio Pericoli



里奥·阿拉瓦 1993/Lio, Matteo, Neri...



里奥·阿拉瓦 1993/Lio, Matteo, Neri...



里奥·阿拉瓦 1993/Lio, Matteo, Neri...



里奥·阿拉瓦 1993/Lio, Matteo, Neri...



里奥·阿拉瓦 1993/Lio, Matteo, Neri...

****《大自然之母》****装置作品包含亚历山德罗·门迪尼(Alessandro Mendini)大幅原创图表的再现——这是一份非凡的见证，铭记这位难忘的大师。他是多彩艺术的大师，以诗意的方式诉说着我们的脆弱。

《大自然之母》于2023年4月在米兰 Fuori Salone 展会期间，在 Fabbbrica del Vapore 作为 Design+Sensibile 活动的一部分展出。

****《多彩(Policroma)》****装置则是对《大自然之母》的一种当代且可持续发展的重新诠释：它象征着纤细与温柔，并慷慨地接纳所有生命。

致谢：亚历山德罗·门迪尼档案馆

原作：马克笔纸上绘图，21 × 29.7 厘米 - 米兰三年展永久收藏



燃烧的身体 2002 / Burning Body

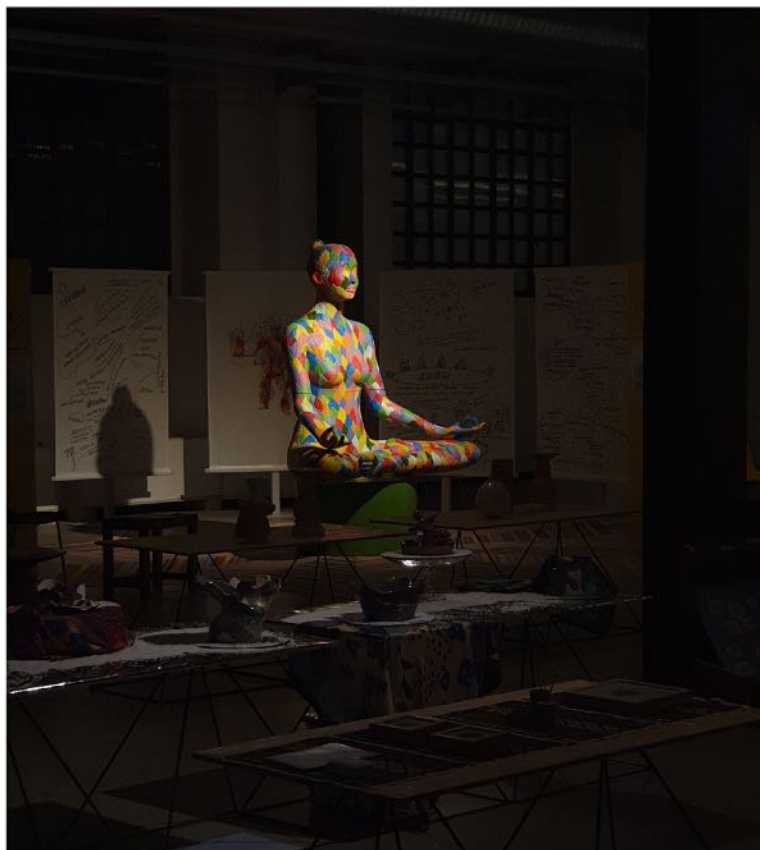
The installation Mother Nature features reproductions of six original diagrams by Alessandro Mendini—an extraordinary testimony to the unforgettable master, a true Maestro of Polychromy, who poetically narrated human fragility. Presented during the Fuori Salone in Milan in April 2023 at the Fabbbrica del Vapore, as part of the Design+Sensibile event, Mother Nature embodied Mendini's vision of color as a universal language. The installation Policroma offers a contemporary and sustainable reinterpretation of Mother Nature: a symbol of delicacy that generously embraces all living beings.

Courtesy Archive Alessandro Mendini

Original drawings, marker on paper, 21 × 29.7 cm - Permanent Collection, Triennale Milano



大自然之母, 展览 2024 MOTHER NATURE EXHIBITION
Fragilità, Vanvitelli 大学, 那不勒斯 / Università Vanvitelli, Naples



大自然之母, 展览 2023 MOTHER NATURE EXHIBITION
Fragilità, 米兰国际家具展, Fabbrica del Vapore, 米兰 / Milan





色彩洋蓟 / CHROMATIC ARTICHOKE

这件作品源于1990年夏季在伊斯基亚岛驻留时的一场梦境：梦中，我的双手沾满浓稠而艳丽的色粉，正为花园中的植物着色——它们沉默，却仿佛比真实更鲜活。醒来之后，那份记忆仍不肯退去，明亮而固执，于是我在纸上开始绘制：从中央的一点绿意出发，色彩逐渐蔓延、交错，如曼陀罗般循环生长，最终融成一片绚烂而和谐的虹彩。那不只是色谱，更像是一场自我修复的仪式。

《色彩洋蓟》最初只是一张纸质海报，后来却仿佛有了自己的生命。它跨越技法与材质的限制，一次次被重新诠释、再度诞生。如今，它被汉堡工艺美术博物馆、巴黎卢浮宫装饰艺术博物馆，和基辅生态艺术第四区博物馆永久收藏。但它似乎仍带着那个伊斯基亚之夏的温度，以及梦中那双染色的手——仿佛一切创造，不过是一场清醒的梦游，而我们藉色彩，试图留住那些注定流逝的知觉。



Chromatic Artichoke was born from a dream I had one night in the summer of 1990 during a stay on the island of Ischia, in which, with my hands full of dense and brilliant pigments, I colored the plants of a beautiful garden. Upon awakening, the still vivid memory prompted me to fix on paper a sort of chromatic palette marked with a rhythm inspired by the mandala: starting from a green spot in the center of the sheet, the colors acquired an increasing vibrancy composing a harmonic and iridescent polychromy.

Originally produced as a paper poster, the chromatic artichoke has since been recreated using a variety of different techniques and materials. It is part of the collections of the "Museum fur Kunst und Gewerbe" in Hamburg, the "Musée des Arts Décoratifs" in Paris and the "Museum 4th Block of Ecological art in Kiev".

THE CHROMATIC ARTICHOKE IS MADE WITH DIFFERENT TECHNIQUES AND MATERIALS.



