

COMPASSO D'ORO AND CHANGES IN THE ITALIAN DOMESTIC LANDSCAPE

by

Kathryn W. Wulfing

Thesis submitted to the faculty of the Virginia Polytechnic Institute and State
University in partial fulfillment of the requirements for the degree of

Master of Science in Housing, Interior Design,
and Resource Management in the
College of Architecture and Urban Studies

Dr. Joan McLain-Kark (Chair)
Dr. Marilyn Casto
Ms. Lisa Tucker

June 30, 2003
Blacksburg, VA

Key words: Italian Design, Compasso d'Oro, Domestic Landscape

Copyright 2003, Kathryn W. Wulfing

Compasso d'Oro and Changes in the Italian Domestic Landscape

Kathryn W. Wulfing

Abstract

The Compasso d'Oro (Golden Compass) prize has been awarded to outstanding industrial design products in Italy since 1954. Products range from common household tools to mass means of transportation. They represent a social, technological, and design history covering nearly five decades. This study explores the relationship between selected items of the Compasso d'Oro prizes, and then discusses how they reflect the changes in technology, design, and society over five decades from 1950 to 2000. A computer-generated three-dimensional rendering of an interior of an apartment in Milan featured during each decade shows a living space with specific Compasso d'Oro objects that pertain to the domestic environment. A discussion of the themes the objects represent reveals the changes that have occurred during each decade as well as over the course of half a century. This examination helps designers understand the links between trends and objects in order to have a better comprehension of past, current, and future design environments.

Acknowledgment

I would like to thank the Fondazione Architetto Augusto Rancilio (FAAR) and Centro Studi (CSAR) for their grant to participate in an Independent Study Program in Milan in the spring of 2002. I would especially like to thank the FAAR*CSAR Cultural Director Dr. Claudia Donà for the initial research concept and for her guidance and patience during the research process.

I would like to thank the Fondazione ADI per il Design Italiano (the Association for Industrial Design), its president, Giulio Castelli, and its gracious staff for allowing me access to their design publications. I would like to thank Grazia Ciceri and Luca Maggioni for their assistance and friendship.

I would like to thank my committee members, Dr. Joan McLain-Kark, Lisa Tucker, and Dr. Marilyn Casto. I am especially grateful to Dr. McLain-Kark for her encouragement to pursue this area of study.

I am grateful for my friends in Milan and the US for their thoughtfulness and support over the past year.

Table of Contents

Abstract	ii
Acknowledgment	iii
Table of Contents	iv
List of Figures	vi
Chapter I: Introduction	1
Questions	3
Objectives	3
Purpose	4
Need for Study	4
Limitations	4
Sources	4
Organization of Study	5
Chapter II: 1950s	6
Italian Design in the 1950s in Context	6
1950s Domestic Interior Selection	12
Compasso d'Oro Objects	15
Discussion of themes	20
Conclusion	21
Chapter III: 1960s	23
Italian Design in the 1960s in Context	23
1960s Domestic Interior Selection	25
Compasso d'Oro Objects	28
Discussion of themes	31
Conclusion	33
Chapter IV: 1970s	34
Italian Design in the 1970s in Context	34
1970s Domestic Interior Selection	36
Compasso d'Oro Objects	39
Discussion of themes	43
Conclusion	45

Chapter V: 1980s	46
Italian Design in the 1980s in Context	46
1980s Domestic Interior Selection	47
Compasso d'Oro Objects	50
Discussion of themes	54
Conclusion	56
Chapter VI: 1990s	57
Italian Design in the 1990s in Context	57
1990s Domestic Interior Selection	59
Compasso d'Oro Objects	60
Discussion of themes	62
Conclusion	63
Chapter VII: Summary and Conclusions	64
Implications for Future Research	65
References	66
Appendix A	69
Appendix B	87

List of Figures

Figure		Page
1	Figini-Pollini floor plan of residence in Milan	13
2	View of living room with wall shelving unit displaying Compasso d'Oro items	14
3	View of living room looking towards the dining room and door to service area	15
4	Magistretti floor plan of residence in Milan, 1965	26
5	View of living room showing Compasso d'Oro items	27
6	View of dining room with Compasso d'Oro items against wall.....	27
7	Selected floor plan of apartment in Milan	37
8	View of living and dining area with entry hall on right	38
9	View of dining and living room toward front entry	39
10	Renovated loft apartment in 17 th century building in Brea district, Milan	48
11	View of dining room from below stair	48
12	View of living room from bottom of stairs	49
13	View of living room from kitchen	49
14	Floor plan of renovation of apartment in Milan	59
15	View of living room from front entry	60

Chapter I: Introduction

Italian design from the second half of the 20th century is recognized on a global level for its quality, creativity, and innovation. It is admired, examined, and copied by designers and companies around the world who strive to elicit an image of sophistication, fashion, and skillfulness. The complex combination of elements that generate Italian design tells the story of Italy during the time in which it was produced. The editor of the catalog for the 1992 Chicago Cultural Center exhibition, Elegant Techniques: Italian furniture design 1980-1992, Manolo De Giorgi observed:

In front of a design object one often wonders, how does it work? How is it made?

In front of an object of Italian design one feels compelled to ask also, what is it connected with? What does it mean? (p. 8)

De Giorgi elaborates further that creators of Italian design consider the relationship between the object and its larger cultural, technological, and functional contexts. The Italian zeitgeist defines Italian-designed products, and conversely, Italian-designed products create trends in behavior and a spirit of the era. The Italian object is fashioned with the consideration of technology and the relationship the object has with its physical surroundings. Italian design uses existing and new technologies and materials in novel ways. By mid century mass production was a new means of fabricating the high quality craftsmanship that has been a characteristic of Italian design for centuries.

Twentieth-century Italian design incorporates architecture, interior design, and industrial design. The prominent Italian architect and theorist Ernesto Nathan Rogers said in the 1950s, “The architect designs everything: from the spoon to the city” (Albera & Monti, 1989, p. 6). Architects in Italy designed household appliances and office equipment, offered experimental

housing solutions to address housing shortage issues, and generated factory building schemes as well as city plans. The approach to the range of projects used the same methodology. “The designer’s common aim [was] to build a more rational, pleasant and beautiful human society, even with regard to its minor aspects, such as a television or an alarm clock” (Albera & Monti, 1989, p. 10). There was no distinction made between the terms “architect” and “designer,” and the term “industrial designer” was not used as a unique occupation title until the end of the 20th century. The educational training of these people was usually from a school of architecture such as the Milan Polytechnic University. Hence, the terms “architect” and “designer” in this study refer to a person involved in the broad context of design in Italy.

From the 1950s to the present, the city of Milan in the Lombardy region has been the design nucleus in Italy. Many Italian architects have been educated in Milan at the Polytechnic University. Milan has the principal clients, talent, exhibition spaces, specialized publishing, industrial facilities, finance and enterprise, culture, and a proximity to central Europe. It is also the birthplace of the first Italian department store, La Rinascente, established at the end of the 19th century.

In Italy, department stores, the organizations most interested in the public’s buying, took the initiative to defend “the public from over insistent persuasion to buy irrationally, indiscriminately, and by quantity alone” (Argan, 1972, p. 367). In 1954 La Rinascente department store instituted the Compasso d’Oro (Golden Compass) award “to recognize designers and manufacturers in the field of products for widespread consumption who achieved a synthesis of form and function” (Raimondi, 1988/1990, p. 42). The importance of the periodic selective acclaim is apparent in its impressive juries composed of art critics, leaders in the design fields, distinguished lecturers, and historians.

The Compasso d'Oro was mainly the idea of architect Gio Ponti, Vice Director General of La Rinascente Cesare Brustio, and the art critic Augusto Morello, as a result of a successful popular exhibit, "Aesthetics of the Product" held in 1953 at La Rinascente. From 1959 to 1965 the Compasso d'Oro competition was co-organized by the Association for Industrial Design (ADI) founded in 1956, and in 1965 ADI assumed full charge of the prestigious affair.

Because the Compasso d'Oro was bestowed on designs for products used by the general public in Italy, the awards often represented the trends of the time. The selection of Compasso d'Oro prizes covers five decades and a collection of articles ranging from electric light switches to a public transport system.

Questions

The questions addressed by this study are: (a) How does each Compasso d'Oro object illustrate new developments in technology; (b) how does each object portray trends in design in Italy during the particular decade; and (c) what does each object reveal about Italian society.

Objectives

The objectives of this study are to:

1. Identify cultural factors that influence Italian design.
2. Investigate the Compasso d'Oro objects pertaining to the domestic environment by decade.
3. Create a computer-generated model of a residential interior for each decade from 1950 to 2000 in an effort to show the objects in their appropriate context.
4. Identify themes represented by the domestic-related Compasso d'Oro items of each decade.

Purpose

The purpose of this study is to explore the relationship between selected items of the Compasso d'Oro prizes and show how they reflect the changes in technology, design, and society over the five decades from 1950 to 2000. Specific Compasso d'Oro objects will be displayed in a computer-generated model of a residential living room from an apartment building in Milan featured in Italian design publications in the relevant decade.

Need for Study

The Compasso d'Oro award is considered in Italy as the highest recognition for design excellence. From its inception, the Compasso d'Oro has been awarded to objects that have reflected the trends of the times. It is important for designers today to examine those links between the trends and the objects in order to have a more thorough understanding of the past, current, and future design environments.

Limitations

The Compasso d'Oro prizes represent an enormous amount of information about design and Italy over five decades. This study does not discuss all aspects of Italian design. This study is limited to selected items of the Compasso d'Oro award as they relate to the interior design of the domestic environment for each decade of the second half of the 20th century. Items are chosen particularly for their ability to represent design trends; not every domestic-related Compasso d'Oro product is discussed. Further, this study does not attempt to connect Italian trends to global influences.

Sources

Background material used for the study comes from books on the subject of Italian design, information from the Association of Industrial Design in Milan, and leading design

periodicals such as Domus, Ottagono, and Abitare. Each issue of Domus (described in more detail in Chapter two of the study) from the 1950s to 2002 was examined for images and articles that involved Compasso d'Oro items and matters representing social, technological, and design trends. Thus the primary source was Domus. In addition, Abitare and Ottagono were used for supplemental resources.

Organization of Study

Chapters two through six are divided into decades beginning with the 1950s and concluding with the 1990s. The introduction of each chapter describes Italy during the time period and discusses design activity, the social environment, and technological developments. A floor plan is followed by a brief description of an apartment building in Milan featured in Italian design publications during that decade. Three-dimensional computer-generated views of the apartment's living room show a representation of a domestic interior from the time period and include objects of the Compasso d'Oro prize. The renderings, created using AutoCAD software, show only the living area which may include the living room, dining room, and part of the kitchen or front foyer, depending on the particular plan. Interior finishes reflect popular styles advertized in design publications. The Compasso d'Oro objects selected for the decade are shown in the three-dimensional views, and corresponding descriptions of the items as well as text to explain how these items address the questions posed in the study appear in the next section of the chapter. The year the objects received the Compasso d'Oro prize is written in parentheses in the list and description section. A summary of themes the Compasso d'Oro objects represent for the decade appears before the concluding section of the chapter. The Appendix contains an entire list of the Compasso d'Oro award objects from 1954 to 1998.

Chapter II: 1950s

Italian Design in the 1950s in Context

In the 1950s, rapid changes were developing on cultural, political, and industrial levels as well as from a design standpoint. After the fall of Fascism, there was an adjustment to democracy. During this period of Reconstruction, the Italian economy was growing impressively. In 1952 Italy joined the European Coal and Steel Community (ECSC, which later became the European Community, and is now the European Union), one of many international associations that led to a rapid improvement in the economy. Although there was a great need to rebuild Italy and provide housing for those left homeless from the destruction of the war, construction projects were implemented to provide employment in a devastated economy immediately after the war. In 1951, 31% of construction was for public housing (Insolera, 1972). That year there was a production of 543,000 “vani,” (rooms) (Gregotti, 1992), the basic apartment unit used in Italian statistical housing data. A “vano” (room) includes bedrooms, a kitchen, a bath, and service areas. Excess manpower and unskilled labor were abundant as workers in search of employment moved to northern cities from the agrarian rural south. In 1954 agriculture accounted for 40% of the work force. The industrial sector was 33%, and the service sector was 27%. (Delzell, 1997). Italy had become a member of the United Nations, and in March 1957 Italy was among the founding countries to sign the Treaty of Rome to establish the European Economic Community (EEC). Italy’s entry into the EEC propelled its economic expansion (Sparke, 1994) and was the beginning of the “Economic Miracle.” The decade ended with high unemployment and low wages. There were changes in roles of women as machines freed them from domestic chores to concentrate on child rearing (Cominotti, 1972).

During the 1950s Italy was most vulnerable to outside political, economical, and cultural influences (Antonelli, 2001). The Marshall Plan was still in effect until 1952. The first American-style supermarket opened in Milan in 1957. Italians had a taste of the dreamy good life in America portrayed in movies by attractive actors such as Audrey Hepburn and Gregory Peck. Hollywood's image of stylish Italy included the affordable mobility provided by the Vespa scooter as seen in William Wyler's 1953 film Roman Holiday. Another American film that popularizes Italian style is the 1954 movie Three Coins in the Fountain directed by Jean Negulesco (Celant, 1994). While design in America was aimed at a higher socio-economic group, design and artistic experiments in Italy were directed toward common society and for popular consumption made possible by new methods of mass production despite poor organizational ability. In 1958, 12 % of Italian families owned a television set, 13 % had a refrigerator, and 3 % possessed a washing machine. Design in Italy was an investigation into everyday objects. Penny Sparke writes:

America continued to provide a model on the level of both manufacturing and consumption and in the area of professional design practice. The very notion of modernity in 1950s Italy reverberated with American associations of Fordism and conspicuous consumption. This was especially apparent at the end of the decade, with the economic miracle. At this time the expanded home market for consumer goods became increasingly materialistic and status conscious, such that ownership of a car, washing machine, and a television was seen as a vital component of a modern lifestyle by an increasingly large section of the population. With television also came the influx of American television programs and, with them, the exposure of Italian audiences to

American kitchens and living spaces. This was also the time when it was relatively more expensive to buy meat in Italy than to invest in a new refrigerator (1994, p. 613).

In the 1950s there was more opportunity to move forward with experimental designs using new materials and technology. During World War II all building projects ceased, and after Reconstruction endeavors were underway in the late 1940s, architects in the fifties were once again able to employ their training and experiment with a new way of living and working. After World War II, there was an immediate need for the basic provisions of jobs and shelter for the many Italians whose lives had been devastated by the war's destruction. Building and design had essentially ceased during the war years. But in the 1950s companies sponsored designers' experiments and promoted their work as it reached the production lines. Productivity-oriented values were used in making affordable products such as the Fiat 500 in 1955. A Compasso d'Oro winner, and nicknamed the Topolino (little mouse), the Fiat 500 was one of the best selling cars in Italy during the fifties because it offered freedom for the family to affordably get away on an afternoon or for an entire weekend to the beach or a mountain home. Italy had a love of novelty and formal beauty that was found in household appliances, cars, clothes, televisions, and refrigerators.

However, coupled with a tradition for inventive creativity and a love of innovation, there was a lack of tools for research and learning, and therefore Italy was a living laboratory, a collection of case studies. As with a centuries-old tradition, a high level of attention to quality craftsmanship was maintained through small, family operated workshops and firms. Designers operated their own studios and also worked with the bigger firms such as Olivetti, Pirelli, and Fiat to create new, affordable designs for functional popular products.

Architects were involved with the production and manufacturing process of furniture design. Serial production and new materials offered the designer the opportunity for experimentation that the artisan tradition could not provide. Cooperation between designer and manufacturer that began in the 1930s was gaining momentum in the 1950s, as with the example of Pietro Chiesa, a designer who became artistic director for Fontana Arte in 1933 (Sparke, 1988). The late 1950s was the “second industrial revolution” in Italy due to new technologies and production information. The excitement of new products and designs was reflected in the issues of Domus from 1956 to 1963 (Irace, 1984). Factories were built from scratch with the result that they were supplied with the most up-to-date modern equipment to improve production output. Therefore, Italian goods were a result of new technical advances, invention of innovative forms from age-old practices in craftsmanship, a greater understanding of natural and synthetic materials, artistic skill, and cheap labor (Cominotti, 1972). As an example, Marcello Nizolli’s “Mirella” sewing machine, a 1957 Compasso d’Oro winner, used die-cast techniques from Italy’s steel industry to create a stylish new design for a piece of household equipment.

While there were few books circulating in Italy on architecture and interior design during the 1950s, several key exhibitions and monthly or quarterly periodicals informed the public of what was happening in the stimulating venue of Italian design. Italian design reached the public through the Triennale exhibitions, such publications as Domus, Casabella, and Stile Industria, and the Compasso d’Oro award. The public responded with its capacity to practice conspicuous consumption as a result of a strong economy.

The Triennale was originally an international exhibition dedicated to the decorative arts. It focused more on “town planning, social architecture, and high-quality industrial production. It played an informative role, encouraging an exchange of ideas and experiences and providing an

incentive to production, as well as an occasion for critical evaluation. Many industrial products were designed and manufactured with this competition specifically in view” (Argon, 1972, pp. 363-364). Along with these exhibitions were new showrooms and head offices in Milan that featured exhibition spaces created by the firms’ designers. Companies made an equal attempt to showcase their products as well as sell an image in a novel setting, which was something that had begun before World War II, but ceased with the war effort. Doordan stated:

Without a doubt, the Milan Triennale were the most important vehicles for the promotion of progressive architecture and design in Italy during the 1930s. Originally conceived as a biannual exhibition and staged in Monza, in 1933, the event-newly reconstituted as a triannual affair-moved to a new, permanent home....The Fifth Triennale, the first to be staged in Milan, was one of the most ambitious triannuals of the inter-war years in sheer size and breadth, and it revealed the full range of design orientations within the progressive movement in architecture (1988, p. 113).

