



Cliché

cliché /klij'e/ <klišé>

[Past Participle of *clicher* «stereotyping», an onomatopoeic voice that originally expressed the noise of the matrix falling on the melting metal].

1. Generic name, in use, spec. in the past, in the graphic arts (also in the Italian *cliscè* adaptation), to indicate the zincographic matrix for illustrations to be included in letterpress forms. – 2. fig. Expression without originality, often repeated, and therefore annoying; sentence made, stereotyped, abused; concept or judgment now crystallized; behavior, banal, obvious.



cliché

Crediting the origin of the word “cliché,” Quinta Colonna launches a call for submissions where words are not forbidden, but priority is given to visual content.

Cliché was originally a tool used to reproduce an image through different printing techniques. From a single cliché, almost indistinguishable copies are generated in a repetitive process.

Cliché is also something defined as a cultural superstructure. The repetition of the basic element creates a pattern that leads to a meaning that differs from the original one. These superstructures contribute to build the stereotype, which in turn, sometimes, redefines the meaning of things themselves.

overview

Cliché depicts a negative meaning only if you use it in that sense. Like any other tool, it does not have a specific destination, but it makes itself available for multiple possibilities. Multiple scenarios that acquire meaning and concreteness also through these means of action and reflection.

Cliché is a mold that gives form. Sign/Matrix, that is not regardless of condition and characteristics, but first of all is meaningful as a project for a future series of objects – series of autonomous elements, or series as a whole, units of compound multiplicity.

Repeatability as design principle. Replication as result, but also as main summary of the whole process.

In the era of reproducibility and its multiple effects on many disciplines, cliché is often limited to just a single aspect of the operation: the result of a brutal and superficial synthesis of the meanings associated with the entire process.

Therefore it appears as an incubation process/subject of what is reproduced, programmatically without an adequate critical filter or a specific larger project. Cliché is seen as the re-proposition of elements/factors, even completely de-contextualized. This kind of use involves the loss of any possible value, leaving the cliché as an *empty* reiteration, not emblematic of a sense, but of its absence. Repeating, adding and overlapping result in the emptying of the meaning of the single matrix unit, leading to a new “truth” and general meaning.

mission

Quinta Colonna works on multiple approaches of critical reflection and intends to keep a particularly open mind on *cliché*, reconsidering neglected practices and paying the right tribute to the practical – but also *theoretical* – origins of this term. In those circumstances – matrices within the context of the print and editorial production – a substantial meaning is recognized. *Form* is substance.

At the same time, the contemporary use of clichés – conscious or unconscious – has the value of medium to represent the debate and existing practices, scientific or not. It is otherwise a tool for framing and crystallizing themes, methods, products, approaches, attitudes.

keywords

The call looks for any kind of contribution that expresses “clichè” with visual communication.

#stereotypes
#repetition
#pattern
#series
#preconception
#print
#matrix

Note to the text

Original Italian version of the definition of “cliché” can be found [here](#) (Treccani).

deadlines

Submission deadline ~~May 9, 2020~~ **May 16, 2020**

VISUAL/MULTIMEDIA | **illustrations, drawings, technical drawings, collages, photos, gif, videos.** Quinta Colonna is pleased to receive different kind of original and inventive material about "Cliché".

Also add 5 keywords and a short bio in 30 words for each author.

Email to submissions@quintacolonna.eu

Specific information about the submission can be found [here](#).

schedule

April 4, 2020

– Call for submissions

~~May 9, 2020~~ **May 16, 2020**

– Deadline submissions

~~May 20, 2020~~ **May 23, 2020**

– Notification for selected submissions

June 6, 2020

– Start of publication of contributions

SECOND ISSUE

curated by

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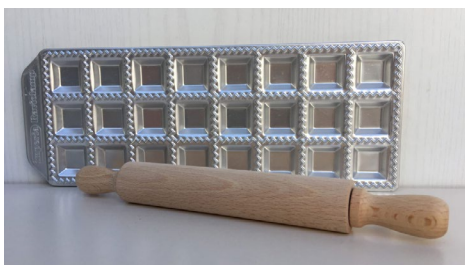
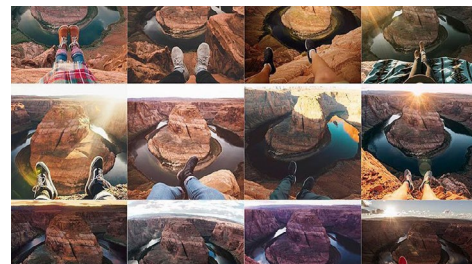
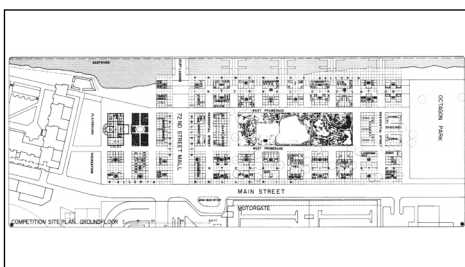
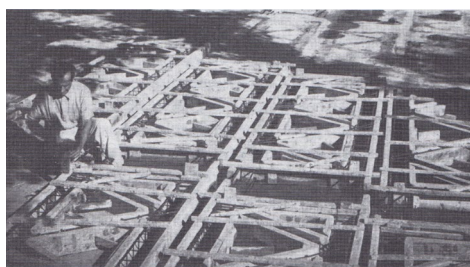
graphic by

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Formwork for the concrete lattice structure (geodesic-type), second series of the hangars (1939-1942) of Pier Luigi Nervi in Orvieto, Orbetello and Torre del Lago Puccini.

Photograph originally in Nervi, Pier Luigi. 1945. *Scienza o arte del costruire?* Rome: Edizioni della Bussola

Roosevelt Island Housing competition for the planning of a neighborhood on the East River in front of Manhattan. Proposal by Oswald Mathias Ungers, 1975.

Uncanny Arcadia. Traumnovelle

Photo by Giaime Meloni

Series of high-rise buildings in Hong Kong.

Master of "Veduta di Venezia" by Jacopo de' Barbari. Wooden support for xylography, realized between 1497 and 1500.

Correr Museum, Venice

Déjà Vu Vibes Wander. Roam. Replicate.

[instagram.com/insta_repeat](https://www.instagram.com/insta_repeat)

You can't be happy without a kitchen island. Property Brothers (HGTV).

Iconic haircut of a generation.

Photo on Flickr

Exactitudes. Ari Versluis and Ellie Uyttenbroek.

[exactitudes.com](https://www.exactitudes.com)

Levittown, New York. Early 1950s.

Photo by Mark Gregory (Flickr)

"Raviolamp," mold for making ravioli.

"Il tempo della festa," collection of food molds. Mario Trimarchi for Alessi, 2012.

[domusweb.it](https://www.domusweb.it)

Quinta Colonna is an independent and radically interdisciplinary research/design collective focused on the many forms and shapes of the disciplines of architecture and design. It works on the contamination between theoretical studies and projects, in multiple disciplinary fields.

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