地中海原型

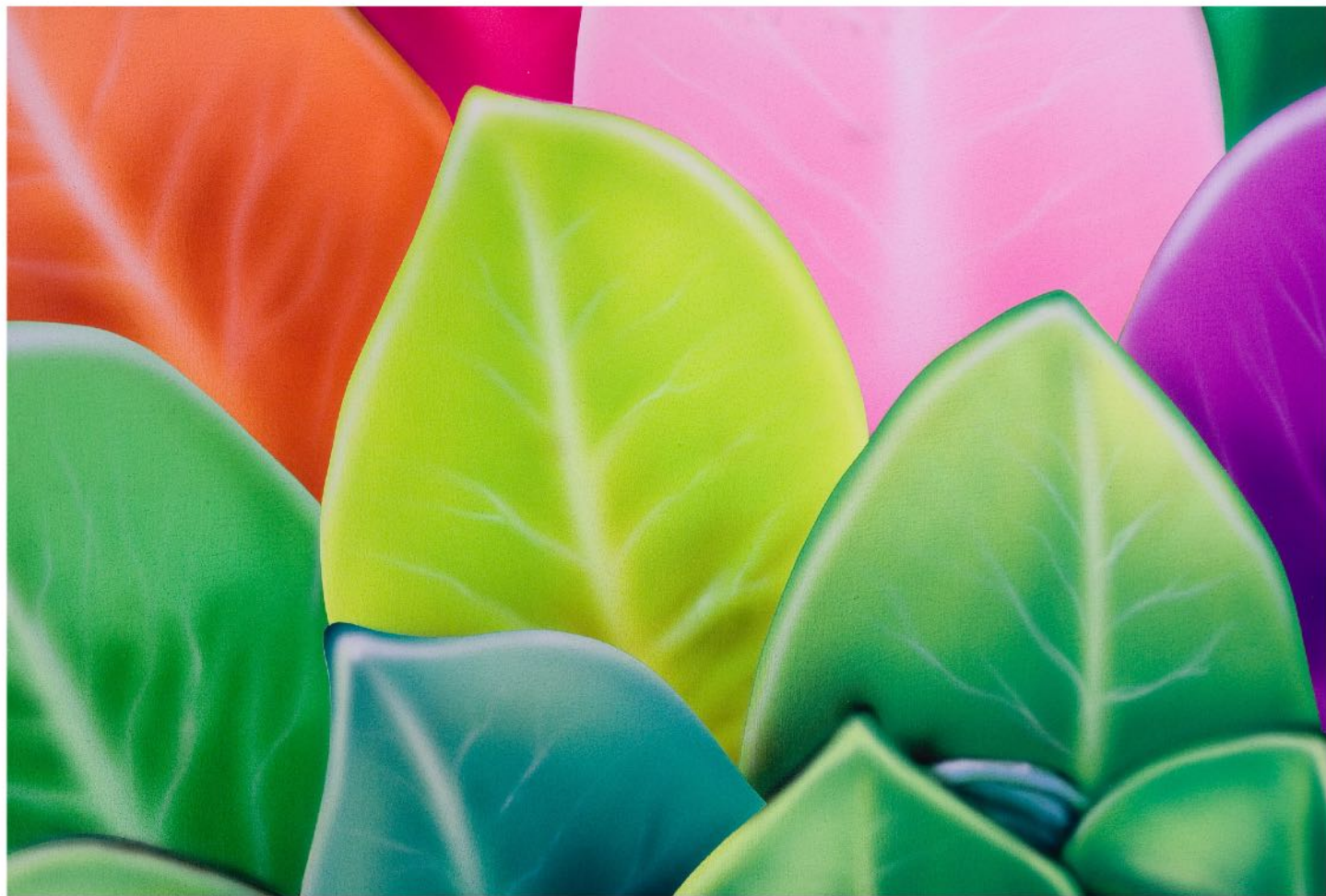
CHROMATIC ARTICHOKE

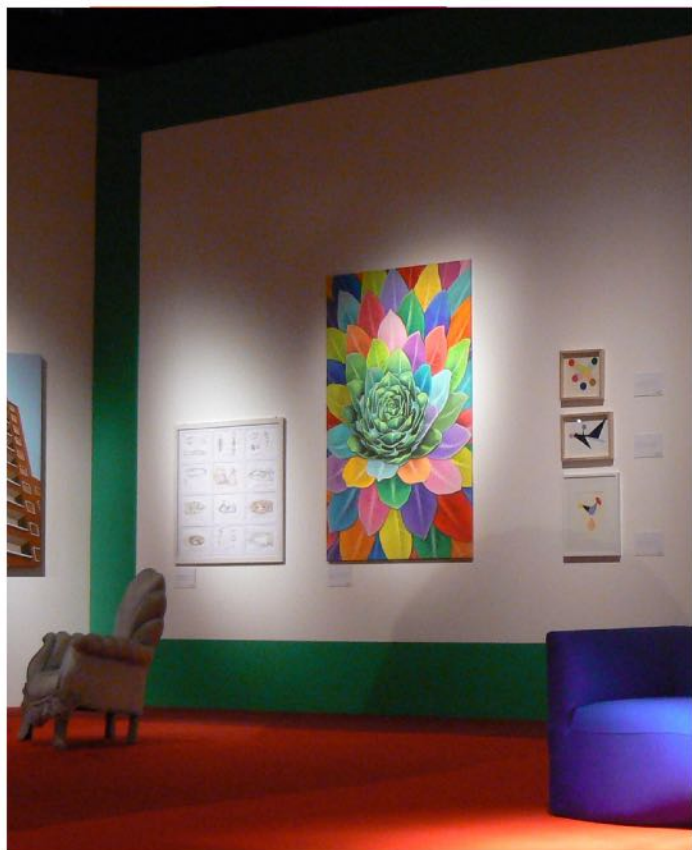
绘画 / **Painting** - 1998

125 × 200 厘米 (高) / 125 × 200 cm (h)

使用荧光丙烯颜料喷枪绘制在画布上。

Canvas painted with fluorescent acrylic pigments, created with an airbrush.





色彩洋蓟, 展览 **CHROMATIC ARTICHOKES** EXHIBITIONS

Abitare l'utopia, Abitare il Tempo, 维罗纳 1998 / Verona

A Natural Approach 与 Mauro Mori 合作, 多米尼加圣多明各王宫 2019 / Royal Palace of Santo Domingo

地中海原型

CHROMATIC ARTICHOKE

绘地毯 / Carpet - 2009

170 × 240 厘米 / 170 × 240 cm

按照古老的手工纺纱、梳理和打结传统制作而成。羊毛采用天然染料，并通过环保可持续的方法进行染色。

Crafted following the ancient tradition of hand spinning, carding, and knotting. The wool is dyed with natural colors using eco-sustainable methods.





地中海原型 展览 2009 **CHROMATIC ARTICHOKE** EXHIBITION
米兰国际家具展 — 扎西德勒空间/ Spazio Tashi Delek Salone del Mobile di Milano



地中海原型

CHROMATIC ARTICHOKE

服饰 / Pants - 2013

56 × 64 × 40 厘米 / 56 × 64 × 40 cm

限量版印花棉质服饰，由首尔 JDX (h) 尔夫运动装公司出品。

Printed cotton garment produced in a limited edition by JDX Golf Sportswear, Seoul.



JDX MEETS COLOR CREATOR

색에 대한 새로운 지식을 선보인 세계적인 디자이너이자 컬러 컨설턴트인 마시모 카이아조, 그가 고가치를 스포츠 복으로 사색했다는 브랜드 JDX 멀티스포츠와 컬러 컨설턴트인 마시모 카이아조의 만남이 주는 즐거움을 표현하고자 했으며, 마치 꽃이 꽃잎을 유혹하듯 본능적인 이끈력을 생각하며 컬러들을 크라이아티브했습니다.



색을 통해 생명을 불어 넣는 컬러 디자이너
전 세계의 유명 디자이너에게 컬러 컨설턴트인 마시모 카이아조, 세계적인 컬러 컨설턴트이자 컬러 컨설턴트인 JDX의 설립자 Massimo Osti. 그는 1980년대 2000년대 초반 및 디자이너의 중요한 인물에 대한 리더십을 보여 주었으며, 그는 1980년대부터 다양한 것을 창출을 영감을 얻고 있다. 마시모 카이아조의 리더십은 그의 개인적인 디자인에 반영되어 있다. 컬러 컨설턴트인 마시모 카이아조는 1980년대부터 JDX를 비롯하여 여러 브랜드, 기업, 개인 및 사회적 조직과 함께 작업하며 색을 통해 새로운 의미를 부여하고 색을 끌어, 컬러를 통해 디자인을 창조하고, 컬러를 통해 색을 통해 새로운 생명을 불어넣는 작업을 하고 있다.

세계적인 컬러 컨설턴트인 마시모 카이아조, 2023년 SS JDX 멀티스포츠의 조우하다

마시모 카이아조가 세계적 브랜드 JDX 멀티스포츠와 세계적인 스포츠 의류 브랜드인 JDX를 통해 색을 통해 색을 불어 넣는 작업이 주어졌다. 마시모 카이아조는 JDX의 컬러 컨설턴트인 마시모 카이아조와 세계적인 스포츠 의류 브랜드인 JDX 멀티스포츠의 만남이 주는 즐거움을 표현하고자 했으며, 마치 꽃이 꽃잎을 유혹하듯 본능적인 이끈력을 생각하며 컬러들을 크라이아티브했습니다.



ABOUT JDX MULTISPORTS
JDX는 스포츠 의류 브랜드인 JDX를 통해 색을 불어 넣는 작업을 하고 있다. 마시모 카이아조는 JDX의 컬러 컨설턴트인 마시모 카이아조와 세계적인 스포츠 의류 브랜드인 JDX 멀티스포츠의 만남이 주는 즐거움을 표현하고자 했으며, 마치 꽃이 꽃잎을 유혹하듯 본능적인 이끈력을 생각하며 컬러들을 크라이아티브했습니다.

色彩洋薊, 裤装 2013 CHROMATIC ARTICHOKE VOGUE
关于 JDX 出品短裤的专题文章 / Article dedicated to the shorts produced by JDX

地中海原型

CHROMATIC ARTICHOKE

马克杯 / Magic Mug - 2021

高9.5厘米 × 直径8厘米 / 9.5 cm [h] × Ø8 cm

丝网印刷陶瓷。

Thermosensitive paint. Silkscreen-printed ceramic.





地中海原型 / MEDITERRANEAN ARCHETYPE

它自圆与方的交融中诞生，如同一幅曼陀罗，静默地指向精神的再生。八芒星，这古老的符号，穿梭于东方与西方之间，悄然连接起佛教的智慧、基督的受难、犹太的传统与伊斯兰的纹样——它不只是图案，更是一种世界本质的隐喻，一条从物质渡向精神的隐秘路径。

最初的“地中海原型”，以玻璃与马赛克这些几乎被时间圣化的材料，手工镶嵌成蔷薇花饰。它闪烁的不只是光，更有手作的温度与信仰的凝视。它曾行至远方，在不同的语境中回响：2010年，米兰三年展设计博物馆“我们是何物”中发问；2013年，在纽卡斯尔“赋予色彩生命”里绽放；2019年，于圣多明各皇家宫殿“多彩之境”联展中静默矗立；2021年，又现身米兰哥伦布画廊“伊甸园：亚历山德罗·门迪尼与友人”特展——仿佛这件作品本身，也是一次不断出发又不断回归的朝圣。

它不属于某一个时刻，却仿佛一直在时间之中行走，以一种低语的方式，讲述着我们如何渴望符号、信仰与美。

The Mediterranean Archetype is a mandala that arises from the fusion between the square and the circle and is the emblem of spiritual regeneration. The eight-pointed star represents the meeting point between East and West because it crosses Buddhist, Christian, Jewish and Muslim symbology and embodies the origin of the world, the path that leads from matter to spirit.

The original subject is a rosette handmade with ancient and precious materials such as glass and mosaic and has been exhibited in important exhibitions and installations: "Quali cose siamo", La Triennale Design Museum (2010). "Bring color to life", Newcastle (2013). "Policromia", Massimo Caiazzo's exhibition with Mauro Mori at the Royal Palace of Santo Domingo (2019); "In the Garden of Eden: Alessandro Mendini and Friends", Galleria Colombo, Milan (2021). THE MEDITERRANEAN ARCHETYPE IS MADE WITH DIFFERENT TECHNIQUES AND MATERIALS.



地中海原型

MEDITERRANEAN ARCHETYPE

玫瑰花窗 / Rosone - 2010

直径 80 厘米 × 高 5 厘米 / Ø80 × 5 cm (h)

手工切割马赛克，采用在威尼斯历史悠久的 Orsoni 窑按照最古老传统制作的劈切搪瓷，以及 Trend 公司的 Karma 玻璃，同样为手工切割。

Hand-cut mosaic with split-cut enamels, produced according to the oldest tradition at the historic Orsoni furnace in Venice, and Karma glass by Trend, also hand-cut.