Additionally, “the Milan triannuals served as a meeting ground for designers and potential patrons. In fact, at the Triennale of 1933, Figini and Pollini met, for the first time, Adriano Olivetti.” (Doordan, 1988, p. 119). The IX Triennale took place at the Palazzo dell’Arte in October 1951. It included the exhibit called *La Forma dell’Utile* (The Form of the Useful), and contained the first exhibit pertaining to industrial design. At the X Triennale in November 1954, Buckminster Fuller exhibited novel geodesic domes constructed of lightweight, waterproof, easy-to-assemble components, one used as a house, the other as an exhibition space. At the 1954 Triennale there was a major exhibition on industrial design presented by Achille and Pier Giacomo Castiglioni, Roberto Menghi, Augusto Morello, Marcello Nizzoli, Michele Provinciali, and Alberto Rosselli. Appearing in conjunction with the X Triennale was the I Congresso

Internazionale dell'Industrial Design (First International Congress of Industrial Design). At the XII Triennale the themes were home and school. Two exhibitions honored Adriano Olivetti and Frank Lloyd Wright. Event designers included Ettore Sottsass, Jr. for the main entrance and Carlo Scarpa.

Along with being a principal organizer of the Triennale, architect Gio Ponti also established the monthly magazine Domus, which first appeared in January 1928. The complete title was Domus: the architecture and interior design of the modern house, co-edited with entrepreneur Gianni Mazzocchi. Domus was a “magazine of architecture and the interior, and of modern living in the city and the countryside” (Sparke, 1988, p. 63) The intended readership was the middle-class, and it was meant to introduce new ideas on housing and objects for the home. Design in Domus was “manifested in every aspect of the design and arrangement of household objects, appliances, decorations and furniture” (Irace & Lorenze, 1984, p. 2). Ponti wanted to provide the bourgeoisie of prosperous northern Italy with interesting, exciting, and educational essays, articles, illustrations, and advertisements reflecting trends and styles that were exhibited in the Biennale and Triennale shows of the same time. In addition, it introduced information about the state of the modern decorative arts in Austria, France, and the United States. Domus taught young architects “not only to orient [them]selves about what was happening outside Italy but also helped [them] to understand how architecture was part of a culture and to appreciate its collective responsibilities” (Gregotti, 1968, p. 558).

In 1946 and 1947 Ernesto Nathan Rogers was managing editor of Domus, “bringing with him a strong left-wing anti-Fascist approach to the problem of design” (Sparke, 1988, p. 78), and he subtitled the periodical The house of man. Rogers viewed the magazine’s role to be a leading reference for Italian society’s design culture and to introduce international design trends in order

to steer away from the provincialism that had secluded design in Italy during the first decades of the 20th century. “Domus was simultaneously the touchstone for the Milanese Rationalist tendency, which since 1945 had organized itself into an association called MSA – ‘Movement for the Study of Architecture’” (Gregotti, 1972, p. 317). In 1947 Gio Ponti returned to editorship of Domus after a gap of seven years.

The story of materials in Italy in the 1950s showed a contradiction in availability of resources and the output of products. There was an endemic shortage of natural resources and a more widespread application of aluminum. Artificial fibers were being produced and experimented with for alternate sources of materials. Pirelli manufactured the new material foam rubber, which generated a revolution in the seating industry. Foam rubber could replace springs and horsehair in seating. Plastics were beginning to appear in furnishings such as the 1954 Jumbo armchair by Alberto Rosselli for Saporiti. Flexible thermoplastic materials such as Nobel Peace Prize winner Giulio Natta’s work with isotactic polypropylene were being used in various products. In 1956 Stile Industria and Materie Plastiche presented the first Mostre Internazionale Esttica Materie Plastiche (International exhibition of plastic materials) at the XXXIV Campionaria Fair in Milan.

1950s Domestic Interior Selection

Buildings of the north showed method, order, and very rational construction. Gio Ponti wrote in Domus in 1955 that the perfect interior of a modern apartment had a “clear, simple spirit of contemporary living” (Ponti, Domus, 310, 1955, p. 27). While the following plan is of a high-end residence, it was selected for its simple layout of living space, private bedroom wing, and separate service area that was typical among middle class apartment plans during the 1950s, and this plan is used to generate the three-dimensional modeling.

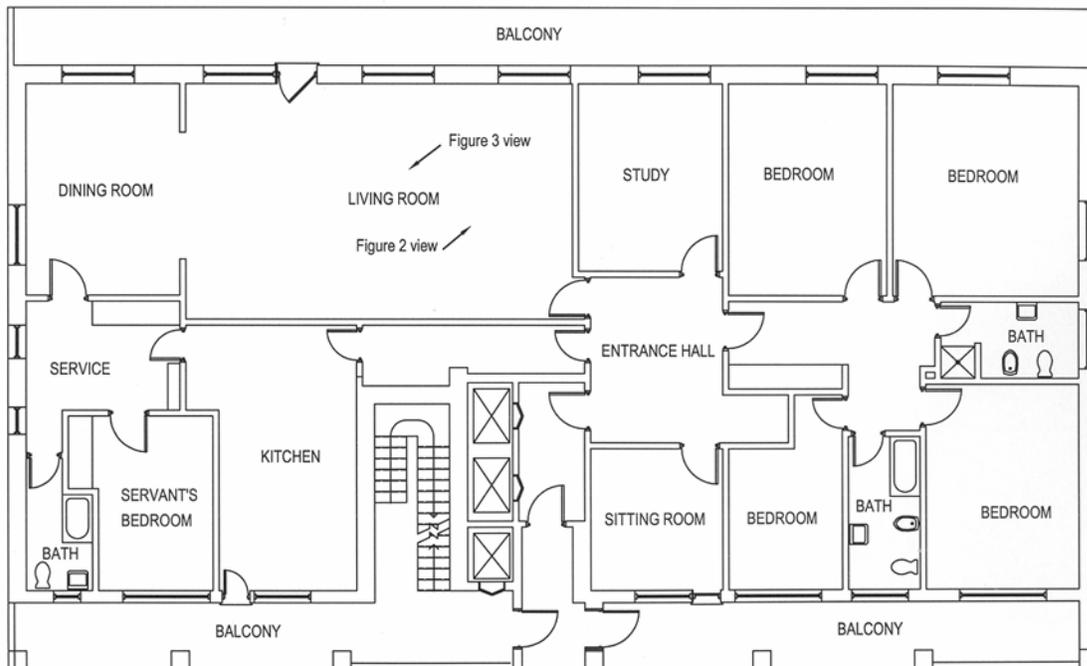


Figure 1. Figini-Pollini floor plan of residence in Milan.

The successful team of Luigi Figini and Gino Pollini designed the apartment selected. It has four bedrooms, a servant's bedroom, a living room, dining room, study, sitting room, kitchen, service area, entrance hall, and balconies running along two sides. The three-dimensional renderings show interior views of the living space with Compasso d'Oro objects.

The living room's theme is refined simplicity. Long, horizontal wall-shelving units contain built-in components for a radio, record player, or television. Homes in the 1950s sometimes had an entire piece of furniture devoted to one of these new living room entertainment elements. Another part of the wall-shelving unit contains a small work area where the popular portable typewriter "Lettera 22" is proudly exhibited below a Gino Sarfatti table lamp. The chair for the work area is the Rinaldi model "DU30."



Figure 2. View of living room with wall shelving unit displaying several Compasso d'Oro items.

Apartments featured in Domus in the 1950s had few, isolated pieces of artwork on the walls. Other decorations consisted of simple objects such as pottery or glass vases. Exhibited in the shelving unit above the television set are three Compasso d'Oro vases from 1954 and 1957.



Figure 3. View of living room, dining room, and door to service area.

These renderings show some typical furnishings of the 1950s and examples of individual Compasso d'Oro objects. The following section contains a detailed list of the domestic-related Compasso d'Oro prize-winning objects from the decade along with a brief description of the objects and their significance.

Compasso d'Oro Objects

The Compasso d'Oro objects from this decade reflect several of the trends that came from the cultural, political, and economic developments of the post-war years and continued into the 1950s. There was the launch, with up-to-date technologies, of many companies that maintained success in subsequent decades. These mostly small enterprises teamed with architects and designers to create, using novel materials and technology, new and existing products ranging from a lemon squeezer to a modern component kitchen system; from a calculator to an

automobile; and from a child's toy to a sewing machine. Many of these designers had been educated in architecture at Milan's Polytechnic University. They were involved in establishing design reviews such as Domus, Stile Industria, and Casabella and setting up exhibitions that informed the increasingly prosperous public of the exciting innovative design environment in Italy.

1. Little toy monkey "Zizi" (1954)

Copper wire frame and foam rubber

Bruno Munari, Pigomma, Milan



This popular child's toy was an example of the range of products architects were creating using new technology (foam rubber) in creative applications. Its copper wire frame allowed for its limbs to be bent into many positions.

2. Table lamp, Model 559 (1954)

Gino Sarfatti, Arteluce, Milan



This table lamp came from a typical workshop in Italy. In 1939 Gino Sarfatti established Arteluce, a small business producing light fixtures. He fled to Switzerland during the war and his workshop was destroyed. After the war he moved to Milan and set up a new studio which also served as a place for many young designers such as Albin, Belgioioso, and Zanuso to meet to discuss trends in design. As with many small workshops in Italy, Sarfatti continued his involvement in the entire process of product research and production, until 1974 when he decided to sell the expanding firm to Flos (De Giorgi, 1992). Arteluce produced several award-winning light fixtures including two other Compasso d'Oro prize winners.

3. Chair, Model DU 30 (1954)

Sheet iron and foam rubber

Rima, Gastone Rinaldi, Rima di M. Rinaldi, Padova



Pirelli manufactured the new material foam rubber, which significantly modified the way seating could be designed. It was used in automobiles, and designers in Italy quickly elaborated on the idea of applying the technology to domestic furnishings.

4. Fan, Zerowatt V.E. 505 (1954)

Ezio Pirali, Riunite Electric Factory, Milan



As with many Compasso d'Oro products this simple and functional object was widely received when it became available in stores.

5. Portable typewriter, "Letter 22" (1954)

Enameled metal housing, 8.3 x 29.8 x 32.4 cm



Marcello Nizzoli, C. Olivetti & C., Ivrea, Turin

The first Italian portable typewriter and the inaugural prize winner of the Compasso d'Oro, the Lettera 22 won for its aesthetics and technical production (Celent, 1994). In 1959 the Illinois Institute of Technology at Chicago selected the Lettera 22 typewriter as the best industrial object from the previous 100 years.

6. Set of ceramic stackable dishes (1954)

Giovanni Gariboldi, Società Ceramiche Richard-Ginori, Milan



This collection of simple dinnerware stacked together into a compact column. With their newfound wealth families were able to purchase kitchen appliances and equipment that had been nonexistent or unaffordable in the previous decade.

7. Traveling case for perfume (1954)

Franco De Martini, Atkinsons J. & E., Milan



Advertisements for this object showed elegant young couples resembling American actors such as Grace Kelly and Gary Cooper out on the town or shopping for luxury items such as jewelry. Besides the appearance of these advertisements emphasizing an American lifestyle, there was a decline in interest in the styles from Paris. More interest in American artwork and design was evident, and in Domus readers could learn about works by Frank Lloyd Wright and Charles and Ray Eames. Jackson Pollack had an exhibition in Venice in 1952 (Irace, 1984).

8. Fitted kitchen (1954)

Augusto Magnaghi, S.A.F.F.A., Milan

With the invasion of the American culture, Italians could buy chewing gum, Coca-Cola, the dream of a modern kitchen, and domestic comforts. Families could afford to purchase modern amenities that indicated social status, instead of relying on out-dated, handed-down furnishings and household effects, “a tradition that had been as much the heritage of the poor peasant as of the middle class with its tendency to accumulate and save” (Gregotti, 1972, p. 322).



9. Glass vase, Model 9822 (1954)

Flavio Poli, Seguso, Murano, Venice

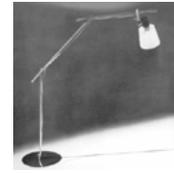
Decorations for the home were simple, colorful craft objects such as these colored glass vases from Murano.



10. Lamp, Model 1055 (1955)

Gino Sarfatti, Arteluce, Milan

The movable spotlight fixture attached to one of three adjustable tubes. It became a popular lamp on an international scale (Celant, 1995).



11. Chair, “Luisa” (1955)

Franco Albini with Carlo Poggi, Pavia

Named after an employee at Poggi (Bocca, 1981), this chair has an elegant, simple rosewood frame with an upholstered seat and back. It displays a character of restraint and practicality that began appearing in furnishings in the 1930s with designs by Albini and students at the Umanitaria School in Milan (Benevelo, 1972).



12. Covered polyethylene pail, Model “KS 1146” (1955)

Gino Colombini, Kartell-Samco, Milan

Founded in 1949, Kartell was a pioneering company for household gadgets using unique applications of the character of plastics as an inexpensive and lightweight alternative to metal for items such as trash cans and other utilitarian domestic goods.



13. Round table A – A with metal support (1955)

Salvatore Alberio, Arform, Milan



Simple lines and traditional materials make a completely modern piece of furniture.

14. Standing lamp, “Luminator” (1955)

Achille and Pier Giacomo Castiglioni, Gilardi & Barzaghi, Milan

This lamp represents the Italian specialization to create unique light fixtures. This simple functional lamp consists of a stand of three painted metal leg stands, a special vitreous enameled steel stem, and a light bulb.



As with many designers, the Castiglioni brothers were creating a full range of everyday products. For example, the Castiglioni brothers also designed the innovative lightweight Spalter vacuum cleaner for Rem, manufactured in 1956. It had a sleek curved profile composed of a plastic housing unit to cover the aluminum machinery so that it was light enough to carry on a strap over the shoulder or to pull across a rug. Modern appliances like these were making a large impact on the home.

15. Polyethylene Pail with gradual conical shape and spout (1956)

Roberto Menghi, Smalterie Meridionali, Castelnuovo, Naples



In the 1950s designer Roberto Menghi experimented with the properties of plastics to make useful industrial and household containers (Gregotti, 1972).

16. Cifra 5 (Number 5) clock (1956)

Plastic housing, 17 x 27 x 11 cm,



Gino and Nani Valle, Solari, Udine

Gino Valle employed an electromechanical system to turn the rotating flaps of numbers. The Cifra 5 clock aesthetics and easy mechanism developed through several versions over the course of many years.

17. Serving trays in stainless steel (1956)

Roberto Sambonet, Sambonet, Vercelli



A simple platter with no additional decoration makes an elegant, modern serving dish.

18. Colored glass vases (1957)

Vinicio Vianello, V. Vianello, Venice



Once again a Compasso d'Oro prize is awarded for the simple forms of colored glass vases. Unlike homes of previous generations, during the 1950s decorations were minimal.

19. Plastic lemon squeezer, "KS 1481" (1959)

Gino Colombini, Kartell, Milan



This uncomplicated, bright yellow plastic lemon squeezer shows Italian ingenuity, the popular reception these kinds of household products received, and the trend towards using synthetic materials in small kitchen gadgets. Gino Colombini earned Kartell four Compasso d'Oro awards, all for simple, colorful, high quality household objects made with new kinds of materials. The first was in 1955, the second in 1957, the third in 1959, and the last one in 1960.

Discussion of themes

The items from the list of Compasso d'Oro prize-winners previously discussed exhibit several themes about technology, design, and society in the 1950s. The themes involved: (a) new materials and novel applications of existing ones; (b) the architects' designing a wide range of projects; (c) the public's ravenous appetite for modern design; and (d), just as Ponti talked about the simplicity of the apartment, these items reflect the uncomplicated forms of sophisticated modern Italian style.

New materials and techniques. During the 1950s new materials such as plastics and foam rubber that had originally been used on an industrial level were being applied to household products and furnishings. Other resources such as aluminum brought new inventions including

the portable typewriter to the consumer's home. The mass-production products could be seen by the consumer in new design periodicals and public exhibitions.

Range of projects. Through these sources the public also became familiar with the range of works by many of the talented designers of the period. Architects enjoyed supplying larger firms or their own small workshops with simple design ideas dedicated to the individual's living environment. While working on urban planning projects, architects also pursued designs for the smaller, less imposing objects such as an ice bucket or set of hair brushes.

Public interest. The public was eager to upgrade their domestic surroundings and display their improved lifestyle and design knowledge with a modern home. A more positive economic outlook allowed any consumer to become a patron of fine design, whether it was of an upscale apartment or a basic plastic pail.

Essence of forms. Within the wide range of projects and use of new materials and techniques, architects concentrated their efforts on basic elements of shape to generate the style that was popular in the 1950s. They used austere plain forms with no additional decoration to enhance a serving dish or a building. The Compasso d'Oro items exhibit the essence of form in everything from a glass bowl to a full kitchen component system.

Conclusion

Italy was rapidly recovering from the devastation of the war. Designers became involved with projects ranging from urban planning and large-scale housing construction to the smallest household items. Milan was the seat of industrial and creative activity during this time. The Milan Polytechnic University generated design minds that impacted the entire society's lifestyle. Many of these designers continued to be leaders in architecture and product design for several decades and, for some, into the 21st century.

Andrea Branzi describes the 1950s as a search for reality, but:

more replete with myths and dreams than most other decades: one was forever in search of formulas that might miraculously mend the rift between culture and reality, that might make it possible to step over the institutional hurdles of politics and open up new channels of action (urbanism, functionalism, planning, sociology, design) to change the world (Celant, 1992, p. 601).

The winning objects of the Compasso d'Oro award of the 1950s reflected a new materialism in a consumer society after a long period of uncertain political and economic conditions. In the domestic environment there was an enthusiasm for exploring new applications of technological advances and experimenting with various materials. This was a rudimentary exploration in simplicity that affected the everyday way of living from eating to cleaning. The Italian public learned about these new design trends through a select collection of periodicals and by means of the Triennale exhibitions in Milan.