色彩洋葱, 展览 CHROMATIC ARTICHOKE EXHIBITIONS

亚历山德罗·门迪尼与朋友们, Colombo 画廊, 米兰 / Alessandro Mendini and Friends, Galleria Colombo, Milan
Quali cose siamo, 米兰三年展设计博物馆, 米兰 2010 / Triennale Design Museum, Milano

地中海原型

MEDITERRANEAN ARCHETYPE

壁饰 / Wall decoration – 2019

125 × 390 厘米 (高) / 125 × 390 cm (h)

数码印刷面板

Digitally printed panel.





地中海原型, 展览 2005 MEDITERRANEAN ARCHETYPE EXHIBITION
Hotel Emotion, 米兰国际家具展, 米兰会展中心 / Salone del Mobile, Rho Fiera, Milan

地中海原型

MEDITERRANEAN ARCHETYPE

“Vincent” 椅子 / Chair - 2012

高 88 × 宽 38 × 深 34 厘米 / 34 × 38 × 88 cm (h)

灵感源自梵[h]画作《卧室》中的椅子。结构由手工车削与塑形的榉木制成，并涂有干涉颜料漆。软垫座椅包覆印花织物。

Inspired by Van Gogh's chair in the painting The Bedroom. The structure is crafted from hand-turned and shaped beechwood, lacquered with interference pigments. The upholstered seat is covered in printed fabric.





地中海原型, 展览 2012 **MEDITERRANEAN ARCHETYPE EXHIBITION**
MISIAD, 米兰国际家具展, Fabbrica del Vapore, 米兰 / Salone del Mobile, Milan



地中海原型

MEDITERRANEAN ARCHETYPE

马克杯 / Mug - 2021

高 9.5 厘米 × 直径 8 厘米 / 9.5 cm (h) × Ø8 cm

丝网印刷陶瓷。

Silkscreen-printed ceramic.



多彩菠萝 / MULTICOLOR PINEAPPLE

“多彩菠萝”本质上是一场多元的混杂——自然与人工于此悄然交融。它以果实为灵感，却构造出一个悬浮于现实与虚构之间的某种奇妙世界。这件作品带着轻松的游戏感与轻微的反讽，如同一个象征幸运的隐喻，却不郑重其事，反而透出几分轻盈的幽默。

它由PLA聚乳酸打印而成，一种源于玉米淀粉的可堆肥材料，再经手工细致装饰。材料本身即是一种态度，是对可持续的沉默回应，亦是对环境的低语尊重。这件作品最初诞生于1994年。之后数年间，它陆续出现于若干展览：2013年纽卡斯尔“赋予色彩生命”特展、2018年米兰设计周外围展“感性+设计”、2019年圣多明各皇家宫殿“多彩之境”联展。它仿佛一次次重返人们的视野，却不刻意张扬，只安静地陈述自身——一如它始终所是的那样，介于装饰与观念之间。

Polychromy is the common thread binding these subjects inspired by fruits, marked by eclecticism and a contamination between the natural and artificial.

The multicolor pineapple is a lucky symbol that suggests a curious and ironic world suspended between reality and fiction. A unique piece decorated by hand and printed in 3D with PLA, derived from eco-compostable and therefore sustainable corn starch, in respect of the environment.

The original subject was created in 1994 and has been exhibited in several important exhibitions and installations: “Bring Color to Life”, Newcastle (2013); Fuorisalone “Design+Sensibile”, Milan (2018); “Policromia”, Massimo Caiazzo’s exhibition with Mauro Mori at the Royal Palace of Santo Domingo (2019).

THE MULTICOLOR PINEAPPLE IS MADE WITH DIFFERENT TECHNIQUES AND MATERIALS.



多彩菠萝

MULTICOLOR PINEAPPLE

秘密盒 / **Secret Box** - 2025

直径 14 厘米 x 高 27 厘米 / Ø14 x 27 cm (h)

采用源自玉米淀粉的可堆肥环保材料进行 3D 打印，并辅以手工装饰。

Hand-decorated and 3D-printed using eco-compostable corn-starch-based material.

多彩菠萝

MULTICOLOR PINEAPPLE

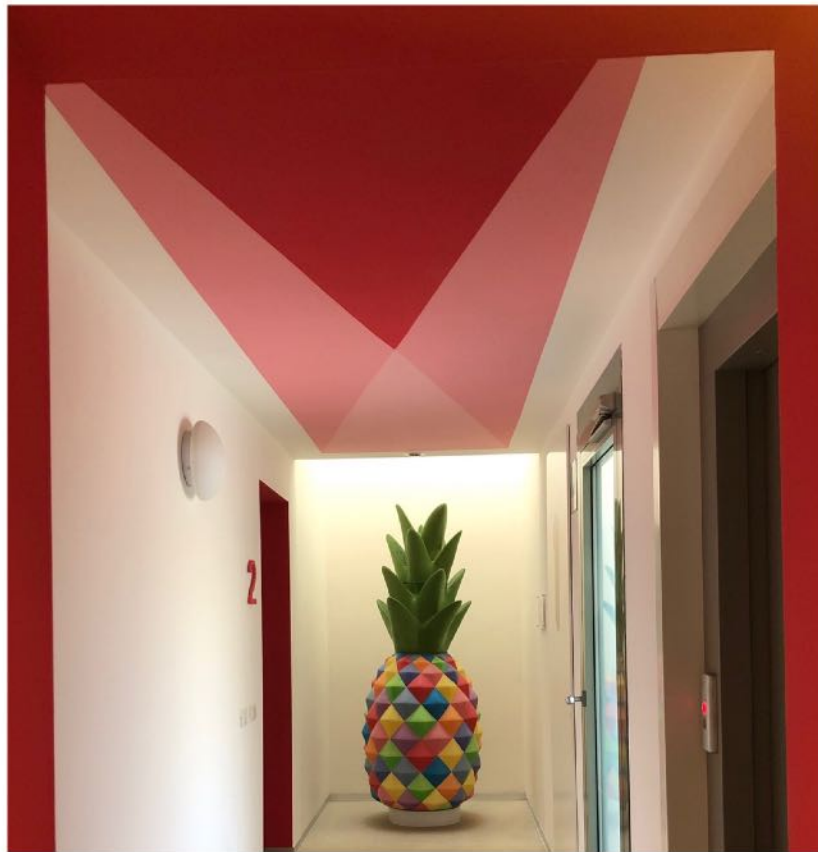
雕塑 / Sculpture - 2021

高 210 厘米, 直径 74 厘米 / Ø74 x 210 cm (h)

采用源自玉米淀粉的可堆肥环保材料
进行 3D 打印, 并辅以手工装饰。

Hand-decorated and 3D-printed
using eco-compostable corn-starch-
based material.





多彩菠萝, 3D 雕塑 2021 MULTICOLOR PINEAPPLE 3D SCULPTURE
Valsugana 3 大楼大厅, 米兰 / Building Hall, Milan



孔雀羽 / CAUDA PAVONIS

孔雀羽，是炼金术与艺术中一道古老的智慧符号。在炼金术士的眼中，它斑斓羽翼上那些如眼睛般的纹样，并非仅是自然的装饰，而更近乎一种灵性完成的标志——象征着“白化阶段”的达成，也就是走向白光、走向启蒙的圆满。

他们早已知晓，白光，并非空无之色，而是彩虹所有色彩的总和。这一认识，早于牛顿的发现。虹霓女神，作为宙斯遣往人间的信使，其七彩之光汇聚为白，在炼金传统中，这是一种近乎神性的融合，是物质与精神最终相遇的隐喻。

这件名为《孔雀羽》的原作雕塑，由意大利国际色彩顾问协会 (IACC Italia) 于 2014 年 12 月 11 日，在米兰三年展的荣誉厅中，授予亚历山德罗·门迪尼先生，以致敬他毕生为色彩、为设计所奉献的光亮与智慧。它不只是一件作品，更是一则共识的象征、一次行业深情的致敬。



The Cauda Pavonis (the peacock's tail) is a very ancient representation of wisdom in alchemy and art.

The alchemical tradition, anticipating Newton, believed that white, and therefore light, sprang from the sum of the seven colors of Iris, messenger of Peace sent by Zeus to men.

For alchemists, the peacock's tail, with its polychrome eyes, is the culmination of the initiatory path that leads to albedo (white light).

The original piece is a sculpture presented by IACC Italia (International Association of Colour Consultants) to Alessandro Mendini as a lifetime achievement award, delivered on December 11, 2014, at the Salone d'Onore of the Triennale di Milano.

THE CAUDA PAVONIS IS MADE WITH DIFFERENT TECHNIQUES AND MATERIALS.

孔雀羽

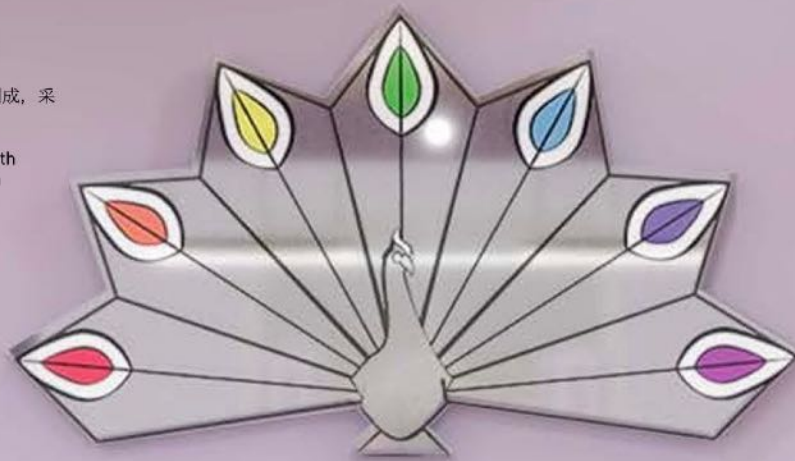
CAUDA PAVONIS

镜子 / Mirror - 2023

220 × 120 厘米 (高) / 220 × 120 cm (h)

独一无二的作品，由镜面金属板制成，采用丝网印刷工艺上色。

Made of mirrored metal sheet, with colors applied through silkscreen printing.



孔雀羽

CAUDA PAVONIS

小型雕塑 / Small sculpture - 2014

高 24 × 宽 14 × 深 8 厘米 / Height 24 × Width 14 × Depth 8 cm

由手工塑形并雕刻的金属制成，饰以多彩珐琅。

Made of hand-shaped and engraved metal, finished with polychrome enamels.





IACC CAUDA PAVONIS AWARD 2014

授予门迪尼，米兰三年展 荣誉大厅， / Award to Mendini, Hall of Honour, Triennale, Milan



门迪尼之心 / CUORE DI MENDINI

这是一次致敬，献给亚历山德罗·门迪尼——那位以色彩与想象力重新定义设计的人。作品的核心，是对普鲁斯特扶手椅图案的数字再创造。该图案最初由马西姆·凯亚佐于九十年代在门迪尼工作室创作完成。它不只是装饰，更是一场色彩的无穷变奏，承载着门迪尼诗意的视野：既深邃，又天真如孩童的语言。也因此，普鲁斯特椅成为一件连孩子都能喜爱的经典——它用纯粹的视觉，说出了难以言传的直觉。

凯亚佐始终未曾忘记门迪尼的教诲：唯有真正理解了色彩的法则，才可能真正地打破它。

原作首展于2019年圣多明各皇家宫殿“多彩之境”马西姆·凯亚佐与毛罗·莫里联展中；其后又巡回至米兰三年展“爱之庆典”特展。它仿佛不只是一件展品，更是一句无声的问候，从门迪尼的精神中走来，向每一个仍愿相信色彩与幻想的人致意。



A tribute to Alessandro Mendini, master of color and imaginative design. At its center is a digital reinterpretation of the iconic Proust Armchair pattern, created by Caiazzo in the 1990s for the Atelier Mendini. With its infinite chromatic variations, the Proust Armchair embodies Mendini's poetic vision—cultured, immediate, and beloved even by children for its visual purity. Caiazzo recalls his lesson: you may break the rules of color—but only after you truly know them.

The original piece was first presented at the exhibition Policromia, Massimo Caiazzo's exhibition with Mauro Mori at the Royal Palace of Santo Domingo (2019), and later at the "Festival dell'Amore" Triennale Milano (2019).

THE CUORE DI MENDINI IS MADE WITH DIFFERENT TECHNIQUES AND MATERIALS.



2016 年，亚历山德罗·门迪尼参观 Caiazzo 的工作室 / Alessandro Mendini visiting Caiazzo's studio, 2016

门迪尼之心

CUORE DI SANDRO

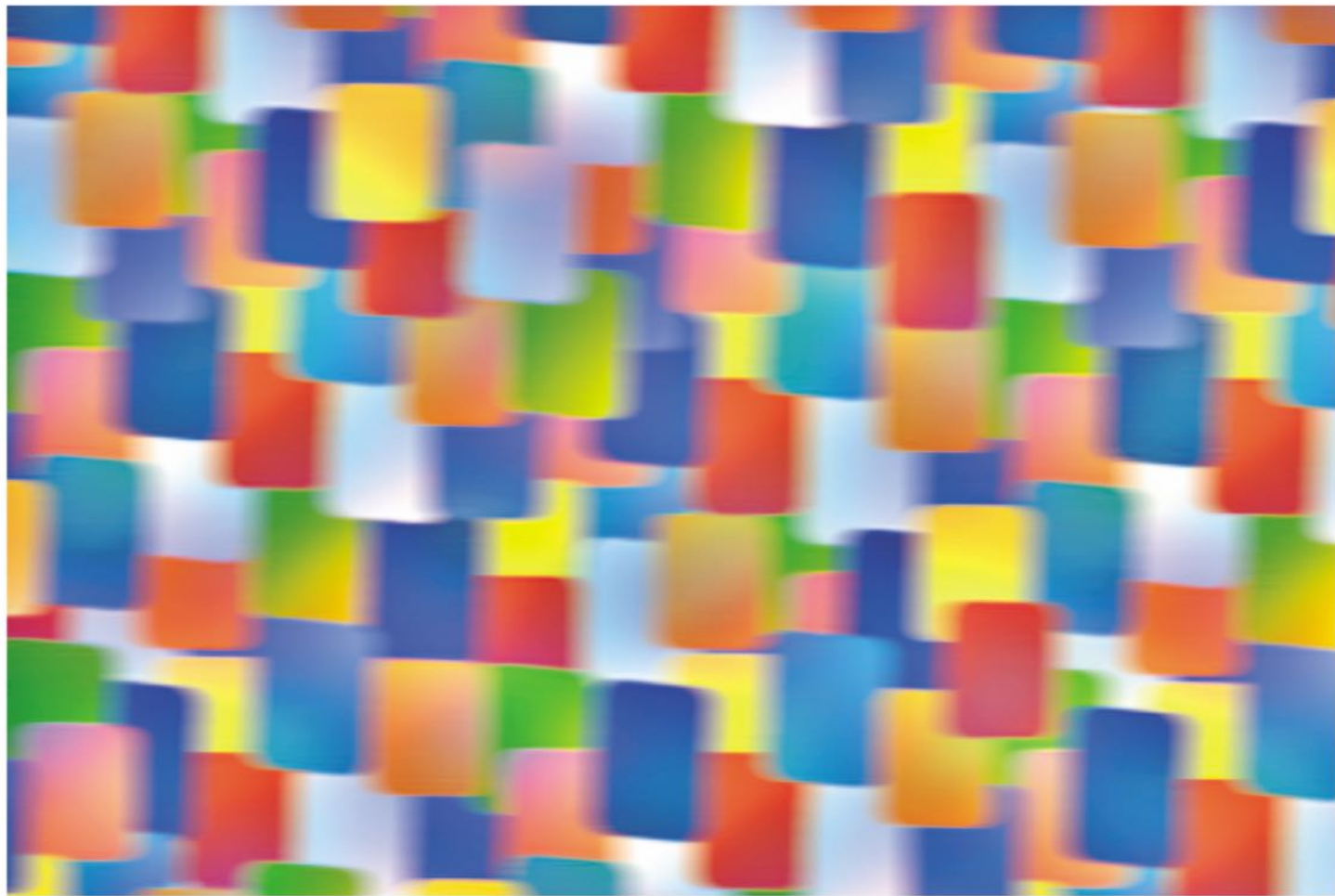
装置 / Installation - 2019

125 × 390 厘米(高), 深6厘米 / 125 × 390 cm [h], depth 6 cm

这里是中文翻译：由以下部分组成：热成型丝网印刷有机玻璃墙面雕塑（41 × 48 厘米，厚度 6 厘米）。背景采用数码打印完成（125 × 390 厘米，高）。

Composed of: Wall sculpture in thermoformed and silkscreen-printed methacrylate (41 × 48 cm, depth 6 cm). Background digital printed (125 × 390 cm, h).







异形板

CUORE DI SANDRO

壁饰 / Wall decoration – 2019

80 x 90 厘米 (高) / 80 x 90 cm (h)

这里是中文翻译：异形面板，数码印刷。
向大师亚历山德罗·门迪尼致敬，他的远见
持续带来启发。

Shaped panel, digitally printed.
A tribute to Master Alessandro Mendini,
whose vision continues to inspire.



大自然之母, 装置 2019 **CUORE DI MENDINI** EXHIBITION
Festival dell'Amore 米兰三年展 / Triennale, Milan

My opinion of you is that, on one side, you are a cold intellectual and, on the other, a deeply instinctive person. Therefore, the sensitivity I see in you towards color seems to be tied to both of these aspects, which might appear to be opposites: because color has its science and color has its artistic sensibility. And the way you practice the profession of color, in my view, scores a goal over all the other facets of your personality, because it suits you perfectly."

Alessandro Mendini

“我对你的看法是：一方面你是一个冷静的知识分子，另一方面你又是一个充满本能的人。正因如此，我觉得你在色彩上的这种敏感，正好与这两种看似对立的特质相连：因为色彩既有科学的一面，又有艺术感性的维度。而你从事色彩工作的方式，在我看来恰好完美地契合了你整个人的个性，因为它真是再合适不过了。”

—— 亚历山德罗·门迪尼 (Alessandro Mendini)



色彩即音乐 / COLOR IS MUSIC

这件通感装置，诞生于与米兰高等建筑与设计学院及集体智慧组织的合作之中。它将空间转化为一场视觉与听觉交织的谱系——人们在此“看见声音，聆听色彩”，如同步入一场感官的复调叙事。

该装置由马西姆·凯亚佐与雅各布·福吉尼共同构思，曾呈现于拉伊兹、塞西莉亚·柴利与阿尔弗雷多·阿科贝利的演出，并由詹尼·伊波利蒂担任策展陈述。它不仅仅是一件作品，更是一次对知觉界限的温柔逾越。