Chapter III: 1960s

Italian design in the 1960s in context

The “Economic Miracle” of the late 1950s and early 1960s was characterized by a large productivity boom. “Between 1959 and 1963, for example, car production increased five-fold, fridge [refrigerator] production four-fold, washing machines three and a half-fold, and plastic products fifteen-fold” (Sparke, 1988, p. 121). By 1965 49% of Italian families owned a television set, 55% owned a refrigerator, and 23% owned a washing machine (Branzi, 1994, p. 603). The first Salone del Mobile Italiano, a major Italian furniture trade fair that quickly became the most important in the industry in Italy, took place in Milan in September, 1961 with 328 exhibitors covering 11,860 square meters of floor space, and it attracted “11,300 Italian members of the trade and 800 from abroad” (Lazzaroni, 2001, p. 119). The process of urbanization continued, especially for the northern industrial middle class, as Italians sought the “good life” and the durable goods required to live it. Exhibitions at the 1964 Triennale addressed issues involving leisure time. While mass-production technology and output increased, the emphasis on style remained an integral factor. As a result, Italy was exporting attractive, quality products to the rest of Europe; in 1961 Italian furniture exports equaled nine billion lire (Messina, 2001) or approximately 14.5 million in 1961 U.S. currency. Two state-run organizations, the IRI and the Ente Nazionale Idrocarbonari (ENI), supplied the industrial expansion with cheap steel, petrochemicals, plastics, and synthetic rubber, as well as a road system to facilitate the distribution of materials and products. The economic miracle ended by the mid-1960s with low unemployment, higher wages, and increased competition from foreign markets such as Japan and Germany where technological knowledge was advancing rapidly, and the availability of cheaper labor in developing countries (Sparke, 1988).

The second half of the 1960s was characterized by internal economic and social unrest that impacted the design environment. Major cultural transformation occurred in the mid-sixties, as Andrea Branzi observed:

when accepted points of reference were overturned by Pop culture....Design had to shift its attention from mass products to those intended for limited semantic groups. From objects that set out to please everyone, to objects that picked their own consumers. From the languages of reason to those of emotion. From the certainties of science to the perversities of fashion. From the object to the effect. So during the years of the mutation (1968-1988) of that long journey which has marked the passage from industrial to postindustrial society, the design project was moving in search of itself, its own language and role (1988, pp. 10-11).

There was a debate between “established design” and “radical design.” Designers in Milan strove for quality and distinction in functional and rational design for commercialization, while in Florence, Turin, and Rome designers turned to low technology and Pop Art to explore conceptual design (Raimondi, 1988/1990). “Radical” designers thought design should no longer be commercialized or alienated, nor should it “renounce its own ideas and expressive attitudes. This [was] an architecture that [had] no intention of being subservient to the client or becoming his tool; it offer[ed] nothing but its ideological and behavioral attitudes. It [had] no desire to produce or complete objects or buildings, but want[ed] rather to function through ideological behavior and actions disruptive of past architecture and design” (Celant, 1972, p. 382). Designers experimented with seductive sculptural functions in furnishings, approached design with a sense of humor, and toyed with conflicting aesthetic features (McCarty, 1987).

Changes in social issues within Italy were impacted by similar movements abroad.

Italians noted how Americans were “changing homes as they change[d] jobs, wives, ways of living, income brackets, and age groups” (Vredegoogd, 1969, p. 21). As in other countries during the 1960s, designers in Italy focused on design for lifestyle. At the “Casa Abitata” exhibit in Florence in 1965 designers created domestic interiors that reflected changes in living patterns. At the Sixth International Salon of the Domestic Arts in Turin in March, 1969, the public viewed in one location a wide variety of affordable, quality modern objects for the home. The products came from 59 firms and 111 designers (Ponti, 1969). Designers experimented with changing roles of the living spaces: the kitchen was becoming more of a gathering place and less of a work room for a servant. The dining room and living room were more integrated with each other or with the front foyer, separated by modular shelving units, a folding partition or an opening in the wall. Experiments in prefabricated mobile homes and modular kitchen, living, bath, or storage units appeared in the pages of Domus and new design reviews such as Abitare (beginning in 1961), Ottagono (beginning in 1967), La Rivista dell'Arredamento (initially launched in 1954, renamed Interni/La Rivista dell'Arredamento in 1967), and Casa Vogue (1968).

1960s Domestic Interior Selection

The selection to represent the 1960s domestic interior comes from an apartment building designed by Vico Magistretti in 1964 and located at the Piazzale Aquileia in Milan. A nine-story tower block, the building offers three apartment options. Three apartments cover an entire floor each, three floors have two apartments per floor, and there are two duplex apartments of one-and-a-half stories each. The general footprint of the building is L-shaped and constructed of reinforced concrete. It has of one elevator and a spiral staircase at the core. Although a new

building, it still follows the general format of having a main corridor of which apartment rooms open. There is a utility zone at one end of the apartment that includes the kitchen, utility room, maid's bedroom, and bathroom. The opposite end of the apartment has two bedrooms that share a bathroom and one spacious master suite.

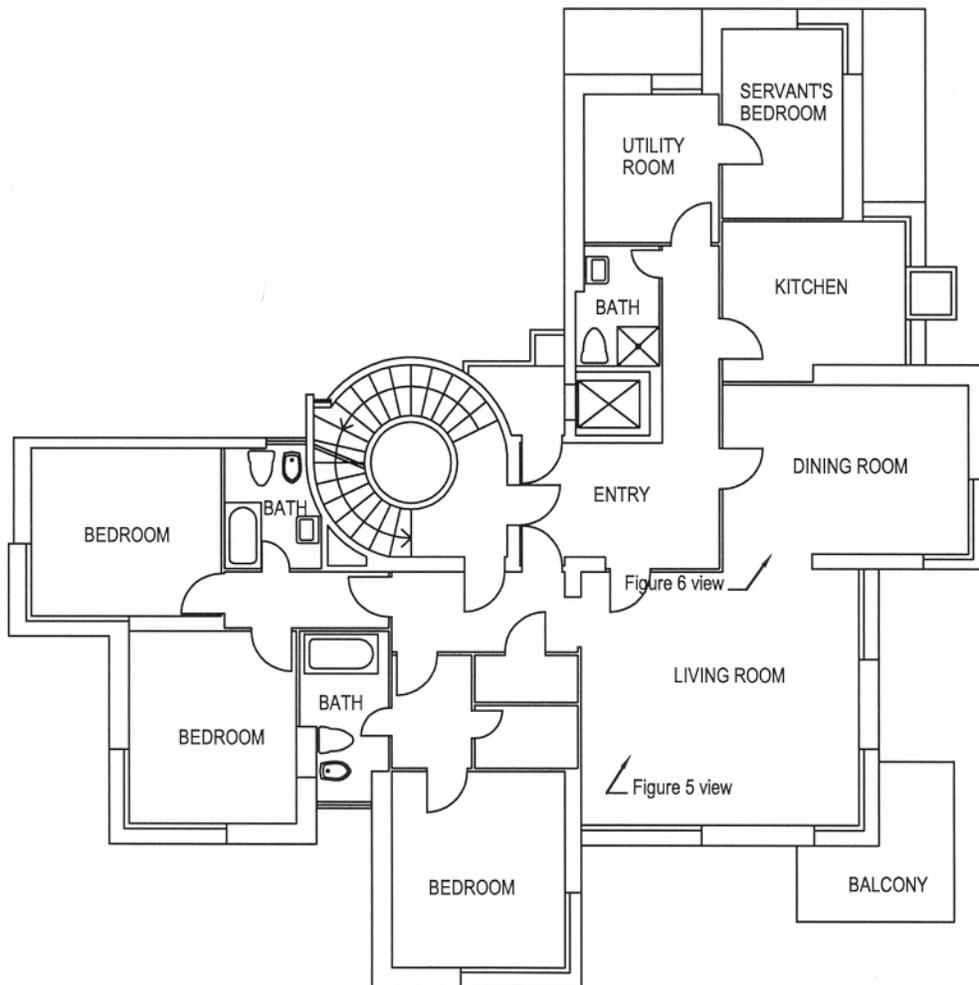


Figure 4. Magistretti floor plan of residence in Milan, 1965.



Figure 5. View of living room displaying several Compasso d'Oro items from the sixties.



Figure 6. View of dining room from the living room.

Compasso d'Oro Objects

1. Washing machine, "Castalia" (1960)

Planning office of the Electro-thermodynamic Department,

Beni Consumer Division, C.G.E. General Electric Power Company, Milan



In the 1950s the major household appliance was the refrigerator. In the sixties it was the washing machine. It received two Compasso d'Oro prizes during this decade. Standardization of parts contributed to the plain, orderly look of home appliances such as this washing machine. It also made these items affordable and allowed more free time that could be invested in family leisure activities such as camping, skiing, sailing, or spending an afternoon on the beach.

2. Clock, "Static" (1960)

Richard Sapper, Lorenz, Milan

Born in Munich, the engineer Richard Sapper designed products in Italy for Brionvega, Kartell, Pirelli, and Fiat.



3. Portable radiator, "Feal Var/M3" (1960)

Giovanni Varlonga, F.E.A.L. Società Fonderie Elettroniche Alluminio

Leghe (Electronic Foundries Aluminum Alloys Society), Milan.

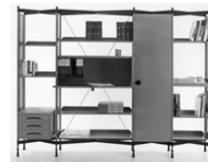


The portable radiator is an example of FEAL's focus on lightweight prefabrication.

4. Metal furnishings, "Spazio" (1962)

Lodovico Belgiojoso, Enrico Peressutti, Ernesto N. Rogers

C. Olivetti & C., Ivrea Turin



The "Spazio" line maintained a reputation for quality metal office furniture throughout the 1960s. It was not until the eighties that office systems furnishings emerged as a large industry. In domestic interiors component shelving units often doubled as room partitions as residents experimented with the use and layout of apartment spaces through the location of furnishings.

5. Table for lunch, game, and study (1962)

Mario Bellini, Sandro Pedretti Brothers, Mariano Comense, Como



In his first attempt at furniture design, Bellini used thin plywood rather than solid wood pieces to define each planar component of the basic table form.

6. Glass flower vase, “Marco” (1962)

Sergio Asti, Salviati & C., Udine



As seen in the fifties' Compasso d'Oro entries, Italian designers excelled at a simple play of form that turned a small household item into a sculptured art piece.

7. Portable television, “Doney” (1962)

ABS plastic housing



Marco Zanuso in collaboration with Richard Sapper, Brionvega, Milan

Television sets were becoming portable and were no longer in need of an entire piece of furniture for their placement. “The first fully transistorized television set to be produced in Italy” (Sparke, 1988, p. 145), the “Doney” television was simple, sleek, curvy, and extremely compact. Italians continued the trend begun in the 1950s of establishing themselves in the world as leaders in design of household equipment and appliances such as this television set, which was popular both within and beyond the Italian border. The televisions of the 1960s were greatly reduced in price from those of the fifties. Consequently more families had one in the home and did not need to venture out to a public place such as a bar to watch the evening entertainment shows or sports broadcasts.

8. Small child’s chair, “K 1340” (1964)

Low-density polyethylene



Marco Zanuso in collaboration with Richard Sapper

Kartell, Noviglio, Milan

The stackable chair came in orange, green, and white. Its molded seat and back, with openings to make it lighter, were one entire piece. The legs fit into the bottom of the seat individually. This chair marked the beginning of chairs made completely in polyethylene.

10. Dishes in melamine, “Compact” (1964)

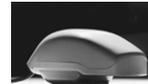
Massimo Vignelli, Articoli Plastici Elettrici, Cologno Monzese, Milan



Stackable tableware made from the intersection of a sphere and a cylinder like the “Compact” was popular in the sixties for exhibit in the dining or living area as well as for use when entertaining friends. Some were in the more traditional ceramic material; and some were in the new plastics (melamine resin).

11. Folding telephone with built-in dial, “Grillo” (Cricket) (1967)

ABS plastic housing, 7 x 16 x 8 cm closed



Marco Zanuso in collaboration with Richard Sapper

Manufactured by Italian Telecommunications Society, Siemens, Milan

This highly innovative telephone design consisted of one unit containing both the dial and the mouthpiece, which could fold into itself to make a convenient, compact, and very stylish addition to the kitchen, bedroom, or living room.

12. Table lamp, “Eclisse” (Eclipse) (1967)

Lacquered aluminum, with adjustable shade in 6 colors: white, grey, yellow, red, orange, and blue



Vico Magistretti, Artemide, Milan.

As in the 1950s many designers of household and industrial products worked as architects. Vico Magistretti was making a name for himself as a furniture designer while also creating light fixtures and designing buildings. Magistretti designed this lamp which has maintained popularity into the 21st century. It is Magistretti’s design for the apartment building selected to represent the three-dimensional space for the 1960s in this paper. As illustrated in many Compasso d’Oro items and Italian designs from this period in general, the “Eclisse” table lamp makes use of basic shapes and bright colors.

13. Lamp, "Spider" (1967)

Lacquered metal base and reflector

Joe Colombo, O'Luca, Milan

Joe Colombo's unique lamp was made of simple linear forms with basic metal parts. It had an adjustable height, swinging stem and rotation reflector which allowed for extreme flexibility in light location.



Discussion of themes

The items from the list of Compasso d'Oro prize-winners show how several themes that began in the 1950s became more evident in the 1960s: (a) plastic was an important material, and its uses, properties, and application continued to be researched; (b) designers trained in architecture shifted heavily into the furniture design market as a housing construction crisis developed; (c) the elegant sophistication of "La linea Italiana" (the Italian line) became an international success; (d) in particular, light fixtures for the home played a leading role in novelty and style; and (e) electronic equipment was becoming sleek and less bulky.

The use of plastic. Continued research into plastic's properties, uses, and applications made it a popular material for designers to use in their projects. Plastic products during the 1950s were small. In the 1960s a greater understanding of technology and the material allowed plastic to be used in larger items and invade the furniture market. The 1964 stackable children's chairs by Marco Zanuso and Richard Sapper for Kartell were among the first pieces of furniture made completely of plastic components. The new material and mass-production techniques changed the furniture trade from a traditional craft-oriented one to a modern industry. Plastic and metal introduced bright, colorful effects where previously neutral woods and less brilliant fabric were more common.

Architects and their scope of work. As in the 1950s, designers, educated in architecture at northern schools such as Milan's Polytechnic University, continued to design a range of common household products. Among the 1960 Compasso d'Oro winners, Gino Colombini won a prize for a dish drainer and Richard Sapper won a prize for a clock. The Compasso d'Oro selections from the 1960s also include washing machines, a kitchen range, a small television, a set of dishes, unique light fixtures for the home, a telephone, and a stackable child's chair. The emphasis on simple objects of quality design combined with current technological expertise carried over from the 1950s, and designers applied these principles to small-scale items as well as to apartment buildings and schools.

International success. The simple lines and quality of product in Italian designs spread in popularity abroad and became "chic" on an international level. Although they were mass-produced and functional in purpose, Italian products were promoted in the design periodicals as objects of art (Sparke, 1988). Indeed, consumers proudly displayed their modern purchases around the home as much as they used them for their specific function. Owning Italian goods in other countries was becoming a status symbol with elitist connotations. The use of luxurious leather upholstery, fine wood, and chrome fittings as well as the new materials made with fine Italian skill, was making the "La linea Italiana" famous as a style of distinction.

Notable lighting design. The area of lighting design is one where "La linea Italiana" is particularly well established and recognized around the world. Pier Giacomo and Achille Castiglioni, Compasso d'Oro winners for their lamps "Luminator" in 1955 and "Parentesi" in 1979 respectively, designed the unique lamp "Arco" for Flos in 1962. It appears in the three-dimensional renderings and is still deemed a sophisticated modern accessory in interiors today. Similarly the "Eclisse" and the "Spider" light fixtures, both Compasso d'Oro winners from 1967,

appeared in many domestic interiors featured in Domus during the late sixties and early seventies, and later reappeared in interiors showcased in design periodicals in the late 1990s, which indicates the considerable impact these simple designs had as well as their longevity.

Stylish electronics. The 1960s Compasso d'Oro winning items show that designers were paying special interest to the case or housing of electronic equipment. Marco Zanuso and Richard Sapper's "Doney" television set was small and sleek, projecting an image of precision and efficiency that was truly contemporary. Its black and clear plastic casing showed the tiny mechanisms of the apparatus. Another example of compactness of design is found in the "Grillo" telephone by Marco Zanuso in collaboration with Richard Sapper for Siemens. Popular well into the 1970s, the smoothly-shaped "Grillo" that could fit easily in the hand stood in stark contrast to the bulky telephone boxes with large, heavy handsets of earlier years. The designers treated these items as streamlined, sculpted forms.

Conclusion

Out of the economic volatility and social turmoil, designers in the sixties began an experimentation process that peaked in the early seventies. Increasing knowledge of the properties of plastics was making larger products possible and even furnishings were entirely made of the material. Modern luxuries (televisions, dishwashers, refrigerators, and others) were more commonplace in average homes, so designers played with ideas of how to place them. Modular furnishings or entire living units were explored as possible solutions but rejected in the seventies as impractical.

Chapter IV: 1970s

Italian Design in the 1970s in Context

The 1970s were marked by international hijackings, urban guerrilla warfare, the energy crisis, government corruption, and social conflicts. The decade began with the continuation of the tumultuous events of the late 1960s when there was social unrest concerning issues such as divorce, abortion, sexuality, the treatment of mental patients, trade unions, war, and university reform. In 1969, Italy experienced the *Autunno Caldo* (Hot Autumn), when factory workers went on strike, and demonstrations continued until 1971. On December 12, 1969 a bomb exploded in a bank in Milan's Piazza Fontana killing sixteen people. Right-wing extremists were thought to be responsible for the act of terror. Thus began the *Anni di Piombo* (the years of lead) which culminated with the kidnapping and murder of former Prime Minister Aldo Moro in 1978 by the Red Brigades, a group of young, left-wing militants. In Milan between 1974 and 1983 there were 103 kidnappings (Settembrini, 2001). Distribution of the esteemed *Compasso d'Oro* prizes took a back seat to tumultuous current events. Prizes were awarded only two times during the seventies: once in 1970 and again in 1979.