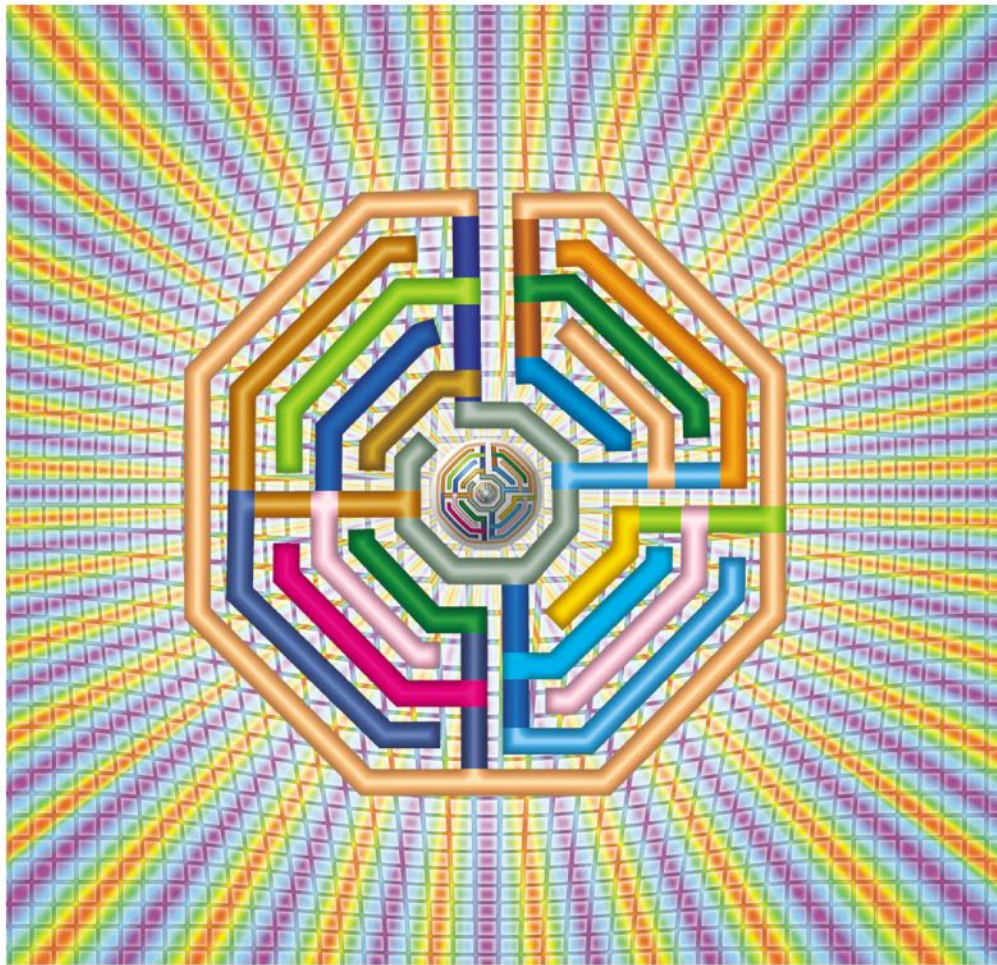
作品于1999年首次亮相于米兰设计周外围展埃里达尼亚前制糖厂展区（该空间后成为普拉达基金会所在地），同期在门迪尼工作室中展出。同年，其视觉设计入选保加利亚索菲亚“第三届国际舞台海报三年展”。如同一段尚未完结的旅程，它从二十世纪末的米兰出发，至今仍回荡着色彩与声音互译的梦想。

A synesthetic installation created in collaboration with the Istituto Superiore di Architettura e Design of Milan and Collective Intelligence. It transforms space into a visual and sonic score, inviting the audience to see sound and hear color.

Designed with Jacopo Foggini, the installation hosted performances by Raiz, Cecilia Chailly, and Alfredo Arcobelli, and was presented by Gianni Ippoliti.

First exhibited in 1999 during the Fuorisalone in Ex Zuccherificio Eridania, the spaces that would later become the Fondazione Prada, and at the Atelier Mendini, the visual of the project was included in the “3rd International Triennale of Stage Poster” in Sofia, Bulgaria.

COLOR IS MUSIC IS MADE WITH DIFFERENT TECHNIQUES AND MATERIALS.



色彩即音乐

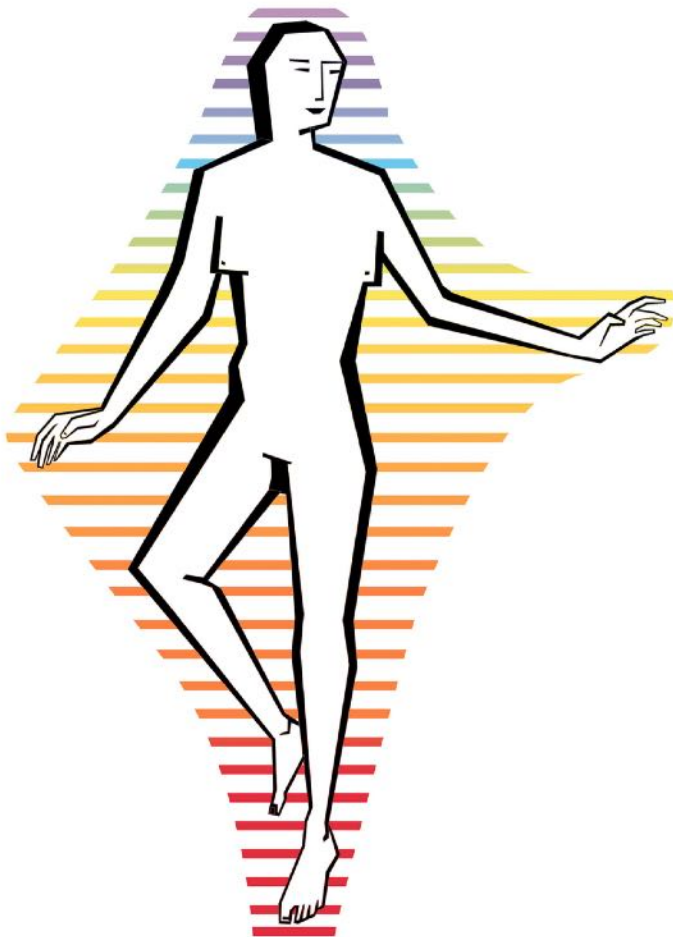
COLOR IS MUSIC

海报 / Poster - 1999

120 × 86 厘米 (高) / 120 × 86 cm [h]

数码印刷板。与埃莱娜·冯·黑森合作

Digitally printed panel.
In collaboration with Elena von Hessen.



色彩即音乐

COLOR IS MUSIC

壁饰 / Wall decoration - 1999

94 × 132 厘米 (高) / 94 × 132 cm [h]

数码印制造型板。与埃莱娜·冯·黑森合作

Digitally printed shaped panel.
In collaboration with Elena von Hessen.



色彩即音乐

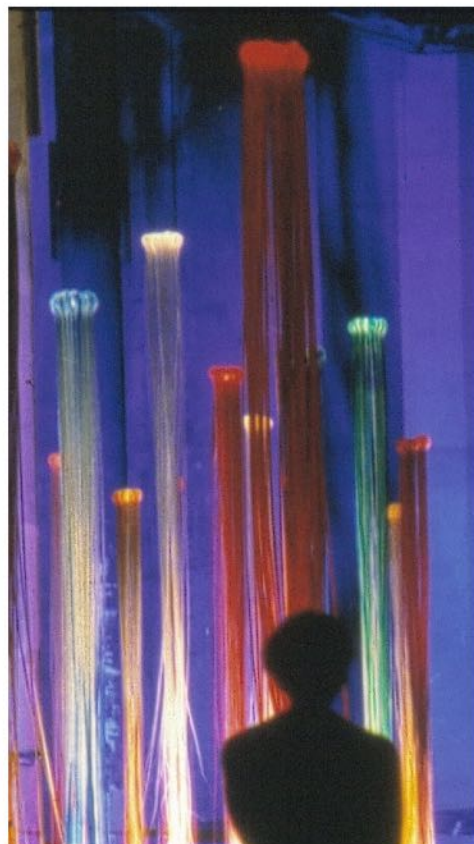
COLOR IS MUSIC

马克杯 / **Mug** - 2021

高9.5厘米 × 直径8厘米 / 9.5 cm [h] × Ø8 cm

丝网印刷陶瓷。与埃莱娜·冯·黑森合作

Silkscreen-printed ceramic.
In collaboration with Elena von Hessen.



色彩即音乐, 展览 1999 **COLOR IS MUSIC** EXHIBITION

Jacopo Foggini 的作品, 米兰国际家具展, 米兰 / Jacopo Foggini, Salone del Mobile, Milan



SWATCH色彩即音乐 / BETWEEN NATURE AND ARTIFICE

“多彩菠萝”作为一种象征——它既出自玩味的想象，也隐喻着创造本身的蜕变可能——由表壳构件组合而成，并静置于棋盘格纹的展柜中，它模糊了现实与虚构、自然与人工之间那道微妙的界限。

1991年，马西姆·凯亚佐在门迪尼工作室中创作出这一物件，从而开启了一段以戏谑而前瞻的视角重新阅读自然元素的视觉旅程。

这一切始于庆祝Swatch销量突破一亿只的纪念腕表合作。随后，想象力不断延展：海龟、河豚、太空中回望的Swatch星球、带有时钟斑点的达尔马提亚犬、额间拥有第三只眼的狂欢节面具……每一个主题作品皆进入Swatch全球门店与包装系统，如同一系列视觉寓言，持续赞颂这一品牌宇宙中所独有的蜕变精神与游戏本质。

The multicolored pineapple is a symbol of playful imagination and creative metamorphosis. Composed of watch cases and enclosed in a chess-patterned showcase, it embodies the subtle boundary between reality and fiction, between nature and artifice. I designed this object in 1991 at Atelier Mendini, initiating a visual journey in which natural elements are reinterpreted through an ironic and visionary gaze.

The collaboration, which began with the celebratory watch marking the milestone of one hundred million Swatch units sold, evolved into a series of creations: a turtle, a puffer fish, a Swatch planet seen from space, a Dalmatian with clock-shaped spots, a carnival mask with a third eye. Each subject, reproduced in stores and in the packaging worldwide, celebrates transformation and the playful spirit of the Swatch universe.

**图案 SWATCH
PATTERN**

地板装饰 / Floor Decoration – 1995

180 × 216 厘米 / 180 x 216 cm

PVC 数码印刷。斯沃琪店铺装饰的复刻。

Digital print on PVC. Reproduction of a
decoration for Swatch Stores.





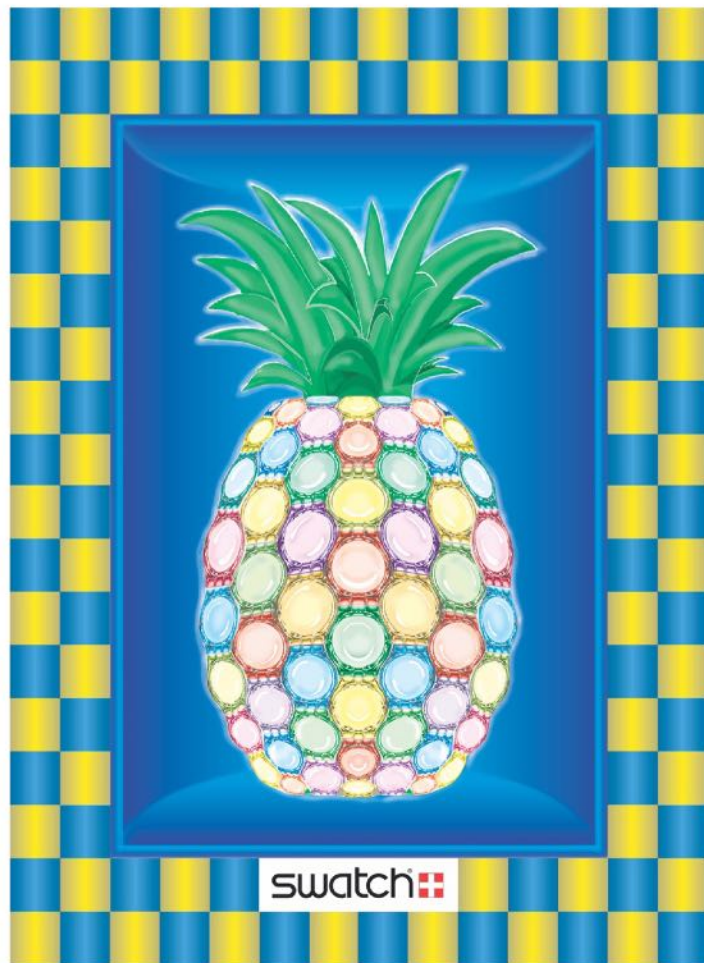
**人民 SWATCH
THE PEOPLE**

包装 / Watch - 1992

直径 3.4 厘米 × 高 22 厘米 / Ø3.4 cm × 22 cm (h)

纪念版手表 —— 生产一亿只纪念。

Commemorative edition watch for one hundred million pieces produced.



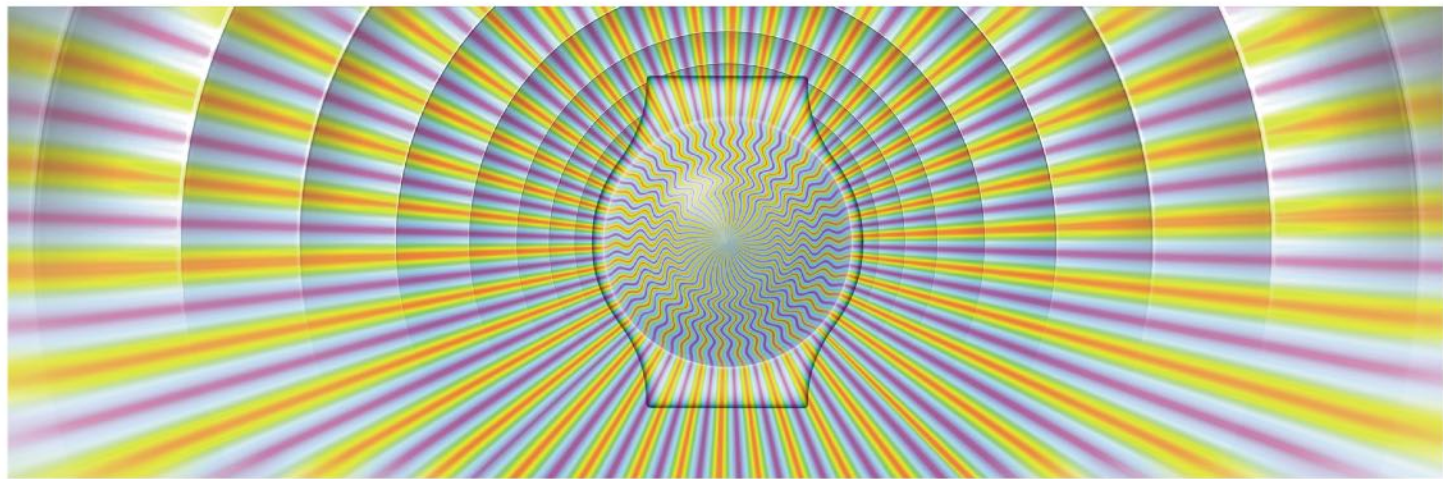
菠萝 SWATCH
THE PINEAPPLE

包装 / Packaging - 1992

42 × 60 厘米(高) / 42 × 60 cm (h)

数码印刷。斯沃琪国际店铺视觉形象的复刻。

Digital print. Reproduction of the visual identity for International Swatch Stores.



光环 SWATCH
AURA

装饰 / Decoration - 1995

120 × 35 厘米(高) / 120 x 35 cm (h)

数码印刷。斯沃琪国际店铺视觉形象的复刻。

Digital print. Reproduction of the visual identity for International Swatch Stores.



世界 SWATCH
THE DALMATA

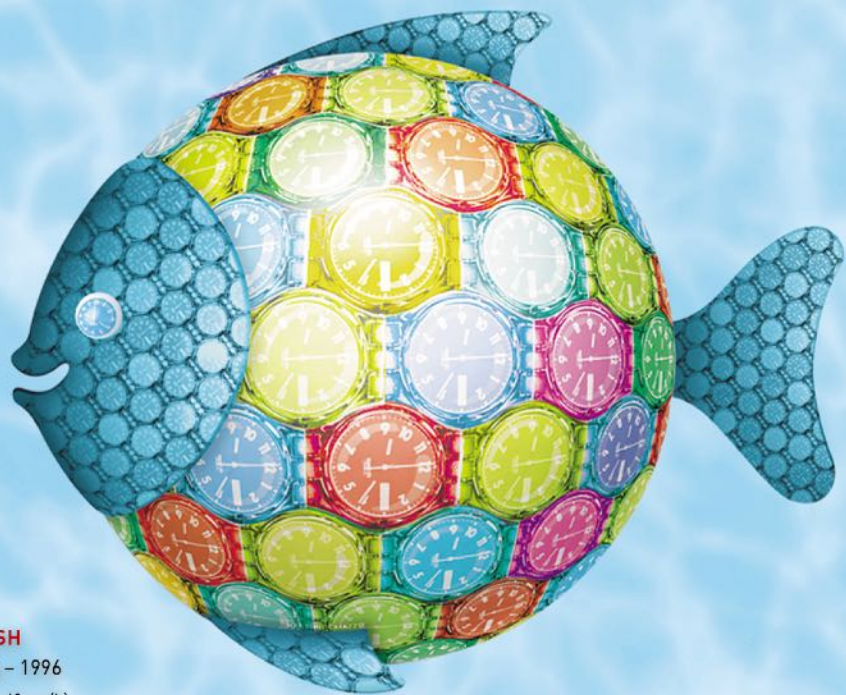
包装 / Packaging - 1995

95 × 56 厘米(高) / 95 x 56 cm (h)

数码印刷。斯沃琪国际店铺视觉形象的复刻。

Digital print. Reproduction of the visual
identity for International Swatch Stores.

swatch 



河豚 SWATCH
THE PUFFERFISH

包装 / Packaging - 1996

42 × 60 厘米(高) / 42 x 60 cm (h)

数码印刷。斯沃琪国际店铺视觉形象的复刻。

Digital print. Reproduction of the visual identity for International Swatch Stores.



世界 SWATCH
THE WORLD

包装 / Packaging - 1996

42 × 60 厘米(高) / 42 x 60 cm [h]

数码印刷。斯沃琪国际店铺视觉形象的复刻。

Digital print. Reproduction of the visual identity for International Swatch Stores.