At the end of the 1960s, the state concentrated on the economy and culture in order to offer a higher standard of living for its citizens. Uncertain economical conditions, the energy crisis, and a growing intolerance for government fraud led to erratic consumer spending. The 1971-1975 national economic program focused on "urban problems: leisure, municipal transport, schools, professional training, social welfare, public health services, etc." (Cominotti, 1972, p. 347). In the early 1970s, Italian consumers showed an interest in buying trendy furniture designs, but by the mid-seventies the novelty of bizarre, unconventional furnishings waned, and there was a slump in the furniture market partly due to fewer new construction ventures. The furniture

sector then relied heavily on exports. The furniture export industry peaked in 1978 at 1,138 billion lire or approximately 1,338 million in U.S. currency, and lighting fixtures exports reached 168 billion lire (Raimondi, 1988/1990) or approximately 197 million in U.S. currency.

The design field in Italy and around the world began to recognize that certain materials and space requirements needed to be conserved for economic and ecological reasons. In 1971, the population of Italy was 54,600,000, and almost 50% lived in cities where there was a dearth of urban housing (Ambasz, 1972). Apartments, vacation homes, and household items were becoming more compact, multi-use, modular, and convenient. Prefabricated construction elements and complete domestic living units were introduced in attempts to promote an economy of construction and shrinking living spaces. Emilio Ambasz curated the 1972 exhibit at the Museum of Modern Art in New York entitled "Italy: The New Domestic Landscape – Achievements and Problems of Italian Design." The displays were replete with designers' colorful concepts of domestic microenvironments for optimal efficiency and flexibility. In the exhibit, Ambasz presented the "Total Furnishing Unit" by Joe Colombo in collaboration with Ignazio Favota. It was a collection of components that could be assembled according to the day and night, private and public requirements of any user. The American audience viewed other modular systems studies by leading Italian designers such as Alberto Rosselli, Marco Zanuso and Richard Sapper, Mario Bellini, Gaetano Pesce, Achille and Pier Giacomo Castiglioni, Angelo Mangiarotti, Bruno Munari, and Gae Aulenti, as well as design studios including Superstudio, Archizoom, and Group 9999. The automobile industry responded to economic and environmental considerations with the introduction of the utilitarian car "Panda," by the body-stylist Giorgetto Giugiaro (the designer of the Volkswagon "Golf" in 1974) for Fiat (Sparke,

1988). The “Panda” was recognized for its simple roominess and efficiency with a Compasso d'Oro award in 1981.

The playful enthusiasm in furniture design lost its momentum by the second half of the 1970s. Anti-design “generated opposition to consumer society and the role orthodox design played within it. Improbable objects were designed that had aesthetic shock value and a political message” (Settembrini, 2001, p. 107). Anti-design cast a cloud of disillusionment “by its inability either to destroy or short-circuit the cycle of mass production, object and consumption that had displaced early post-war social idealism. [Designers believed that] designed objects had been emptied of any vestiges of the democratic idealism that had initially inspired both their fabrication and their forms” (Sparke, 1988, p. 199). “The most serious research no longer center[ed] on the ‘product,’ but on ‘visual’ design, and [ran] parallel to the contemporary movement of ‘programmed art,’ which [was] based on a study of the physiology and psychology of vision” (Argan, 1972, p. 368).

Despite internal pessimism, Italy continued a strong export market of quality design products. In 1977, the inflation rate in Italy had reached 21.8%. As the 1980s approached, design publications turned their attention to the components of the office environment. On the horizon, design for making and displaying wealth was brewing.

1970s Domestic Interior Selection

The selection for the 1970s floor plan comes from a 67 square meter apartment used as a study model to represent the existing “awful standard of public and private enterprise building” (How one could live, 1971, p. 120). It represents the trend in Italy in the seventies to maximize spatial factors in the living environment and accommodate changing lifestyles during a time of high rents and housing shortages.

As with previous plans, closets are not included in the plan. Traditionally, a wardrobe was used for clothing storage. Modular storage systems were popular in the 1970s for their flexibility and convenience.

Laminated storage units were often used to define three general zones: food preparation and dining; living and entertaining; and dressing and sleeping. One bathroom was shared by all occupants.

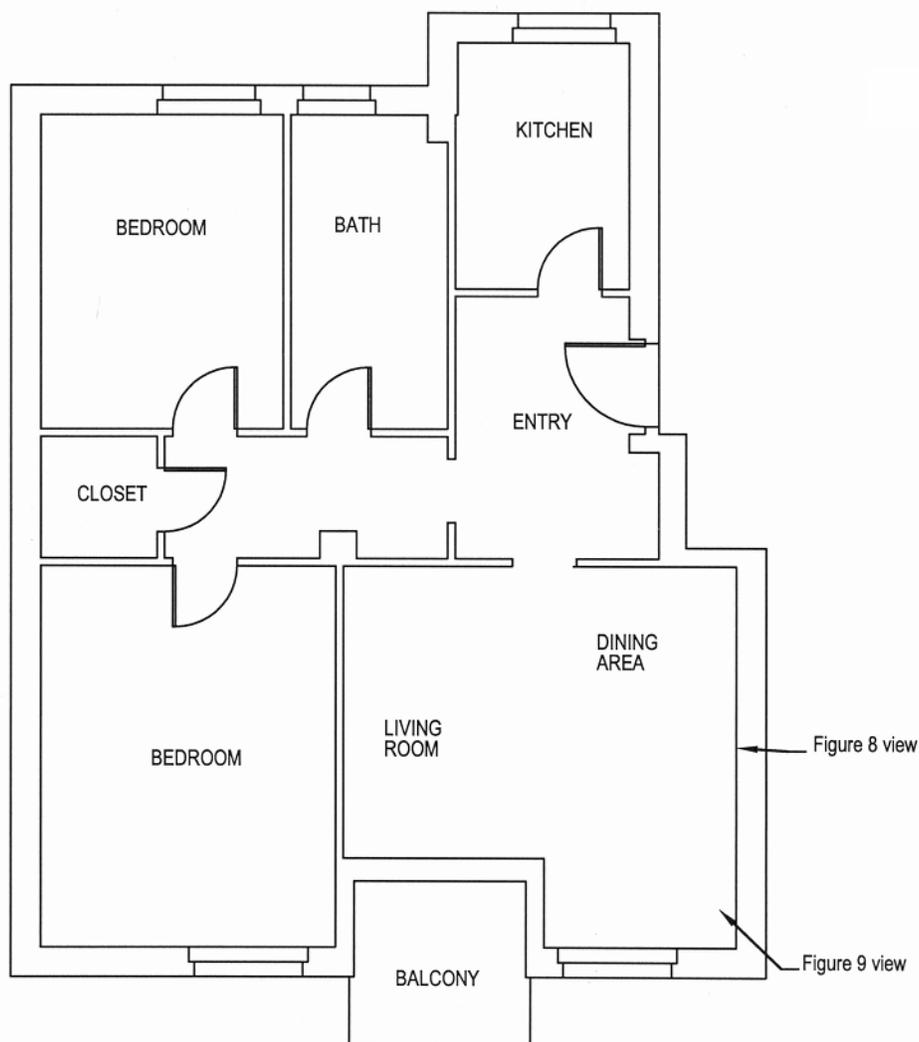


Figure 7. Selected floor plan of apartment in Milan.



Figure 8. View of living and dining area with entry hall on right.



Figure 9. View of dining and living room toward front entry.

Compasso d'Oro Objects

1. Stainless steel fish serving dish (1970)



Roberto Sambonet, manufactured by Sambonet, Milan

Beginning in the early 1950s, quality Italian design is demonstrated by basic pieces of kitchen utensils and equipment.

2. Free standing air conditioner (1970)

Joe Colombo, Candy, Brugherio, Milan

The simple sheet metal body with plastic gridwork on the front is an example of how electronic equipment was becoming smaller and more affordable. As with the trend in televisions, this air conditioner was a self-supporting mobile object.



3. Lounge seating, “Soriana” (1970)

Polyurethane and Dacron fiberfill covered in fabric or leather, with external chromed metal frame

Afra and Tobia Scarpa, Cassina, Meda

Afra and Tobia Scarpa were among the many pioneers in unconventional lounge seating when lifestyles and social patterns in the early 1970s had become more informal and relaxed. This soft, bulging sofa holds its shape by the external metal frame, and gives the impression that loosening its structural elements would spring free a giant mattress.

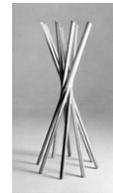


4. Coat stand, “Sciangai” (Shang Hai) (1979)

Jonathan De Pas, Donato D’Urbino, Paolo Lomazzi

Zanotta, Nova Milanese, Milan

The designers, famous for the 1967 blow-up armchair “Blow” in PVC for Zanotta, created this beechwood coat stand that could be folded and stored away. It is an example of simple form and basic material.



5. Household equipment “Metrosistema” (1979)

Claudio Salocchi, Alberti Kitchen Furnishings

Bovisio Masciago, Milan

An assortment of modular kitchen and bathroom components such as the “Metrosistema” for hiding away an entire zone in the house (a kitchenette, dressing area, or water closet) was a major theme of furnishings during the 1970s.



6. Espresso coffee maker, model 9090 (1979)

Richard Sapper, Alessi, Crusinallo, Novara



The elegant simplicity of Alessi's product makes the object appear as an object of art which has a practical use.

7. Rocking horse, "Astolfo" (1979)

Peppe Di Giuli, Studio Giochi, Perugia



This traditional child's toy is completely modernized in its simple and innovative display of elementary shape and form. Made of wood, it is a representation of the trend towards natural materials in response to the extensive exploitation of plastics and other man-made materials.

8. Cabinet furniture, "Programma Sheraton" (1979)

Exterior is red, beige or black lacquered finish, or walnut, rosewood or natural ash finish. Interior is lined with laminate ("From the 17th Furniture Salon," 1978).



Ludovico Acerbis, Giotto Stoppino, Acerbis International, Bergamo

As with many furnishings appearing in the 1970s, the "Sheraton" had a practical and aesthetic function. It provided convenient storage space behind the front panels that opened on a runner and hinge system as well as serving as a horizontal surface for displaying objects or using as a work surface. Appearing at the 17th Salone del Mobile in Milan in 1978 for home or office, the "Sheraton" piece is an indication of the direction towards office design and equipment that became a major focus in the 1980s.

9. Habitable structure, "Abitacolo" (Cockpit) (1979)

Fitted bed; welded steel, varnished

Bruno Munari, Robots Spa, Milan



The "Abitacolo" was presented at New York's Museum of Modern Art exhibit "Italy: The New Domestic Landscape" in 1972 under the category of "objects selected for their implications of more flexible patterns of use and arrangement" (Ambasz, 1972, p. 111). Its components can be arranged for a child to use as a sleeping area, storage unit, play zone, or jungle gym.

10. Sofa and armchair, “Le Bambole” (1979)



Mario Bellini, B&B Italia, Novedrate, Como

“Le Bambole” is a response to the rowdy expressions of the late sixties and early seventies when an armchair could look like an ionic capital, as in “Capitello” by Studio 65 from 1972, or a bag of beans, as in “Sacco” by Piero Gatti, Cesare Paolini, and Francesco Teodoro from 1969. “Le Bambole” does use the new materials and technology; the back and seat structure are wrapped in a soft, cozy molded synthetic stuffing for comfort. There is no rigid interior structure. Despite the unconventional arm and seat back shape and the removal of mounting feet, “Le Bambole” shows a return the practicality of the traditional sofa form.

11. Fan “Ariante” (1979)



High-impact polystyrene

Marco Zanuso, Vortice Elettrosociali, Tribiano, Milan

The “Ariante” is another example of the Italian propensity to use simple form and lines with new materials. The diagonal plastic strips cover the square fan casing.

12. Sofa “Maralunga 675” (1979)



Vico Magistretti, Cassina, Meda

The “Maralunga” was a return to the more traditional sofa form after the appearance for several years of experimental lounge seating. The “Maralunga” shows a theme of the decade that reflects a soft, casual practicality. Its inclined headrest could be turned up to make a taller seat back.

13. Chair “Delfina” (1979)



Enzo Mari, Soc. Driade, Milan

The “Delfina” was simple, lightweight, and its cover could easily be removed for cleaning or replacement. Located at the kitchen table or in the office, it had an advantage over heavier and bulkier chairs in that it could be stacked and stored in a small space.

14. Lounge seating “The family of Strips” (1979)

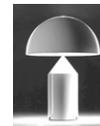
Cini Boeri, in collaboration with Laura Griziotti, Arflex, Limbiate



The “Strips” seating was typical of many sofas and armchairs that appeared in the early 1970s in that it was modular. Each of the various components was made of a block of polyurethane foam and could be arranged to create a corner chair, a short sofa, or a place to completely recline. The quilted stuffed upholstery gave a soft, casual appearance that was very popular in lounge seating. As with many chairs and sofas, its covering could easily be removed for cleaning or replacement.

15. Lamp, “Atollo 233/D” (1979)

Painted aluminum



Vico Magistretti, OLUce Italia, S. Giuliano Milanese

Vico Magistretti illustrates the inclination of Italian designers to use basic shapes and materials to build innovative light fixtures of international renown.

16. Lamp, “Parentesi” (Parenthesis) (1979)

Stainless steel and rubber



Achille Castiglioni, in collaboration with Pio Manzù, Flos, Brescia

Designed in 1970, this lamp again shows Italian ingenuity in a simple fixture with fundamental elements of line and material. This floor-to-ceiling lamp is adjustable so that the light can be cast in any direction.

Discussion of themes

The items from the list of Compasso d'Oro prize-winners indicate several themes: (a) during the seventies, there were many levels of experimentation in prefabrication, including domestic space planning and construction methods; (b) seating typologies and construction techniques were challenged; and (c) the domestic furnishings and household accessories industries were beginning the transition to office design.

Prefabrication. Leading design periodicals such as Domus and Abitare were filled with a wide range of prefabricated, modular systems for building construction and for the design of interior spaces in the home. Prefabricated building elements such as the 1970 Compasso d'Oro winner "Sistema P 63" by C. Conte and L. Fiori for Pasotti Prefabricated allowed manufacturing economy, quick assembly, easy installation, and space-saving options in any new construction or domestic interior space. Inside-the-home storage units were designed to hide anything from bathroom fixtures to entire kitchen layouts. The name of the 1979 Compasso d'Oro winner "L'occultamento 1972" (Concealment 1972) by Ugo La Pietra, G. Arosio and Sons for Viscardi Brothers indicates its primary feature of hiding away a bed, table, and storage unit within the walls and floors of the room. The trend is evident in another 1979 Compasso d'Oro winner, the household equipment "Metrosistema," by Claudio Salocchi for Alberti Kitchen Furnishings, and on such individual furniture systems as the storage unit "Sheraton" and the "Abitacolo" components for a child's room.

Seating experimentation. Along with the trend of making household products modular, in the 1970s design continued the fashion begun in the late 1960s of exploring seating possibilities. Between 1970 and 1974 there was a 60% increase in furniture production (Raimondi, 1988/1990). Designers produced fantastic experimental seating objects that were inspired by Pop Art and made with polyurethane foam and Dacron padding. They included the baseball-shaped "Joe" armchair in 1970 by De Pas, D'Urbino, and Lomazzi for Poltronova, the bright red lips sofa "Bocca" by Design Studio 65, and the "Pratone" (Big Meadow) armchair that looked like a swatch of grass by Gruppo Strum in 1971. Lounge seating had become less structured and offered alternate functions and options. An armchair could open out into a bed or fold into a table. The "Soriana" sofa sat directly on the floor and looked like a soft mattress collected into a

sofa form. “Le Bambole” was made of the ubiquitous polyurethane foam, and as living spaces were becoming smaller, the seating industry responded by making seating stackable, as with the “Delfina.”

Designs outside the domestic settings. On the pages of Domus during the 1970s, articles turned away from the home and moved in the direction of institutional environments such as schools, museums, office headquarters, and airports. By the end of the decade, open office systems and work environments were emerging as a new area of study. The 1979 Compasso d'Oro prize was awarded to such office equipment as adding machines, automatic coffee makers, and ceiling systems for open spaces. These items were surfacing in the furniture market, but had not yet undergone the extensive investigation that had taken place with products for the home up until this time.

Conclusion

Despite the flamboyant experimentation common in design in the seventies, the jury of the Compasso d'Oro were conservative in their selections of designs embodying more traditional concepts. The rediscovery of time-tested traditional design was in reaction to the chaotic uncertainty of the political and social climate. The weakness of the domestic market for designer goods also contributed to the emphasis on simplicity and practicality in successful design.

Chapter V: 1980s

Italian Design in the 1980s in Context

The troublesome and dismal economic and cultural atmosphere of the seventies paved the way for serious investigations into political behavior, the physical appearance of the city, health issues, and the definition of style in the eighties. Small Italian manufacturing firms were gaining more strength in international markets for their expensive products with visual innovation and refinement. In the May 1981 issue of Modo, the writers asked 22 seasoned designers, “What about the Italian style?...Is there a new Italian style?” (Puppa & Prandi, 1981, p. 47). From 1981 to 1988, a group of prominent designers formed the Memphis movement to mock the flamboyance of the previous several years and to “ridicule the bad taste of the mass population” (Byars, 1999, p. 174). Memphis’ zany products, influenced by Pop Art, were well received by the public.

The eighties was a period characterized by technological advances in the computer industry, a shift from the industrial sector towards the service sector, and a growth in middle management in the workplace. Young, upwardly mobile, urban professionals had cash to spend on such luxuries as expensive cars, stylish watches, and designer clothing. News programs broadcast stories about organizations and individuals purchasing major works of art for record-breaking sums of money.

Milan was a magnet for designers from abroad who wanted to study, work, and experience the Italian design culture. Amid the chic designs that received international recognition, furniture designers experimented with the banality of plastic laminate, steel, and glass in a Post-Modernist design environment. The Domus Academy was established in Milan,

and intellectual designers from the rest of the world debated each other in an attempt to understand Italy's lasting ability to lead in the most current styles.

The eighties closed with a less rebellious attitude than it opened with. The arrival of the personal computer encouraged discussions on the impact the new technology would have on domestic design. Designers pondered the interaction of the rich design tradition of the 20th century and the complexity of societies living with such new technology. In his book Design the Italian way, Almerico de Angelis reaches the conclusion that during the eighties, “the quest for beauty is not a flight from reality, but the result of the awareness that in an image-dominated culture, imagery coincides with reality itself” (2001, p. 77) Designers began to clear the plate of the residual matter left from so many years of fantastic expression and experimentation. The mystery of high-tech design was counterbalanced with an emotional dimension favoring low-tech design. Companies such as Olivetti increased research into ergonomics and how to maximize on the workplace output.

1980s Domestic Interior Selection

The selection featured for the eighties is a renovation of a 17th century building in Milan. Renovation projects were necessary as new apartment requirements changed over time. The renovated duplex apartment is located on the top floor and attic of the building. Part of the attic floor and some interior partitions were removed to create a large, open living and dining area. The renovation was completed by Antonio Citterio and Terry Dwan in collaboration with Patricia Viel (Ciorra, Fitoussi, and Pasca, 1993).

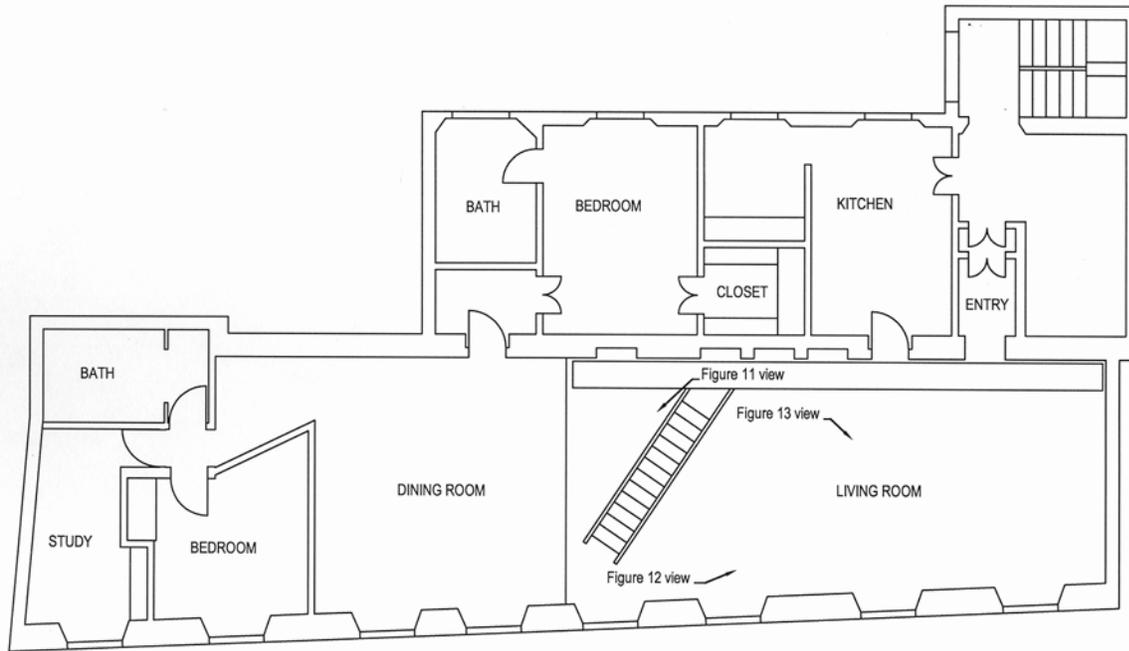


Figure 10. Renovated loft apartment in 17th century building in Brea district, Milan.



Figure 11. View of dining room from below stair.



Figure 12. View of living room from bottom of stairs.



Figure 13. View of living room from kitchen.

Compasso d'Oro Objects

1. Sofa, "Siglo 20" (1981)

F. Soro, ICF, Vimodrone, Milan



The exterior metal frame and the easily managed slipcover of this sofa leads to a more subdued and serious piece of furniture than the results of the experimental seating of the previous decade.

2. Lamp, "D7" (1981)

Paolo Rizzatto and Sandro Colbertaldo, Luceplan, Milan



As earlier, the Italian designers excelled at producing technologically innovative light fixtures of simplistic form that would become easily recognizable, such as the "D7."

3. Electronic portable typewriter, "Praxis 35" (1981)

Mario Bellini, Olivetti, Ivrea, Turin



Olivetti enlisted once again the well-respected and prolific designer Mario Bellini to design a product. Bellini received eight Compasso d'Oro prizes. They were for a table in 1962, a branding machine in 1964, a calculator in 1970, an automatic coffee machine in 1979, a sofa in 1979, the "Praxis 35" typewriter in 1981, a cash register in 1984, and a chair in 2001.

4. Task chair "Vertebra" (1981)

Emilio Ambasz, Giancarlo Piretti, Castelli, Bologna



The name of this task chair is an obvious indication of the new approach to the importance of comfort in seating, particularly in a workplace setting.

5. Closet, "Sisamo" (1984)

Studio Kairos, B&B Italia, Novedrate, Como



The "Sisamo" closet component is an eighties version of the elaborate storage and living systems that designers experimented with in the 1970s. Patented sliding door hinges permit full access to the sections inside.

6. Coffee and Tea serving dishes (1984)

Richard Meier, Alessi, Crusinallo, Novara

Alessi was one of many companies in the eighties that enlisted distinguished designers to create the products that became internationally recognized icons of design. The prestigious group includes the American architects Richard Meier and Michael Graves and Frenchman Phillippe Starck.



7. Flatware, “Dry” (1984)

Achille Castiglioni, Alessi, Crusinallo, Novara

Once again, another designer fulfills Ernesto Rogers’ belief that the approach to design is as important and has the same considerations for a spoon as it does for a larger project. A three-time winner of the Compasso d’Oro, Achille Castiglioni’s works covered the full scope of design, including outstanding light fixtures, civil buildings, and this simple set of cutlery.



8. Bookcase, “Hook System” (1987)

Luciano Pagani, Angelo Perversi, Joint, Milan

This shelving system exploits the clean lines of metal and glass. It uses the basic idea of modular furniture that had been so popular in the sixties and seventies. Less elaborate than the earlier modular systems, the “Hook System” is an indication of the reversion to the basic elements of form after the experimental and often impractical projects of the sixties and seventies.



9. System of office tables and writing desks “Nomos” (1987)

“Chromium-plated or powder-painted steel fused to aluminum, glass, rubber” (Byars, 1999, p. 184)

Foster Associates, Tecno, Milan

The raw, glossy materials accentuated the trim lines of this flexible table and shelf system. Initially, Tecno promoted the product as a “‘machine’ capable of interpreting ‘surface’ functions in the office, at home or in community surroundings” (Tecno Projects Centre, 1988, p. 108). It appeared as a dining table in Italian design magazines, but it undoubtedly was going in the direction of office systems furniture.



10. Chair, “Toniotta” (1987)

Leather or black nylon seat and back cover, pressure-casting, aluminum alloy frame

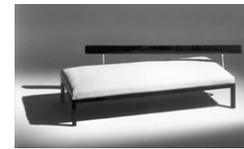
Enzo Mari, Zanotta, Nova Milanese, Milan



The graceful elegance of this chair allowed it to be used in the dining room or as a side chair in an office.

11. Divan and armchair group, “Sity” (1987)

Antonio Citterio, B&B Italia, Novedrate, Como



The armchair group “Sity” is made in a series of components of seats, backs, and ottomans that can be combined for a range of compositions. Its structure is semirigid, having an angle-iron frame seat wrapped in polyurethane. The upholstered or leather covering is sealed with special glues rather than having sewn seams (De Giorgi, 1992).

12. Telephone “Cobra” (1987)

Pasqui and Pasini Associati, Italtel Telematica, Milan



A slight angle in a standard telephone apparatus changes the basic communications tool into a stylish piece of equipment. The Italian simplicity of form plays a major role in the elegance of the “Cobra” telephone.

13. Chair, “K 4870” (1987)

Anna Castelli Ferrieri, Kartell, Noviglio, Milan



Initially appearing in the sixties, the plastic chair such as Anna Castelli Ferrieri’s “K 4870” illustrates the ongoing process of working with the properties of new kinds of plastic to generate simple seating designs for the home or office. An esteemed designer, Anna Castelli Ferrieri’s career began after her graduation in architecture from the Milan Polytechnic University in the late 1930s.

14. Carbon fiber halogen lamp “Lola” (1989)

carbon-fiber tubes, aluminum, photo-etched carbon steel
(De Giorgi, 1992)

Alberto Meda and Paolo Rizzatto, Luceplan, Milan

The “Lola” telescoping floor lamp is made of simple linear elements with retractable feet. It was the outcome of the engineer Alberto Meda and the architect Paolo Rizzatto, a team who collaborated on several highly recognizable light fixtures for Luceplan. Italian design periodicals showed the “Lola” lamp in every kind of setting: the office, a historic home, or a modern apartment. As with so many previous examples, it is a fixture of exquisite form and style that is typical of the aptitude of Italian designers for lighting.



15. Anodized aluminum lamp “Tolomeo” (Ptolemy) (1989)

Also available as a table or wall lamp. All but the hood is pressure-cast aluminum.

Michele De Lucchi and Giancarlo Fassina, Artemide, Pregnana Milanese

The ubiquitous “Tolomeo” lamp gained immediate attention in Italy and north of the Alps for its slender lines and basic utility. Its Milanese architect Michele De Lucchi believes that a designer’s responsibility is to represent the current time period, and that a designer’s product can influence the user’s behavior (Bellati, 1990). More than fifteen years after the “Tolomeo” first appeared, Michele De Lucchi’s creation is still a very popular international light fixture.



16. Cutlery set, “Nuovo Milano” (1989)

Ettore Sottsass, Jr., Alessi, Crusinallo, Novara

To his prolific repertoire the esteemed architect Ettore Sottsass, Jr. added this “New Milan” set of flatware. Thirty years after Ernesto Rogers’ famous comment, the Italian designer is still creating everything from the spoon to the city. In addition to this elegant cutlery set, Sottsass helped design Alessi’s showroom on Corso Matteotti in the center of Milan.



17. Office task seating, “Guya” (1989)

Centro Studi Castelli, Castelli, Bologna



Following the nonsensical seating variations of the seventies, designing in the eighties explored the reality that a chair is a place where one may spend hours a day, and thus needs comfort over uniqueness of style. The “Guya” is an unmistakable attempt to introduce the idea that not all furniture for the home is appropriate for a “nine to five” interval.

Discussion of themes

The Compasso d'Oro objects listed above show several themes about design, technology, and society in the 1980s. These themes entailed (a) the continuation of Italian designers' penchant for producing simple, yet remarkably original light fixtures; (b) the Italian manufacturers' tendency to solicit recognized designers to create their products; (c) the realization that modular systems and other furnishings were more practical when they were created with simplicity; and (d) that a category was emerging in the furniture business that revolved around the workplace.

Continuation of successful trend in lighting. The 1980s' list of Compasso d'Oro winning items includes three light fixtures of quality and distinction. They reflect a trend that has occurred since the inception of the Compasso d'Oro. In 1954 the Compasso d'Oro was awarded to the table lamp “Model 555” and the next year two light fixtures received Compasso d'Oro awards: the “Luminator” by Achille and Pier Giacomo Castiglioni and “Model 1055” by Gino Sarfatti. In the sixties there was the “Eclisse” by Vico Magistretti and the “Spider” by Joe Colombo. “Atollo” and “Parentesi” received Compasso d'Oro recognition in the seventies. By the eighties “Lola” and “Tolomeo” received international acknowledgment for design excellence.

Designer products. During the eighties when designer clothing was profitable business, companies in the design field engaged heavily in name-recognition marketing. They enlisted established and well-known architects to design their products. Design periodicals, showrooms, and boutiques advertised bodies of work by major design professionals. The list of people who won Compasso d'Oro recognition in the eighties includes such time-honored names as Emilio Ambasz, Mario Bellini, Achille Castiglioni, Anna Castelli Ferrieri, Enzo Mari, Bob Noorda, Richard Sapper, and Ettore Sottsass, Jr.

A return to simplicity. Having learned the lessons from colorful and bizarre experimentation in modular domestic furnishings and living units, designers cleared the way in the seventies for more subdued and less cumbersome modular components in the eighties. Readers of Domus learned in the eighties that like the contradiction in the term “mobile home,” a portable residence that usually never changes location, the earlier modular systems often limited the behavior of the user. The almost seamless “Sisamo” closet, the bare “Sity” seating group, and the elegant “Tonietta” chair are the results of a maturation process in the development of furniture design that occurred in the decades prior to the eighties.

The emerging office scene. In the 1980s accessories and furnishings slowly began to form two distinct categories: one for the home and one for the workplace. Prior to this, production of the few office furnishings and accessories available seemed to be a business relegated exclusively to Olivetti, who produced the 1954 Compasso d'Oro winner “Lettera 22” typewriter and the 1962 Compasso d'Oro winner “Spazio” metal office systems furniture. More manufacturers were studying office trends and beginning to make contributions to an increasing demand for functional office furnishings, such as the 1987 Compasso d'Oro prize-winner “Dalle nove alle cinque” (From nine to five) systems furniture by Richard Sapper for Castelli. Other

objects, such as the 1954 Compasso d'Oro winner "DU30" chair, the 1960 winner "Static" clock, or the 1979 winner "Atollo 233D" lamp, were as likely to appear in a residential bedroom or kitchen as they were to appear in an office. The transition was subtle and could be seen in the promotion of the table system "Nomos." Like many home furnishings in the seventies, the system provided an assortment of assemblies with its many interchangeable parts, and the manufacturer could capitalize on a customer base that included both the head of the household and the manager of an office. Another example of the dual application is the "Tolomeo" lamp with a clamp or table base option, which made it an ideal addition to a drafting station or desk in a business office or a reading lamp for the home.

Conclusion

Although Italian design in the eighties had more competition from abroad, Italian designers continued a serious search for new design possibilities. The decade began with a turgid expression of wealth and closed in a minimalist direction that defined the nineties. The end of the decade also saw the re-introduction of designs that sparked enthusiasm for design in the 1950s by 20th century Italian heavyweights such as Gio Ponti, Franco Albini, Bruno Munari, Marco Zanuso, Richard Sapper, and Achille Castiglioni. The fifties' simple elegance was once again appreciated, this time from a maturing perspective produced by decades of experimentation.

Chapter VI: 1990s

Italian Design in the 1990s in Context

In the nineties there was a search for new standards beyond modernity as well as a trend in collecting modern furniture from the past. The simple lines of fifties' and sixties' designs made of wood, glass, and metal by the masters of their day were again being appreciated as the poor aging process of plastic had become apparent. Common to some of these earlier designs and the ones of the eighties and nineties is a more generic simplicity, free from style and fashion, that has proven to have lasting appeal.

Nevertheless, research in artificial materials and new treatment of plastics continued. Ecological considerations were a standard in the approach to product materials. In 1990 designers at a seminar on "Synthetic Visions" concluded, "technology and synthetic materials must be exploited for the manufacture of durable products" (C. and P. Fiell, p. 152).

Design projects appearing in periodicals and at exhibitions in the nineties showed an orderly, minimal, serene, and sometimes severe environment in opposition to the excessive theatrics of the previous decades. The restrained compositions had completely removed the distractions of the experimental bewilderment of the seventies, examined the ergonomic and organizational factors that had become part of the design concept in the eighties, and maintained the simple grace that had existed in Italian design in all the decades of the second half of the 20th century. Domestic interiors were part of the hygienic tranquility evident in all design, perhaps as a counterbalance to the high-tech, global-minded, frenzied workweek.

With the increase in globalization there was an interest in sharing knowledge and design concepts with other cultures. Design periodicals such as Domus had always featured designs from abroad, but in the nineties the exchange of information was more interactive and covered

more of the world. Consequently a country's borders no longer necessarily defined what was occurring on the drawing boards or monitor screens found within its cities.

In the nineties a new post-industrial language was emerging in Italy and around the world. The language of design had expanded within each design discipline: urban design, product design, interior design, and architecture. It was no longer possible to gather them all together in an analysis of Italian design. The interest among architects, interior designers, and industrial designers in Italy continued to overlap a great deal, but more people were specializing in their separate design fields. However, the trend for Italian designers to create the full range of projects is evident in the Compasso d'Oro selections in the nineties, but more seasoned designers and not the younger generation were designing these objects. As examples, the outside lighting system "Nuvola" came from Renzo Piano's Design Workshop, and the portable computer "Leapfrog" was designed by the long-time engineer-designer Richard Sapper. The practicality of the trend of designing a wide range of products remains to be determined.

Fewer domestic products were selected for Compasso d'Oro prizes in the nineties. Within the Compasso d'Oro selection of 42 products, there were only eight objects that could be used for domestic use. It is clear that Italian societal focus had become broader and more complex; the interest in objects for the home may well have reached a saturation point or it may have taken a position behind the work environment and an assortment of recreational activities. Indeed, the Compasso d'Oro selections in the nineties have several objects devoted to skiing and cycling, and a glimpse ahead into the 2001 Compasso d'Oro selections shows a suit for motorcycling and a camp stove.

1990s Domestic Interior Selection

The floor plan chosen to represent the nineties is a renovation project of a small 19th century building in the center of Milan. Its original function was a residence for a large family, and over a long history had been added to and used for different functions. The renovation of the building used the most current construction materials and techniques to restore its original Lombard architectural style. Milan is a city with many modern buildings, but as with many cities in Italy, the need to incorporate historic structures with modern technology and ways of living is a large factor in historic preservation or design in general.