乌龟 SWATCH

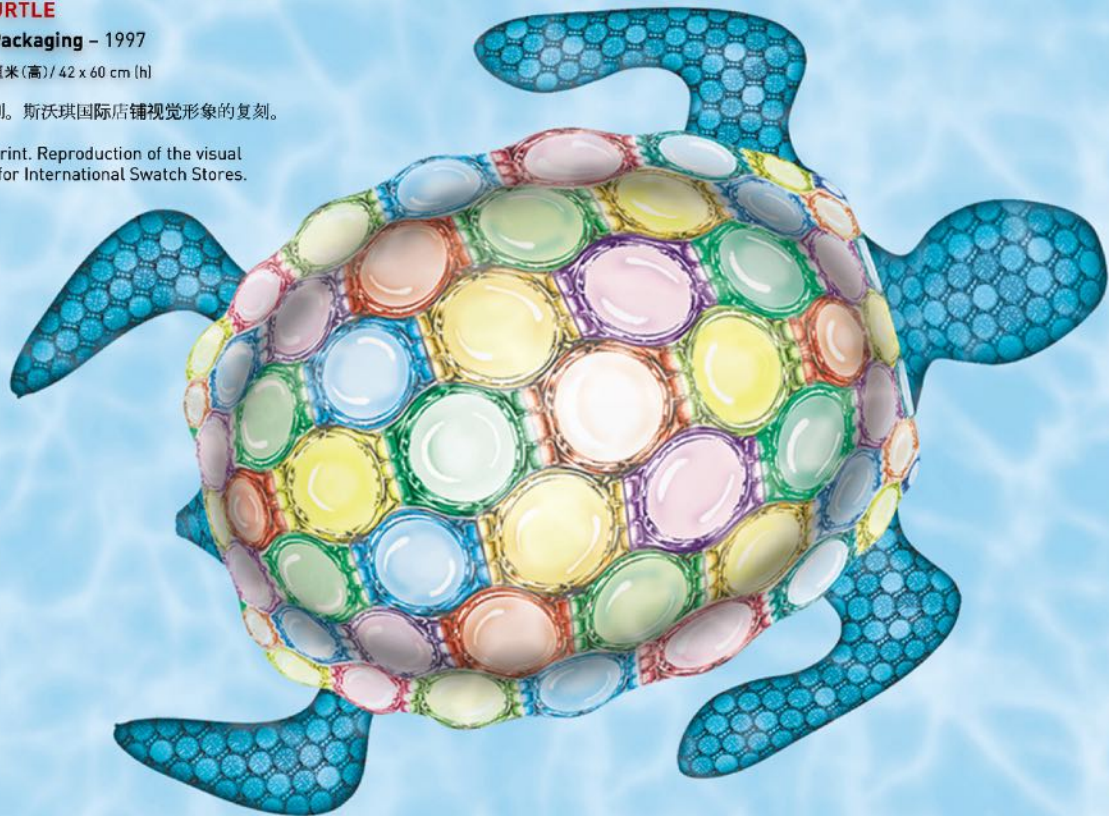
THE TURTLE

包装 / Packaging - 1997

42 × 60 厘米(高) / 42 x 60 cm [h]

数码印刷。斯沃琪国际店铺视觉形象的复刻。

Digital print. Reproduction of the visual identity for International Swatch Stores.





Swatch Store Napoli 2001

SWATCH STORE 1998



ETRO呼吸色彩 / BREATHES COLOR

一九九五年，“呼吸色彩”为ETRO而生。它不止是一个项目，更是一次尝试——试图让人更自由、更清醒的方式，走进色彩的宇宙。

这一创意最终凝结为一本小巧的指南。其中排列着多种色调的色板，每一种颜色旁，都伴有一段简短而富有暗示的文字。它们不指示，只邀请；不规定，只启发。仿佛悄悄推开一扇门，让人看见原本未曾想象的色彩和谐。

除了这本指南，项目还延伸出一系列受“色疗学”启发的套装、详述使用方式的书籍、呈现推荐配色与色调特性的色卡，以及一本专论“色疗学”与其实际应用的宣言。它们共同构成一套完整的色彩体验系统。

“呼吸色彩”，顾名思义，是一种接近颜色的方式：如呼吸般自然，如知觉般真实。它让色彩被吸入视觉，被感官接纳，最终，将时尚转化为一种情感的私语。

Breathe the Colours is a project for Etro made in 1995 to help clients explore and combine colours with greater freedom and awareness.

The idea took shape in a small guide presenting a palette of shades, each accompanied by brief evocative texts, inviting the discovery of new and surprising chromatic harmonies.

Alongside the guide, the project included a chromotherapy-inspired collection with usage instructions, a colour chart featuring suggested combinations and the properties of each shade, and a manifesto dedicated to chromotherapy and its practical applications.

Breathe the Colours is a way of experiencing colour: breathed, lived, capable of transforming fashion into an emotional gesture.

BREATHE THE COLOURS



WHITE
holiness
PURIFYING
THE
SYNTHESIS
OF
ALL
COLOURS
light



YELLOW
wealth
RESTORATIVE
ACTIVATES
PHYSIO-
LOGICAL
FUNCTIONS
STIMULATES
MEMORY
gold



ORANGE
enthusiasm
RELAXING
REDUCES
NERVOUS
TENSION
STIMULATES
BREATHING
mercury



RED
desire
STIMULATING
RELEASES
ADRENALINE
HELPS
GROWTH
STIMULATES THE
CIRCULATION
fire



CRIMSON
courage
APHRODISIAC
REVITALISES
ORGANIC
FUNCTIONING
STIMULATES
SEXUAL
ACTIVITY
ruby



BROWN
protection
DIURETIC
REMOVES
TOXIC
SUBSTANCES
STIMULATES
THE
APPETITE
earth



PINK
pleasure
REGENERATIVE
FIRMS
AND TONES UP
THE SKIN
STIMULATES
INTELLECTUAL
ACTIVITY
quartz



LAVENDER
imagination
RE-STABILIZING
REGULATES
BLOOD
PRESSURE
STIMULATES
HAEMO-LYMPHATIC
ACTIVITY
platinum



COBALT BLUE
serenity
RELAXING
REDUCES
PSYCO-
PHYSICAL
STRESS
SOOTHES
HEADACHE
cobalt



MIDNIGHT BLUE
meditation
SEDATIVE
STABILIZES
VEGETATIVE
FUNCTIONS
PROMOTES
SLEEP
night



SKY BLUE
emotion
SOOTHING
REGULATES
HEART
BEAT
COMBATS
ANXIETY
sky



TURQUOISE
confidence
INVIGORATING
ANTIBACTERIAL
FIGHTS
INFECTION
ENCOURAGES
HAIR
GROWTH
turquoise



APPLE GREEN
harmony
REFRESHING
REGENERATES
CELL ACTIVITY
AND HORMONAL
GROWTH
ENHANCES
FERTILITY
copper



BOTTLE GREEN
spirituality
CLEANSING
PROTECTS
THE ORGANISM FROM
INFLAMMATION
STIMULATES
KIDNEY
FUNCTIONS
emerald



GREY
concentration
SOPORIFIC
ENCOURAGES
MELATONIN
PRODUCTION
STIMULATES
REM PHASE
OF SLEEP
silver



BLACK
mystery
PHLEGMATIC
ATTRACTS
THE ENERGY
OF ALL
COLOURS
STIMULATES
CURIOSITY
weather

ETRO

呼吸色彩 ETRO

BREATHE THE COLOURS

色板 / 色彩组合 / Palette - 1995

67 × 46 厘米(高) / 67 x 46 cm [h]

数码印刷复刻的色彩渐变调色板，每一种色调都配有简短而富有感染力的文字，邀请人们去探索全新而惊喜的色彩和谐。

Digital print. Reproduction of the palette of color gradients, each shade accompanied by brief and evocative texts, inviting exploration of new and surprising chromatic harmonies.

EVERYTHING HAS A COLOUR AND THIS DOES NOT APPLY ONLY TO THOSE WITH EYES TO SEE:

THE VIBRATION OF LIGHT BESTOWS CHROMATIC ENERGY UPON THE ENTIRE PLANET, NOURISHMENT FOR BODY AND SOUL. ALL CULTURES HAVE PROVED SENSITIVE TO ITS ALLURE, BECAUSE MAN INSTINCTIVELY PERCEIVES COLOUR AND SUBLIMATES IT IN EMOTIONS, SYMBOLS, RITES AND MEMORY.

FROM EAST TO WEST, ALL THE MOST ADVANCED CIVILIZATIONS HAVE DELVED IN TO THE MYSTERY OF COLOUR. THE WISDOM OF THE ANCIENT CIVILIZATIONS OF EGYPT, GREECE, INDIA AND CHINA HAS PROVIDED MAN WITH A TOOL CAPABLE OF DIRECTING HIM TOWARDS A SOURCE OF EXTRAORDINARY POWER.

IRRADIATION WITH THE ELECTROMAGNETIC WAVES EMITTED BY COLOUR IS THE ESSENCE OF CHROMOTHERAPY, A THERAPEUTIC TECHNIQUE KNOWN SINCE ANCIENT TIMES WHOSE WORTH HAS NOW BEEN CONFIRMED BY THE MOST ADVANCED SCIENTIFIC RESEARCH.

IN RESPONSE TO THE QUESTION:

" WHY DO WE WEAR RED OR BLUE ?"

WE MAY SAY:

"BECAUSE THE BODY ITSELF UNCONSCIOUSLY REQUESTS A CERTAIN COLOUR"

BUT THE STRESSFUL RHYTHM OF EVERYDAY LIVING OVERWHELMS EVEN OUR MOST ELEMENTARY REQUIREMENTS THUS CONCEALING THE ENERGY PRINCIPLE OF LIGHT FROM OUR EYES.

YOU CAN EASILY IMPROVE YOUR LIFE THROUGH THE THERAPEUTIC USE OF COLOUR : JUST FOLLOW THE SUGGESTIONS ON THE BACK;

THEN WHEN KNOWLEDGE REDISCOVERS INSTINCT ALL THING WILL FALL NATURALLY INTO PLACE.

N.B.

1) IT'S IMPORTANT TO ALTERNATE AND COMBINE COLOURS

2) USE FREELY: COLOUR IS AN ILLUSION.

ESSENTIAL BIBLIOGRAPHY:
WASSILY KANDINSKY: UBER DAS GEISTIGE IN DER MALEREI (1910) - JOHANN WOLFGANG GOETHE: ZUR FARBELEHRE (1810) - MAX LÜSCHER: THE LÜSCHER COLOR TEST (1940) - LINDA CLARK: THE ANCIENT ART OF COLOR THERAPY (1975) - LUCIANA PELEROTA: IL COLORE, SIMBOLI, ARCHITETTURA ED USO TERAPEUTICO (1986) - S. SAMBRUNSKY, G. SCHULIM, H. CORRAU, D. ZAHN, T. JACQU: IL SENTIMENTO DEL COLORE (FROM THE MEETINGS IN ASCONA AT THE ERANOS FOUNDATION 1933)



ETRO

呼吸色彩 ETRO

BREATHE THE COLOURS

使用说明 / Instructions - 1995

67 x 46 厘米(高) / 67 x 46 cm (h)

色板使用说明书的复刻，包括推荐的顏色組合、各色调的特性以及其实用应用。

Digital print. Reproduction of the palette instructions, including suggested color combinations, the properties of each shade, and their practical applications.