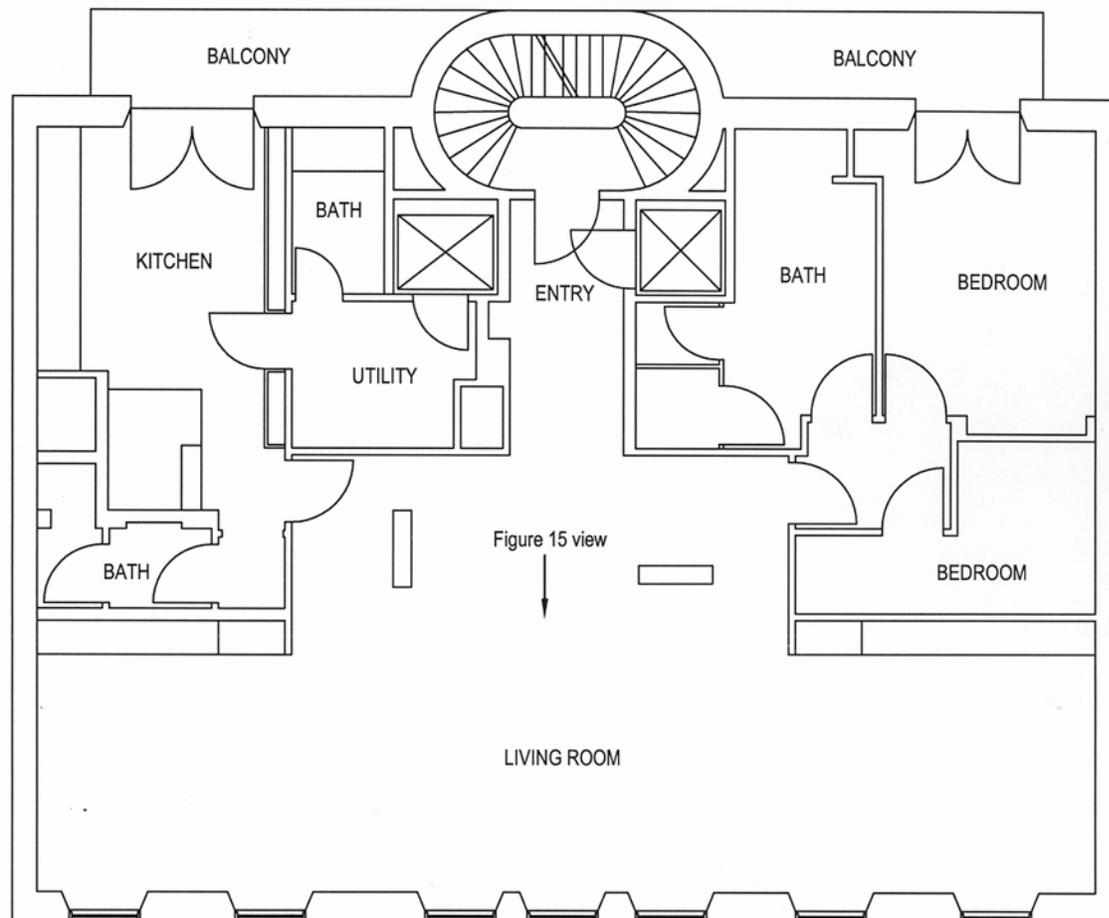


Figure 14. Floor plan of renovation of apartment in Milan.



Figure 15. View of living room from front entry.

Compasso d'Oro Objects

1. Line of chairs, armchairs and easy chairs, “Piretti Collection” (1991)

Giancarlo Piretti, C.O.M. Coop., S. Giovanni in Persiceto, Bologna

Task chairs and guest seating had become a competitive area in workplace furnishings. By the nineties, personal computers were also a standard in domestic interiors, and seating for a home computer station was part of the domestic furnishings market.



2. Portable computer, “Leapfrog” (1994)

Richard Sapper, IBM Corporation

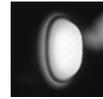


A portable computer allowed the freedom for someone to attend to work or personal matters at home.

3. Lamp, “Metropoli” (1994)

Alberto Meda, P. Rizzatto, R. Sarfatti, Luceplan, Milan

After many decades of innovative light fixtures two Compasso d'Oro prizes in the nineties were awarded to lighting that displayed the direction of an international generic style. The “Metropoli” and the similar-looking wall lamp, “Drop 2,” by Marc Sadler for Arteluce: Divisione Flos, seemed to have been a slight departure from Italian designers' propensity to generate innovative, unique, and highly attractive light fixtures.



4. Screen, “Cartoons” (1994)

Luigi Baroli, Baleri Italia, Milan

The “Cartoons” screen is another example of a piece of furniture that could be used in an office as well as a domestic interior. The rippling screen makes an obvious reference to the American designers Charles and Ray Eames' molded plywood folding screen, and even the whimsical coat hanger in the foreground of the photograph refers to the Eames' “Hang-it-All.”



5. Flatware “Hannah” (1994)

Anna Castelli Ferrieri, Sambonet, Vercelli

A distinctive set of cutlery, this selection for a Comapsso d'Oro prize is another example of an appreciation for a highly regarded architect who has produced works ranging from simple household items to larger civic endeavors. Anna Castelli Ferrieri is among the exceptional Italian designers whose careers have spanned several decades.



6. System of containers, “Mobil” (1994)

Antonio Citterio, Kartell, Noviglio, Milan

The “Mobil” drawer carts are an example of Kartell's transition into office products after being a leader in household plastic items since 1949 when Giulio Castelli founded the company. In the nineties, Kartell's merchandise expanded to use new combinations of materials such as technopolymeric thermoplastic combined with chromium-plated or painted aluminum steel as seen in the “Mobil” carts.



7. Coffee maker, “Cobàn” (1998)

Richard Sapper, Alessi, Crusinallo, Verbania

The combination of Italian coffee culture with a talent for designing stylish kitchen appliances yielded yet another coffee machine to win the Compasso d'Oro prize. Six machines or coffee-related service pieces have been selected for Compasso d'Oro awards since its inception in 1954. The “Cobàn” coffee machine has established a reputation for quality coffee maker design on an international level.



8. Chair “Laleggera” (the light one) (1998)

Unifying back, legs, and seat in one structural construction

Riccardo Blumer, Alias, Grumello del Monte

The title of the chair pays homage to Gio Ponti’s original lightweight wooden “Superleggera” of forty years earlier. A new knowledge of plastics permitted more curves, angled forms, hard corners, special textures and a range of colors. The legs are formed by bending back slices of the seat of the chair.



Discussion of themes

Themes that appear in the selections of nineties Compasso d'Oro products include (a) an appreciation for designers from the past; (b) the removal of the domestic interior as a focus of attention in design; and (c) a continued appreciation for simple style.

Admiration of past talent. The trend that began in the late eighties of recognizing good design from the 20th century was a major theme of the nineties. Indeed, in 1994, ADI distributed Compasso d'Oro awards for lifetime achievement to a list of world-famous Italian designers. They include Bob Noorda, Angelo Mangiarotti, Sergio Pininfarina, Marco Zanuso, Bruno Munari, Roberto Sambonet, Vico Magistretti, Ettore Sottsass, Jr., Gino Valle, and Tomàs Maldonado. The screen “Cartoons” shows a reverence for the designers Charles and Ray Eames.

Removal of domestic interiors. A transformation of lifestyles in the post-industrial era directed design in a direction away from the domestic environment. While many furniture

companies continued to market and sell furnishings for the home, the Compasso d'Oro recognized more products that had industrial or professional functions such as the "Move and Flipper" computer station by Luciano Pagani and Angelo Perversi for Unifor and also in Unifor's corporate image designed by Pierluigi Cerri with Gregotti Associates.

Simple forms. The 20th century closed with more examples of Italian designers' talent for producing elegant objects of basic shape and form. The "Laleggera" chair uses one piece of plastic in its construction to model a simple contemporary chair of uncomplicated style. Similarly the 1998 Compasso d'Oro-winning bathroom "Wing" (1998) by Gianluigi Landoni for Rapsel is an example of how bathrooms in the home, as seen on the renovated floor plan in Figure 15, had reached a level of luxury in the 1990s with lavish stone, marble, and tile finishes in combination with simple lines. Minimal decorations and cool, gray colors produce a serene, austere quality.

Conclusion

The 20th century culminated with design that recognized the growth of past experimentation, while it opened doors for future development. The nineties' Compasso d'Oro prizes were awarded for a range of industrial products and a few domestic-related objects to indicate a design dispersion. In the 1950s Umberto Eco stated "designing meant being engaged in politics and helping to solve social problems" (Sparke, 1988, p. 185). Less of a social or political statement that it once was, design enters the next decade with a technological outlook.

Chapter VII: Summary and Conclusions

The purpose of this study was to examine the relationship between selected items of the Compasso d'Oro prizes and show how they reflected the changes in technology, design, and society over the five decades from 1950 to 2000. Specific Compasso d'Oro objects were displayed in a residential living room from an apartment building in Milan featured in the relevant decade.

Italy was late in entering the industrialized 20th century, but by the end of World War II the social, economic, and technological circumstances created an environment that when combined with Italian ingenuity and style, quickly elevated Italy to the level of the rest of the industrialized world, and then surpassed it. In the article “What about the Italian style” Mario Bellini is quoted:

With every decade since the fifties Italian Design, like a hundred-headed Hydra, falls ill and recovers, is shouted down and ends up in the museums, is burnt at the stake and is reinvented. It may be just this singular capacity for continual renewal, this culture of difference that defines “the Italian Idea” (Puppa & Prandi, 1981, p. 19).

Italians view design in objects “that serve their purpose, that declare and communicate their functions and at the same time communicate symbolic meanings” (Eco, 1982, p. 129) in addition to their aesthetic appearance. Italian designers passionately unite art and industry as they create objects ranging from simple household functions to civic buildings.

From an examination of the objects of the Compasso d'Oro prize covering half a century, several features emerge that represent the characteristics of Italian style, that give an indication of Italian society, and that illustrate new developments in technology in Italy. Some of the trends lasted only a few years; others maintained their importance in Italian design over the entire half-

century. Specifically, Italian design is fundamentally simple, innovative, and technologically advanced. Italian designers approach a wide range of endeavors with optimistic passion that is often supported by an education in architecture. Italian designs frequently address existing social issues and mirror social concerns.

Implications and Future Research

The Compasso d'Oro has proven to be a valuable tool in understanding developments in technology, design trends, and social behavior in Italy. It remains a worthy honor for any designers, firms, or other organizations to receive a Compasso d'Oro accolade. Indeed, it is a great accomplishment, and the Italian designers attain it handily. Students of design and practicing designers, therefore, may continue to study the objects of the Compasso d'Oro prizes in order to gain a more thorough understanding of past, current, and future design environments.

The Compasso d'Oro represents a vast amount of information about 20th century Italian design. A more in-depth study of each decade regarding social, technological, and economical influences would yield further insights into context in which the designs were developed.

References

- Albera, G., & Monti, N. (1989). Italian modern: a design heritage. New York: Rizzoli. Good for pictures of diff categories of products from weaponry to kitchens
- Ambasz, E. (Ed.). (1972). Italy: the new domestic landscape. New York: Museum of Modern Art.
- Antonelli, P. (1995). Mutant Materials in Contemporary Design. Retrieved June 18, 2003, from <http://www.moma.org/exhibitions/1995/mutantmaterials/MuMA1.html>
- Argon, G. C. (1972). Ideological development in the thought and imagery of Italian design. In E. Ambasz (Ed.), Italy: the new domestic landscape (pp. 358-369). New York: Museum of Modern Art.
- Bellati, N. (1990). New Italian design. New York: Rizzoli.
- Bocca, G. (1981, September). I Padri Fondatori. Abitare, 197, 4-17.
- Bornsen-Holtmann, N. (1994). Italian design. Cologne: Benedikt Taschen.
- Bosoni, G., Picchi, F., Strina, M., & Zanardi, N. (2000). Original patents of Italian design: 1946 to 1965. Milan: Electa.
- Branzi, A. (1988). Learning from Milan: Design and the second modernity. (H. Evans, Trans.). Cambridge, MA: MIT Press.
- Branzi, A. (1994). Italian design and the complexity of modernity. (S. Sartarelli, Trans.). In G. Celant (Ed.), Italian metamorphosis, 1943-1968 (pp. 596-606). New York: Guggenheim Museum.
- Byars, M. (1999). 100 designs/100 years: Innovative designs of the 20th century. Crans-Près-Céligny, Switzerland: RotoVision.
- Celant, G. (1972). Radical architecture. In E. Ambasz (Ed.), Italy: the new domestic landscape (pp. 380-387). New York: Museum of Modern Art.
- Celant, G. (Ed.). (1994). Italian metamorphosis, 1943-1968. New York: Guggenheim Museum.
- Ciorra, P., Fitoussi, B., & Pasca, V. (1993). Antonio Citterio and Terry Dwan architecture and design 1992-1979. Zurich: Artemis Verlags.
- Cominotti, R. (1972). Italian design in relation to social and economic planning. In E. Ambasz (Ed.), Italy: the new domestic landscape (pp. 345-351). New York: Museum of Modern Art.

- De Angelis, A. (Ed.). (2001). Design the Italian way. Milan: Editoriale Modo.
- De Giorgi, M. (Ed.). (1992). Elegant techniques: Italian furniture design 1980-1992. Milan: Electa.
- De Lucchi, M. (1992). The world of industry and furniture design in Italy. In M. De Giorgi (Ed.), Elegant techniques: Italian furniture design 1980-1992. (pp. 52-59). Milan: Electa.
- Delzell, C. F. Italy. The encyclopedia Americana international edition (Vol. 15, pp. 553-560, 572-513). Danbury, CT: Grolier.
- Doordan, D. (1994). Rebuilding the house of man. In G. Celant (Ed.), Italian metamorphosis, 1943-1968 (pp. 586-595). New York: Guggenheim Museum.
- Doordan, D. P. (1998). Building modern Italy: Italian architecture 1914-1936. New York: Princeton Architectural Press.
- Eco, U. (1982). Phenomena of this sort must also be included in any panorama of Italian design. In P. Sartogo (Ed.), Italian re evolution: Design in Italian society in the eighties. (pp. 128-135). La Jolla, CA: La Jolla Museum of Contemporary Art.
- From the 17th furniture salon in Milan: furniture for 1978. (1978, January-February). Abitare, 161, 52-77.
- Galardi, A. (1967). New Italian architecture. (E. Rockwell, Trans.). Washington: Frederick A. Praeger.
- Gregotti, V. (1968). New directions in Italian architecture. (G. Salvadori, Trans.). New York: George Braziller.
- Gregotti, V. (1972). Italian design, 1945-1971. In E. Ambasz (Ed.), Italy: the new domestic landscape (pp. 315-340). New York: Museum of Modern Art.
- Gregotti, V. (1994). Reconstructing a history. (S. Sartarelli, Trans.). In G. Celant (Ed.), Italian metamorphosis, 1943-1968 (pp. 556-585). New York: Guggenheim Museum.
- How one could live in a mere 67 square metres. (1971, October). Abitare, 99, 120-142.
- Irace, F., & Lorenz, M. (1984). Domus: 1928-1984 from the sources of modern to neomodern resources. Milan: Editoriale Domus.
- La Celca, F. (2000). Hidden genius of Italians. In Bosoni, G., Picchi, F., Strina, M., & Zanardi, N. (2000). Original patents of Italian design: 1946 to 1965. Milan: Electa.
- Lazzaroni, L. (2001). From exhibit to event: the Salone del Mobile “case.” In L. Settembrini (Ed.), 1951-2001: Made in Italy? (pp. 118-129). Milan: Skira.

Love, C. E. (Ed.). (1992). Webster's new world Italian dictionary (1st paperback ed.). New York: Macmillan.

Magnani, F. (Ed.). (1975). Interiors for today. (B. Mitchell, Trans.). New York: Whitney Library of Design. (original work published 1974).

McCarty, C. (1987). Mario Bellini: Designer. New York: Museum of Modern Art.

Messina, R. (2001). Ninety years in two; as time goes by you can be rejuvenated. In L. Settembrini (Ed.), 1951-2001: Made in Italy? (p. 7). Milan: Skira.

Pagani, C. (1955). Italy's architecture today. Milan: Ulrico Hoepli.

Ponti, G. (1954, October). Domus, 299, 1-2.

Ponti, G. (1969, May) Domus, 474, 1-2.

Puppa, D., Prandi, L. (1981, May). Allora questo Italian style? Modo, 39, 18-20, 47-54.

Raimondi, G. (1990). Italian living design: Three decades of interior decoration 1960-1990 (C. L. Rathman, Trans.) New York: Rizzoli. (Original work published in 1988)

Rizzi, R., Steiner, A., & Origoni, F. (Eds.). (1998). Design italiano: Compasso d'Oro. Milan: Associazione per il Disegno Industriale.

Sarian, A. (1981, March). Living in town. (G. Hutchings, Trans.). Ottagono, 60, 40-43.

Sartogo, P. (1982). Italian re evolution: Design in Italian society in the eighties. La Jolla, CA: La Jolla Museum of Contemporary Art.

Sparke, P. (1988). Design in Italy: 1870 to present. New York: Abbeville Press.

Sparke, P. (1994). Italian industrial aesthetics and the influence of American Industrial Design. In G. Celant (Ed.), Italian metamorphosis, 1943-1968 (pp. 608-615). New York: Guggenheim Museum.

Tecno Projects Centre. (1988, June). Nomos at the Beaubourg. Ottagono, 89, 108-109.

Tafari, M. (1989). History of Italian architecture, 1944-1985. (J. Levine, Trans.). Cambridge, MA: MIT Press.

Treasury reporting rate of exchange. (n.d.) Retrieved July 18, 2003, from <http://www.fms.treas.gov/intn.html>

Vredevoogd, J. (1969, January). Mobile homes. Domus, 470, 21-24.