视频字幕

- Sandro M – 2003**
来自一个项目的日记：著名的开瓶器，从构想到实现。Mendini 教会我想象新的场景，灵感源自人类创造的美。
- 色彩顾问 – 2016**
视频讲述 Caiazzo 将色彩作为多学科语言的方法。不仅是美学，更是一种能够改变空间、情感和视觉身份的工具。
- 蓝旗亚 – 色彩方案 – 2004**
为蓝旗亚 Y 设计的通感调色板，基于色彩的多感官性。Mendini 教会我：只有真正理解规则，才可以打破它们
- 在工作室 – 2017**
秋日午后在 Caiazzo 的工作室，Mendini 谦虚地说：“我凭直觉使用色彩，而不是有意识地使用。所以我需要色彩顾问。”
- 菲亚特 500 – 色彩方案 – 2003**
受六十年代启发的调色板，与 Mendini 一起为新款 500 开发。让我认识到色彩赋予物体新的社会与文化身份的力量
- 你同在的意大利 – 2019**
Rai International, 2019年4月10日节目。采访 Massimo Caiazzo，探讨色彩作为普世语言和文化连接工具的角色。视频：与你同在的意大
- 《与伊登共进晚餐》– 2021**
与 Pacta dei Teatri, IACC Italia 和 Fulvio Michelazzi 合作举办。重现 Johannes Itten 的实验：光线变化时，相同的菜肴会有不同的味道。
- 《与达·芬奇同在雾中》– 2019**
圣玛丽亚教堂。与 Pacta dei Teatri 和 IACC Italia 合作的装置。一次理性、身体与精神的旅程，灵感来自达·芬奇对雾的描述。
- 意大利设计日 – 2021**
Caiazzo 被任命为“意大利制造可持续复兴的新挑战：设计与材料”主题的代言人。他的演讲强调色彩是普世语言。
- 《多彩》– 2019**
“加勒比海雾”装置的一部分，展出圣多明各废弃的救济教堂。观众沉浸在 Antonio Fresa 音乐伴随的光雾之中。
- 《色彩即音乐》– 1999**
与米兰 ISAD 合作的通感装置，由 Jacopo Foggini 布置。音乐与色彩之间的旅程，伴随 Raiz、Cecilia Chailly 和 Alfredo Arcobelli 的表

VIDEO CAPTIONS

- Sandro M – 2003**
From the diary of a project: the famous corkscrew, from idea to realization. Mendini taught me the method of imagining ever-new scenarios, inspired by the beauty created by humanity.
- Colour Consultant – 2016**
Video portraying Caiazzo's approach to colour as a multidisciplinary language. Not only aesthetics, but a tool capable of transforming spaces, emotions and visual identities.
- Lancia – Color Palette – 2004**
Synesthetic palette for Lancia Y, based on the multisensoriality of colour. Mendini taught me that one can break colour rules, but only by deeply knowing them.
- At the Studio – 2017**
An autumn afternoon in Caiazzo's studio. Mendini humbly admitted: "I use colour by instinct, not consciously. That's why I needed a colour consultant."
- Fiat 500 – Color Palette – 2003**
A palette inspired by the 1960s, developed with Mendini for the new 500. It revealed the power of colour in giving objects new social and cultural identity.
- L'Italia con voi – 2019**
Rai International, episode of April 10, 2019. Interview with Massimo Caiazzo on colour as a universal language and a tool of cultural connection.
- Dinner with Itten – 2021**
Organized with Pacta dei Teatri, IACC Italia and Fulvio Michelazzi. Recreates Johannes Itten's experiment: under changing lights, the same dishes tasted different.
- In the Fog with Leonardo – 2019**
Church of Santa Maria alla Fonte. Installation organized with Pacta dei Teatri, IACC Italia and Fulvio Michelazzi. A journey through reason, body and spirit, inspired by Leonardo's description of fog.
- Italian Design Day – 2021**
Caiazzo was appointed Testimonial on the theme "Design and Materials: new challenges for the sustainable recovery of Made in Italy". His talk highlights colour as a universal language.
- Polychromia – 2019**
Part of Nebbia ai Caraibi, hosted at the deconsecrated Capilla de los Remedios in Santo Domingo. Visitors immersed in luminous fog with music by Antonio Fresa.
- Color is Music – 1999**
Synesthetic installation created with ISAD Milan and staged by Jacopo Foggini. A journey between music and colour with performances by Raiz, Cecilia Chailly and Alfredo Arcobelli.

科学告诉我们，色彩只存在于我们的心中，它由光、物质与视觉系统的相互作用所产生。

然而，对我来说，色彩远不止于此：它是一座连接科学、哲学与艺术的桥梁。它始终伴随我的生活，作为一种无声的语言，交织着游戏、学习与工作。

我有幸结识了色彩设计领域的伟大大师，如 Frank Mahnke 和 Narciso Silvestrini。我曾在米兰与亚历山德罗·门迪尼 (Alessandro Mendini) 合作 16 年 (1990–2006)。2003 至 2015 年间，我在维罗纳美术学院担任色彩学教授。2021 年，我与 Silvia Botti 合著出版了《Abitare i colori》，随后被翻译为英文版 Living Colours 和西班牙文版 Vivir los Colores。

这些只是我职业生涯中的一些片段，以及我多元个性的侧面——它将设计中的艺术探索与学术研究紧密结合。

色彩贯穿于一切：家庭纽带、友谊、爱情、旅行，并展现为一种切实的转化工具。

《色彩的力量》通过装置、雕塑和视觉作品，探索色彩在社会、文化、情感和感知层面的价值，并深入呈现了我的职业历程。

本次展览由设计博物馆馆长朱博林 (Zhu Bolin) 构思，由我的工作室团队策划，并由 Saqlain Mohammed 负责展陈设计。我衷心感谢他们为实现这一项目所付出的心力与奉献。

Science teaches us that color exists only in our minds, generated by the interaction between light, matter, and the visual system.
For me, however, it is much more: a bridge between science, philosophy, and art. It has always accompanied my life as a silent language, able to intertwine play, study, and work.

*I have had the privilege of meeting great masters of color design such as Frank Mahnke and Narciso Silvestrini. I collaborated with Alessandro Mendini in Milan for sixteen years, from 1990 to 2006. I held the Chair of Chromatology at the Academy of Verona from 2003 to 2015. In 2021, together with Silvia Botti, I published the book *Abitare i colori*, translated into English as *Living Colours* and into Spanish as *Vivir los Colores*.*

These are just some episodes of my career and facets of my eclectic personality, which combines artistic research in design with academic activity.

Color runs through everything: family ties, friendships, loves, travels, revealing itself as a concrete tool of transformation.

The Power of Color explores the social, cultural, emotional, and perceptual value of color through installations, sculptures, and visual works, offering an in-depth perspective on my professional journey.

The exhibition was conceived by Zhu Bolin, Director of the Design Museum, and developed by the team of my Studio with exhibition design by Saqlain Mohammed, whom I warmly thank for his dedication to its realization.



马西莫·凯亚佐 | 国际色彩顾问协会 (IACC) 副主席

Massimo Caiazzo | Vice President of IACC International



IACC
International Association of
Colour Consultants/Designers

BEF
IACC / BEF Europe

IACC
IACC of North America

IACC JAPAN
IACC Asia

马西莫·凯亚佐 (Massimo Caiazzo, 1966年生于那不勒斯) 是一位色彩专家、教育家、设计师和顾问。

他的工作以敏锐且跨学科的方法，将光与色彩应用于建筑、设计、时尚和传播等多个领域。

他现任 国际色彩顾问协会 (IACC) 意大利分会会长，该协会是获得 孟塞尔基金会 (Munsell Foundation) 支持的全球知名机构。

凯亚佐的职业生涯始于米兰的 孟迪尼工作室 (Atelier Mendini, 1990–2006)，当时他是多彩艺术大师 亚历山德罗·孟迪尼 (Alessandro Mendini) 领导团队的一员。

他特别感谢 弗兰克·曼克 (Frank Mahnke) 和 纳尔契索·西尔维斯特里尼 (Narciso Silvestrini)，启发他将色彩视为一种文化和康复工具，用于改善人类建成环境。

2021年，他被任命为 意大利设计全球推广大使。

他曾在 2021年与2023年的“色彩影响”国际研讨会 (Color Impact Symposia) 上担任主旨演讲嘉宾，并与 西尔维娅·博蒂 (Silvia Botti) 合著了《生活的色彩 (Living Colours)》，由 Hoaki Books 出版。

Massimo Caiazzo (Naples, 1966) is a color expert, educator, designer, and consultant. His work embraces a sensitive and interdisciplinary approach to light and color, spanning architecture, design, fashion, and communication. He is President of the Italian Chapter of the International Association of Color Consultants (IACC), a globally recognized institution supported by the Munsell Foundation. Caiazzo's career began at **Atelier Mendini** in Milan (1990–2006), where he was part of the team led by Alessandro Mendini, a master of polychromy. He credits Frank Mahnke and Narciso Silvestrini with inspiring his holistic vision of color as a cultural and rehabilitative tool for the built environment.

In 2021, he was named **Italian Design Ambassador worldwide**. He has been a keynote speaker at the **Color Impact Symposia** (2021, 2023) and is co-author, with Silvia Botti, of *Living Colours*, published by Hoaki Books.



STUDIO MASSIMO CAIAZZO

DESIGN&COLOR CONSULTING

ASSISTANT: SAQLAIN MOHAMMED

alzaia naviglio pavese n 274 Milano 20142

www.massimocaiazzo.com

info@massimocaiazzo.com