Appendix A

Complete List of Compasso d'Oro Objects: 1954 to 1998

1954

- 1) Little monkey "Zizi," toy made of wireframe and foam rubber, Bruno Munari, Pigomma Srl, Milan
- 2) Sewing machine "BU," Marcello Nizzoli, V. Necchi Spa, Pavia
- 3) Fitted kitchen, Augusto Magnaghi, S.A.F.F.A. Spa, Milan
- 4) Automatic gun, Model 48 AL, Attilio Mario Franchi, L. Franchi Spa, Brescia
- 5) Fishing jacket, "Italia," Araldo Sassone, Contex Spa, Borgomanero, Novara
- 6) Table lamp Model 559, Gino Sarfatti, Soc. Acc. Arteluce, Milan
- 7) Plastic print, Max Huber, Ponte Lambro Plants, Como
- 8) Chair, Model 683, Carlo De Carli, A. Cassina Comapny, Meda
- 9) Chair in sheet iron and foam rubber, Model DU 30, Rima, Gastone Rinaldi, Rima di M. Rinaldi Spa, Padova
- 10) Fan Zerowatt V.E. 505, Ezio Pirelli, Fabb. Elettriche Riunite, Milan
- 11) Portable typewriter, "Lettera 22," enameled metal housing, 8.3 x 29.8 x 32.4 cm, Marcello Nizzoli, C. Olivetti & C. Spa, Ivrea, Turin (1950)
- 12) Briefcase "24 ore" (24 hour), Giovanni Fontana, Valestra Spa, Milan
- 13) Set of ceramic stackable dishes, Giovanni Gariboldi, Ceramics society R. Ginori Spa, Milan
- 14) Travelling case for perfume, Franco De Martini, Atkinsons J. & E. Spa, Milan
- 15) Glass vase, Model 9822, Flavio Poli, Seguso Srl, Murano, Venezia

Jury 1954

Aldo Borletti, Vice President of La Rinascente

Cesare Brustio, Vice Director General of La Rinascente

Gio Ponti, Director of Domus

Alberto Rosselli, Director of Stile Industria

Marco Zanuso, member of the executive jury of the Triennale of Milan

1955

- 1) Thermos, "Original Verex," Egon Pfeiffer, Industrial Chemical Society Dewas, Milan
- 2) Skis, "Universal" Enrico Freyrie, Freyrie Sons, Eupilio, Como
- 3) Raincoat in nylon, "Dolomiti," Ubaldo Dreina, Raincoats San Giorgio Spa, Genova
- 4) Adjustable Lamp, Model 1055, Gino Sarfatti, Arteluce, Milan
- 5) Chair "Luisa," Franco Albini with the Poggi Brothers, Pavia

- 6) Covered polyethylene pail, Model KS 1146, Gino Colombini, Kartell-Samco Srl, Milan
- 7) Thermos ice bucket for table, Model 510, Bruno Munari, Tre A: Attualità Artistiche Artigiane (Three A's: News Artistic Artisans), Milan
- 8) Beakers and bowls in two-tone glass, Umberto Nason, Cristalleria Nason & Moretti, Murano, Venezia
- 9) Round table A – A with metal support, Salvatore Alberio, Arform, Milan
- 10) Lamp "Luminator," Achille and Pier Giacomo Castiglioni, Gilardi & Barzaghi Srl, Milan
- 11) Fabric "Novoshantung Perlisa Arcobaleno P. 496," Gianni Dova, Manifattura JSA, Busto Arsizio, Varese
- 12) Electric vacuum brush "Elchim," Giuseppe De Goetzen, Chiminello Brothers Srl, Milan

Jury 1955

Aldo Borletti, Vice President of La Rinascente

Cesare Brustio, Director General of La Rinascente

Ernesto N. Rogers, Director of Casabella

Alberto Rosselli, Director of Stile Industria

Marco Zanuso, consultant to Estetica Industriale

1956

- 1) Polyethylene Pail with gradual conical shape and spout, Roberto Menghi, Smalterie Meridionali Spa, Castelnuovo, Napoli
- 2) Toilet kit, Max Bill, Verbania Srl of Cannero Riviera, Distribuzione Kristall, Cannero Riviera, Novara
- 3) Clock "Cifra 5" (Number 5), plastic housing, 17 x 27 x 11 cm, Gino and Nani Valle, manufactured by Solari, Udine, Patent 69204, 12/14/1957
- 4) Fishing reel "Atlantic," Carlo Alinari, L'Alcedo di E. Rolandi, Turin
- 5) Rug "Jungla," Giuseppe Ajmone, Guido Pugi Brothers, Prato, Florence
- 6) Kitchen utensils in stainless steel "M. & A.," Massimo and Adriano Lagostina, E. Lagostina Spa, Omegna, Novara
- 7) Automatic sewing machine, Model 1102, Marco Zanuso, Borletti Brothers Spa, Milan
- 8) Serving trays in stainless steel, Roberto Sambonet, Sambonet Spa, Vercelli
- 9) Arched suitcase in suede, Natale Beretta, leather craftsmanship from Natale Beretta, Milan

Jury 1956

Aldo Borletti, Vice President of La Rinascente

Cesare Brustio, Director General of La Rinascente

Franco Albini, architect

Pier Giacomo Castiglioni, architect

Alberto Rosselli, architect

1957

- 1) Plastic containers, Gino Colombini, Kartell-Samco Srl, Milan
- 2) Fabric "Alta Marea," Ruth Christensen, Manifattura JSA, Busto Arsizio, Varese
- 3) Sewing machine, "Mirella," Marcello Nizzoli, V. Necchi Spa, Pavia Patent 66405, Jan 26, 1958.
- 4) Boots "Dolomiti," Cesarino Benso Priarollo, La Dolomite – Calzaturificio G. Garbuio Sas, Montebelluna, Treviso
- 5) Colored glass vases, Vinicio Vianello, V. Vianello, Venezia

Jury 1957

Aldo Borletti, President of La Rinascente

Cesare Brustio, Vice President of La Rinascente

Franco Albini, architect

Pier Giacomo Castiglioni, architect

Ignazio Gardella, architect

1959

- 1) Automobile, FIAT 500, Dante Giacosa, Fiat Spa, Turin
- 2) Waterproof container, Sandro Bono, Bono Brothers Spa, Milan
- 3) Microscope, LGt/2, Ambrogio Carini, Galileo Workshops, Milan
- 4) Framework for streetlamps "Genova 4053," Oscar Torlasco, Lighting instruments Factory, Greco spa, Milan
- 5) Electronic calculator "Elea," Ettore Sottsass Jr., Olivetti & C. Spa, Ivrea, Turin
- 6) Plastic lemon squeezer, KS 1481, Gino Colombini, Kartell

Jury 1959

Bruno Alfieri, art critic

Vico Magistretti, architect and designer

Giulio Minoletti, architect and designer

Augusto Morello, art critic

Giovanni Romano, architect

1960

- 1) Touring airplane “Falco F. 8 L.,” Stelio Frati, AviaMilan Aeronautics Construction, Milan
- 2) Automobile “Abarth Zagato 1000,” Ugo Zagato, Carrozzeria La Zagato Srl, Milan
- 3) Dark air extracting machine for cappe, Technical office, Small construction section, Marelli Aerotechnics, Milan
- 4) Sailboat, Alpa “Flyng Dutchman,” Danilo Cattadori, Alpa, Fiesco, Cremona
- 5) Washing machine “Castalia,” Planning office of the Electro-thermodynamic Department, Beni Consumer Division, C.G.E. General Electric Power Company, Milan
- 6) Clock, “Static,” Richard Sapper, Lorenz Spa, Milan
- 7) Dismantled dish drainer, “K.S. 1171/2,” Gino Colombini, Kartell Srl, Milan
- 8) Chair for school, “T 12 Palini,” Luigi Caccia Dominioni – Achille and Pier Giacomo Castiglioni, Palini Industria Legno Srl, Pisogne, Brescia
- 9) Portable radiator, “Feal Var/M3,” Giovanni Varlonga, F.E.A.L. Società Fonderie Eletttroniche Alluminio Leghe (Electronic Foundries Aluminum Alloys Society), Milan. The portable radiator is an example of FEAL’s focus on lightweight prefabrication.
- 10) Camping tent, Mario Germani, Ettore Moretti Spa, Milan

Jury 1960

Lodovico Belgioloso, architect and designer

Vico Magistretti, architect and designer

Augusto Magnaghi, architect and designer

Augusto Morello, art critic

Marco Zanuso, architect and designer

1962

- 1) Metal furnishings “Spazio,” Lodovico Belgiojoso, Enrico Peressutti, Ernesto N. Rogers, C. Olivetti & C. Spa, Ivrea Turin
- 2) Gas kitchen range, Model 700, Gino Valle, Office of industrial design, Zanussi, Pordenone
- 3) High precision level, model 5169, Ufficio Tecnico, Salmoiraghi Spa, Milan
- 4) Coffee machine, Pitagora, Achille and Pier Giacomo Castiglioni, La Cimbali Spa, Milan
- 5) Table for lunch, game and study, Mario Bellini, Sandro Pedretti Brothers, Mariano Comense, Como
- 6) Flower vase, “Marco,” Sergio Asti, Salviati & C., Udine 1962 (1962). Glass, 8-5/8” x 4-1/4”D (22x10.5cm)

- 7) Portable television, "Doney," ABS plastic housing, 35 x 36 x 30 cm (Ambasz: p. 69: 11-3/4" x 13-3/4" x 11-3/4" or 30x36x30 cm), Marco Zanuso in collaboration with Richard Sapper, manufactured by Brionvega 1961 (1962)

Television sets were becoming portable and no longer in need of an entire piece of furniture for their placement.

- 8) Woven stretch fabric "JL," Renata Bonfanti, R. Bonfanti, Bassano del Grappa, Venice
 9) Alphanumeric indicator for airports and railway stations, Gino Valle, Solari & C., Spa, Udine

Jury 1962

Giulio Castelli

Franco Momigliano

Augusto Morello

Bruno Munari

Gian Battista Pininfarina

1964

- 1) Branding machine with magnetic characters, CMC7-7004, Mario Bellini, Olivetti, Ivrea, Turin
 2) Draught-beer dispenser "Spinamatic," Achille and Pier Giacomo Castiglioni, Splügen Bräu of Poretti Spa, Milan
 3) Identification Graphics for the Milan Metropolitan transit system, Franco Albini, Franca Helg, in collaboration with Antonio Piva and Bob Noorda, Metropolitana Milanese Spa, Milan
 4) Small child's chair "K 1340," Marco Zanuso in collaboration with Richard Sapper, Kartell Srl, Noviglio, Milan 1961 (in production 1967). Polyethylene, 19-3/4"H x 11"W x 11"D
 5) Alarm clock "Sferyclock," Rodolfo Bonetto, Borletti Brothers Spa, Milan 1963 (1963). Plastic case, 3-3/4" diameter
 6) Dishes in melamine "Compact" Massimo Vignelli, Articoli Plastici Elettrici, Cologno Monzese, Milan

Jury 1964

Dante Giacosa

Vittorio Gregotti

Augusto Morello

Bruno Munari

Gino Valle

1967

- 1) Receiver head set, six channel radio, Achille and Pier Giacomo Castiglioni, Phoebus Alter, Milan
- 2) Folding telephone with built-in dial, "Grillo" (Cricket), ABS plastic housing, 7 x 16 x 8 cm closed, Marco Zanuso in collaboration with Richard Sapper, manufactured by Italian Telecommunications Society, Siemens, 1965 (1967), Milan
- 3) Tourist bathhouse, Guscio, R. Menghi, I.C.S., 1966, Canonica d'Adda, Bergamo
- 4) Tire rim in light alloy, Technical office of Fiat Cromodora, Venaria, Turin
- 5) Photography magnifier and reproducer, Durst A 600, G. Durst in collaboration with W. Pramstraller and J. Hollrigl, Durst 1966, Bolzano
- 6) Superautomatic washing machine, model Rex P5, Industrial design office, Zanussi, 1966, Pordenone
- 7) Tool machine, Auctor Multiplex, MUT/40A, Rodolfo Bonetto, Olivetti, Ivrea, Turin
- 8) Individual design research, Enzo Mari, Milan
- 9) Table lamp, "Eclisse" (Eclipse) with adjustable shade, Vico Magistretti, Artemide Spa, Milan 1965. Lacquered aluminum, 17 cm high, 8-5/8" x 4-3/4" diameter. In 6 colors – white, grey, yellow, red, orange and blue
- 10) Graphic, "Design," Vittorio Gregotti, Edilizia Moderna, Milan
- 11) Ski boots "4S," Technical office of La Dolomite Spa, Montebelluna, Treviso
- 12) R. Mango, "Design research 1964-1967", School of Architecture of Naples
- 13) Lamp "Spider" Joe Colombo, with adjustable height, swinging stem, rotation reflector. 1965 (1965) Metal, base and reflector lacquered, 39-3/8" x 23-5/8", O'Luce Srl, Milan
- 14) Triennale, Milan
- 15) La Rinascente

Jury 1967

Aldo Blasetti

Felice Dessì

Gillo Dorfles

Tomàs Maldonado

Edoardo Vittoria

1970

- 2) Automatic apparatus for microfilm, Rodolfo Bonetto, B.C.M., Milan
- 3) Table calculator, Logos 270, Mario Bellini in collaboration with S. Pasqui, Olivetti & C. Spa, Ivrea, Turin
- 3) Electronic computer, G 120, Ettore Sottsass, Jr. in collaboration with D.L. Higgins and J. L. Monk, Honeywell, Milan
- 4) Prefabricated building elements, Sistema P 63, C. Conte and L. Fiori, Pasotti Prefabricated, Brescia
- 5) Fish serving dish, stainless steel, 7 x 16 x 51 cm, Roberto Sambonet, 1954, manufactured by Sambonet, Milan
- 6) System of semi-automatic sorter, "Elvi 390," Francesco Mazzucca and Ufficio Progetti Elvi – Elvi, Milan
- 7) Free standing air conditioner, Joe Colombo, Candy, Brugherio, Milan, 1970. simple sheet metal body with plastic gridwork on front
- 8) Lounge seating "Soriana" Afra and Tobia Scarpa, Cassina Spa, Meda 1970, Polyurethane and dacron covered in fabric or leather, with external chromed metal frame, 28"H x 35-1/2"W x 41-3/8"D (Ambasz, 1972, p. 28)
- 9) Electric adding machine, "MC 19," Ettore Sottsass Jr., in collaboration with Hans Von Klier, C. Olivetti & C. Spa, Ivrea, Turin
- 10) Large tourist Pullman "Meteor" Alberto Rosselli and Isao Hosoe, Fiat – Carrozzeria Orlandi Modena, Turin – Modena
- 11) Gillo Dorfles
- 12) Editoriale Domus, Milan
- 13) Edizioni Comunità
- 14) Brionvega, Milan

Jury 1970

Franco Albini

Jean Baudrillard

Achille Castiglioni

Federico Correa

Vittorio Gregotti

Roberto Guiducci

Albe Steiner

1979

- 1) Coat stand, "Scianghai" (Shang Hai), Jonathan De Pas, Donato D'Urbino, Paolo Lomazzi, Zanotta, 1973, Nova Milanese, Milan
- 2) Household equipment "Metrosistema," Claudio Salocchi, Alberti Kitchen Furnishings, Bovisio Masciago, Milan
- 3) Autobus, "Spazio," various designers, Carrozzeria Emiliana Renzo Orlandi, 1977, Modena
- 4) Espresso coffee maker, model 9090, Richard Sapper, Alessi, 1979, Crusinallo, Novara
- 5) Bedroom with table, "L'occultamento 1972" (Concealment 1972), Ugo La Pietra, G. Arosio and Sons, Viscardi Brothers, Lissone, Milan
- 6) Measure center, Inspector Midi 130 W, Rodolfo Bonetto in collaboration with N. Matsunaga, Olivetti & C. Spa, Milan
- 7) Ceiling for open spaces, Marco Zanuso, Karl Steiner, Limbiate, Milan
- 8) Automatic coffee machine, Bras 200, Mario Bellini in collaboration with D. Bellini, Bras, Rozzano, Milan
- 9) Rocking horse, "Astolfo," Peppe Di Giuli, Studio Giochi Srl, Perugia
- 10) Household electric appliances, "Osa," Makio Hasuike, Merloni, 1976/77, Fabriano, Ancona
- 11) Interior of Fiat 131 Supermirafiori, Rodolfo Bonetto and G. Iliprandi, Fiat, Turin
- 12) Hospital bed, Tr15, Achille Castiglioni, Giancarlo Pozzi, Ernesto Zerbi, Omsa, 1973, Albinea, Reggio Emilia
- 13) Tool machine, MEC 2, G. Decursu, Mechanical workshops San Rocco, Monza, Milan
- 14) Cabinet furniture, "Programma Sheraton," Ludovico Acerbis, Giotto Stoppino, Acerbis International, 1977, Bergamo
- 15) Power-driven glider, Calif A21SJ, C. Ferrarin, L. Sonzio, Caproni Vizzola, Vizzola Ticino, Varese
- 16) Pen, "Tratto clip," Design Group Italia, Fila, 1978, Pero, Milan
- 17) Pressure cooker, "Tummy," Ennio Lucini, Barazzoni Brothers, Invorio, Novara
- 18) Habitable structure "Abitacolo" (Cockpit), Bruno Munari, Robots Spa, Milan, 1971. Fitted bed; welded steel, varnished, 7'-6"H x 35-1/2"W x 7'-1"D
- 19) Meraklon sistem "Fibermatching 25", A. Branzi, C. Castelli, M. Morozzi, CIM Centro Design Montefibre, Milan
- 20) Design Promotion, D.R.C. Direction, Cultural Relations, Industrial Design, Advertising, Olivetti & C. Spa, Milan
- 21) Lettering "Modulo," various designers, Società Nebiolo, Turin

- 22) Sofa and armchair “Le Bambole,” Mario Bellini, B&B Italia, Novedrate, Como 1972
- 23) Didactic diagram, ISIA, Roma
- 24) Ready-made sheath dress, Nanni Strada, Clino Trini Castello, Calza Bloch, Milan
- 25) Review Ottagono, Giuliana Gramigna, Salvatore Gregoretti, Sergio Mazza, CO.P.in.A. Editrice Srl, Milan
- 26) Review Modo, Alessandro Mendini, R.D.E. Ricerche Design Editrice Srl, Noviglio, Milan
- 27) Fan “Ariante,” Marco Zanuso, Vortice Elettrosociali Spa, Tribiano, Milano 1974, high-impact polystyrene (Di Giorgi, 1992).
- 28) Manual “Marca Novia,” Antonio Barrese, Milan
- 29) Sofa “Maralunga 675,” Vico Magistretti, Cassina Spa, Meda (Mi) 1973
- 30) Chair “Delfina,” Enzo Mari, Soc. Driade Spa, Milan
- 31) Lounge seating “The family of Strips,” Cini Boeri, in collaboration with Laura Griziotti, Arflex Spa, Limbiate (Mi)
- 32) Graphic symbol and image for the Lombarda Region, Bob Noorda, Roberto Sambonet, P. Tovaglia, Region Lombarda, Milan
- 33) Hospital trolley, “Mark 5,” Carla Venosta, Amplaid Spa, Calepio di Settala, Milan
- 34) Switches, “Habitat,” Andries Van Onck in collaboration with Hiroko Takeda, Ave Switches, Vestone, Brescia
- 35) Lamp “Atollo 233/D,” Vico Magistretti, OLUCE Italia Spa, S. Giuliano Milanese (Mi)
- 36) Research in aerodynamic forms, Pininfarina, C.N.R. Consiglio Nazionale delle Ricerche (National Research Council), Rome
- 37) Lamp “Parentesi” (Parenthesis), Achille Castiglioni, in collaboration with Pio Manzù, Flos Spa, Brescia, 1971, stainless steel and rubber; maximum height; 400 cm; base: 10 cm diameter.
- 38) Drafting table, “A. 90/Studio,” Paolo Parigi, Heron Parigi, Borgo San Lorenzo, Florence
- 39) Research “Three centuries of automatic calculation” Studio MID, Design / visual communication I.B.M., Milan
- 40) Coordinated Image, Iveco Giovanni Brunazzi, Fiat Iveco, Turin
- 41) Kartell and CentroKappa

Jury 1979

Angelo Cortesi

Gillo Dorfles

Augusto Morello

Arthur Pulos (USA)

Yuri Soloviev (USSR)

1981

- 1) Research for Neopolitan coffee maker, 90018, R. Dalisi, Alessi, 1987, Crusinallo, Novara
- 2) Catamaran, "Mattia Esse," E. Contreas, Mattia & Cecco, Milan
- 3) Polyfunctional center for production of mechanical and electrical energy, Wiz, Rodolfo Bonetto, Wizco, Turin
- 4) Integrated metallic ceiling, Tecnico, C. Venosta, Termisol, Rubano, Padova
- 5) Sofa, "Siglo 20," F. Soro, ICF, Vimodrone, Milan
- 6) Lamp, "D7," Paolo Rizzato and Sandro Colbertaldo, Luceplan, 1980, Milan
- 7) Electronic portable typewriter, "Praxis 35," Mario Bellini, Olivetti, 1980/81, Ivrea, Turin
- 8) Underwater instrument, "Eldec", Beppe Benenti and Walter Olmi Benenti and Olmi, Turin
- 9) Automobile Fiat "Panda", G. Giugiaro – SIRP Spa Italdesign, Fiat Auto Spa, Turin
- 10) External locking monoblock, "SC 312 Seccolor," Technical office Secco, Secco Industries Spa, Preganziol, Treviso
- 11) Research for truck cab "Transaharian," Franco Quirighetti, Fiat V.I. Iveco Image, Turin
- 12) Ergonomic design, Designers vari, SEA, Milan
- 13) Scholastic Text, Piero Polato, Mondadori scholastic editions, Milan
- 14) Task chair "Vertebra," Emilio Ambasz, Giancarlo Piretti, Castelli Spa, Bologna
- 15) Research, Studio Alchimia, Milan
- 16) Bedroom furniture collection "308" Angelo Cortesi, Tosimobili Spa, Rovigo
- 17) Corporate image Zanussi
- 18) Electa Group
- 19) Corporate image Driade
- 20) Guido Jannon
- 21) Renzo Piano
- 22) Carla Adamoli

Jury 1981

François Barré

Cesare De Seta

Martin Kelm

Ugo La Pietra

Pieluigi Spadolini

1984

- 1) Closet, "Sisamo," Studio Kairos, B&B Italia Spa, Novedrate, Como
- 2) Work center and vertical axis, "Auctor 400," Rodolfo Bonetto, Olivetti OCN, Marcianise, Cosenza
- 3) Motor scooter, "Tender," Italo Cammarata, Quasar, Turin
- 4) Floor shining machine, FB 33, Arduini, Bonfanti, Salvemini, Vorwerk Folletto, Milan
- 5) Coffee and Tea serving dishes, Richard Meier, Alessi Spa, Crusinallo, Novara
- 6) Television monogram, Ettore Vitale, RAI, Roma
- 7) Flatware "Dry," Achille Castiglioni, Alessi Spa, Crusinallo, Novara
- 8) Coordinated image for Alitalia world agencies, Various designers, Alitalia
- 9) Graphic image, Fusital, Bob Noorda, Fusital
- 10) Cash register, "Mercator 2 O," Mario Bellini, Olivetti, Ivrea, Turin
- 11) Graphic image for Italian Socialist Party, Ettore Vitale
- 12) Giugiaro

Jury 1984

Cini Boeri

Douglas Kelley

Antti Nurmersiemi

Giotto Stoppino

Bruno Zevi

1987

- 1) Bookcase, "Hook System," Luciano Pagani, Angelo Perversi, Joint Srl, Milan
- 2) Decorative Laminate HPL "Diafos," Abet Laminate research center, Abet Laminati Spa, Bra, Cuneo
- 3) Coagulation analyzer, "ACL/Automated Coagulation Lab" Zaccali – Design Continuum, Instrumentation Lab. Spa, Milan
- 4) City furnishings, Di Giuli, Ufficio Progetti Comune di Terni, Comune di Terni, Terni
- 5) Sistem of office tables and writing desks "Nomos," Foster Associates, Tecno Spa, Milan
- 6) Toniotta Chair, Enzo Mari, Zanotta Spa, 1980/1985, Nova Milanese, Milan
- 7) Chair "Delfina" Giuseppe Raimondi, Bontempi Spa, Camerino, Ancona
- 8) Divan and armchair group, "Sity," Antonio Citterio, B&B Italia Spa, Novedrate, Como. 1986.
Upholstered in fabric or leather

- 9) Telephone "Cobra" Pasqui and Pasini Associati, Italtel Telematica, Milan
- 10) Hiking boots "AFS 101" DI Dato, Zanotto, Nautilus Associati, Asolo Spa, Vidor Treviso
- 11) Tools, "Forbici per bonsai" (bonsai scissors), Caringola, Corretti, Prampolini ISIA, Rome
- 12) Chair, "K 4870," Anna Castelli Ferrieri, Kartell Spa, Noviglio, Milan
- 13) Book "La materia dell'invenzione" (The matter of invention), Ezio Manzini, Aecadia Srl, Milan
- 14) Review of graphic and visual communications "Linea Grafica"(Graphic Line) Giovanni Baule, Wando Pagliardini, Azzurra Editrice Srl, Milan
- 15) Prefabricated mobile living units "MPL Nodulo Pluriuso," Perluigi Spadolini, Edil Pro Spa GruppoIri-Italsta, Rome
- 16) System of office furniture, "Dalle nove alle cinque" (From nine to five), Richard Sapper, Castelli Spa, Bologna
- 17) Alberto Rosselli
- 18) Cosmit
- 19) Andrea Branzi
- 20) Alessi
- 21) Vortice

Jury 1987

Angelo Cortesi, ADI president

Rodolfo Bonetto, designer

Marino Marini, head of the development sector of the Italian Institute of Commerce

Cara McCarty, assistant curator of the Museum of Modern Art, New York

Philip Stark, designer

1989

- 1) Electrical outlet series, "Living," Giuseppe Zecca, Direzione Sviluppo Ticino Bassani Ticino Spa, Milan
- 2) Wet and Dry vacuum cleaner, "Bidone Lavatutto," Francesco Trabucco and Marcello Vecchi, Alfatec Spa, Peschiera Borromeo, Milan
- 3) Lola carbon fiber halogen lamp, Alberto Meda and Paolo Rizzato, 1987, Luceplan, Milan
- 4) Anodized aluminum lamp "Tolomeo" (Ptolemy), Michele De Lucchi and Giancarlo Piretti, Artemide, 1986, Pregnana Milanese
- 5) Series of floodlights, "Shuttle" Bruno Gecchelin, I Guzzini illuminazioni Spa, Recanati, Macerata

- 6) Handbook of co-ordinate image and applications, Antonio Barrese, Università Commerciale L. Bocconi, Milan
- 7) Seating system for conference, "Mura" Gino Gamberini, Pagnoni &C. Srl, Castelfranco Emilia, Modena
- 8) Beverage consession machine for hotels "Domino" Luciano Valboni, Zanussi Grandi Impianti Spa, Valbrembo, Bergamo
- 9) Flatware, "Nuovo Milan," Ettore Sottsass, Jr., Alessi Spa, Crusinallo, Novara
- 10) Posizione teste per alesare e sfacciare elett. "U Control," Giorgio Decursu, D'Andrea Spa, Lainate, Milan
- 11) System of containers for pharmacy, "Boomerang" Gianpietro Tonetti, Icas, Srl, Vaiano Cremasco, Cremona
- 12) Office task seating, "Guya" Centro Studi Castelli, Castelli Spa, Bologna
- 13) Tecno
- 14) B&B Italia
- 15) Achille Castiglioni
- 16) ICE Istituto per il Commercio Estero (Foreign Trade Institute)

Jury 1989

Pierluigi Molinari

Fredrik Wildhagen

Hans Wichmann

Cesare Stevan

Tomàs Maldonado

1991

- 1) Bicycle for track, Laser Nuova Evoluzione, A. Colombo and P. Erzegovesi, Cinelli Spa, Milan
- 2) Motor scooter, "Sfera" (Sphere), Technical Direction Piaggio, Piaggio V.E. Spa, Pontedera, Pisa
- 3) Automatic industrial switch, "Sace Megamax F," Design Group Italia, ABB Sace Spa, Bergamo
- 4) Sports goggles, "Detector," R. Fusi, S. Rosti, P. Zanotto, Briko Srl, Dormelletto, Novara
- 5) Dental equipment, "Isotron" Giugiario Design, Eurodent Industrie Spa, S. Lazzaro di Savena, Bologna
- 6) Line of office task chairs "Qualis," Emilio Ambasz, Tecno Spa, Milan
- 7) Line of chairs, armchairs and easy chairs, "Piretti Collection" Giancarlo Piretti, C.O.M. Coop. Arl, S. Giovanni in Persiceto, Bologna

- 8) Image Communication Promotion of Campari: '1860/1990 – 130 years of graphic history of Campari'. Varies among: Cappiello, Depero, Munari, Dudovich, Nespolo, Nizzoli Davide, Campari Spa, Milan
- 9) Relazione sullo Stato dell'Ambiente Ettore Vitale, Ministero dell'Ambiente, Roma
- 10) Series of handles, "Alessia" Giotto Stoppino, Olivari B. Spa, Borgomanero, Novara
- 11) Series of pressed and thermoplastic injection, "T200/i200," Giorgio Decursu, BM Biraghi Spa, Monza, Milan
- 12) Fax machine "OFX 420" G. Sowden and S. Morgan Olivetti Design, Milan
- 13) Machine for warm and cool water, "AGH 171 New", Bruno Gecchelin, Riello Condizionatori, Bevilacqua, Verona
- 14) Sistema componibile per ponti fissi per pale cariatrici "Ponti 180/182" Richard Sapper Hurth Axle, Arco, Trento
- 15) Rodolfo Bonetto
- 16) Group Guzzini Companies
- 17) Cassina

Jury 1991

Silvio Ceccato
 Marcello Inghilesi
 Victor Margolin
 Pierluigi Molinari
 Antti Nurmesniemi

1994

- 1) Battispista, LH 500, B. Giardino, Leitner Spa, Vipiteno, Bolzano
- 2) Portable computer, "Leapfrog," Richard Sapper, IBM Corporation
- 3) Bicycle accessories, Veloce, Ufficio Progetti Campagnolo, Campagnolo Srl, Venice
- 4) Lamp, "Metropoli," Alberto Meda, P. Rizzatto, R. Sarfatti, Luceplan Spa, Milan
- 5) Screen, "Cartoons," Luigi Baroli, Baleri Italia, Milan
- 6) Flatware "Hannah," Anna Castelli Ferrieri, Sambonet Spa, Vercelli
- 7) Collection of books, "Millelire" Marcello Baraghini in coll. L. Viale, I. Gentile, A. De Russis, Nuovi Equilibri Srl, Viterbo
- 8) Immagine coordinata "Unifor" Pierluigi Cerri c/o Gregotti Associati Unifor Spa, Turate, Como
- 9) Volantini di manovra "Ecw 375" and "Eww.240" Decursu Giorgio, Elessa Spa, Monza, Milan

- 10) Automobile with 3 or 5 doors, "Punto" Giorgetto Giugiaro, Fiat Auto Spa, Turin
- 11) Wall lamp, "Drop 2," Marc Sadler, Arteluce: Divisione FLOS Spa, Bovezzo, Brescia
- 12) System of containers "Mobil" Antonio Citterio, Kartell Spa, Noviglio, Milan
- 13) Forklift, "Blitz/Drago" Pininfarina Studi and Ricerche Spa, Cesab Carrelli Elevatori Spa, Bologna
- 14) Olivetti
- 15) Bob Noorda
- 16) Angelo Mangiarotti
- 17) Molteni & C.
- 18) Domus Academy
- 19) Sergio Pininfarina
- 20) Marco Zanuso
- 21) Bruno Munari
- 22) Roberto Sambonet
- 23) Vico Magistretti
- 24) Ettore Sottsass, Jr.
- 25) Gino Valle
- 26) Tomàs Maldonado
- 27) Artemide
- 28) Polytechnic School of Design
- 29) Boffi
- 30) Flos

Jury 1994

Dante Giacosa, Honorary President

Vittoriano Viganò, President

Giovanni Anceschi

Paola Antonelli

Uta Brandes

Jacob Gantenbein

Marja Heemskerck

Vittorio Magnago Lampugnani

Marco Migliari

Gianemiglio Monti

Mario Trimarchi

1998

- 1) Outside lighting system, “Nuvola,” Renzo Piano Design Workshop, iGuzzini Illuminazione Srl, Recanati, Macerata
- 2) Collapsible bicycle for city, “Zoombike,” Richard Sapper, Francis Ferrarin, Elettromontaggi Srl, Massa Martana (PG)
- 3) Furnace to tunnel monolayer for baking floor tiles and control cabin with plancia and intelligent software, Isao Hosoe Design, Sacmi Forni Salvaterra di Casalgrande (RE)
- 4) Coffee maker, Cobàn, Richard Sapper, Alessi Spa, Crusinallo, Verbania
- 5) Office Furniture, “Move and Flipper,” L. Pagani, and A. Perversi, Unifor Spa, Turate, Como
- 6) Piano di cottura ad appoggio ribaltabile, Domenico Moretto, Alpes Inox Spa, Bassano del Grappa
- 7) Chair “Laleggera” (the light one), Riccardo Blumer, Alias
- 8) Parallel Lathe “Leonard” Giorgio Decursu, Junko Murase, Cornev Spa, Montevarchi, Arezzo
- 9) Modular lighting system “Mondial F1” Paolo Targetti, Targetti Sankey Spa, Florence
- 10) Washroom, “Wing” Gianluigi Landoni, Rapsel Spa, Settimo Milanese, Milan
- 11) Multimedia archives, Poldi Pezzoli, Giovanni Anceschi, Valeria Bucchetti, Matteo Bologna, Museo Poldi Pezzoli, Milan
- 12) “Horm” instructions for assembly, Luciano Marson, Horm Srl, Azzano Decimo, Pordenone
- 13) Graphics for Cosmit, Massimo Vignelli/Vignelli Associati Cosmit, Milan
- 14) Cultural Review *If*, Italo Lupi, Fondazione IBM Italia, Novedrate, Como
- 15) X-ray system, “Integrus H5000 Cardiac System” Philips Corporate Design Managing Director Stefano Marzano, Philips Electronics
- 16) Albe Steiner
- 17) Pino Tovaglia
- 18) Giovanni Sacchi
- 19) Fontana Arte
- 20) Fantoni SpA – (Furnishings: house, office, kitchen)

Jury 1998

Achille Castiglioni, architect and designer, honorary associate, ADI

Giuseppe De Rita, economist and sociologist, president of CNEL

Marianne Frandsen, designer, president of IFI

Fritz Frenkler, designer, councilman and treasurer, ICSID

Sadik Karamustafa, designer, vice president of ICOGRADA

Tomàs Maldonado, lecturer, honorary associate, ADI

Marco Zanuso, architect and designer, honorary associate, ADI

Appendix B

KATHRYN WELLS WULFING
 326 LOUDON ROAD
 BLACKSBURG, VIRGINIA 24060
 KWULFING@VT.EDU

PROFESSIONAL EXPERIENCE

AutoCAD Instructor, Virginia Polytechnic Institute and State University, College of Architecture and Urban Studies, Blacksburg, Virginia. Fall semester 2002, Spring and Summer semesters 2003.

Editorial Consultant, International Monetary Fund, Washington, D.C.

Reviewed and updated IMF's Design and Construction Section internal website. Worked with project managers to document policy guidelines and standards. May 2001 to August 2001.

Design Internships

John G. Lewis, Jr., AIA, Associated Architects, Richmond, Virginia. Part-time, October 1998 to July 2000.

Gensler, Washington, DC. May 1999 to August 1999.

Cooper-Lecky CUH2A, LLP, Washington, D.C. June to August 1998 and December 1998 to January 1999.

Involved in programming at various stages: conduct on-site measurements; research product pricing/options; select furnishings, fabrics and finishes; generate specification reports; prepare presentation boards; draft plans on AutoCAD R14, and R2000; meet with clients to assess projects; visit with vendors to discuss products and current trends; update interiors library; attend professional lectures.

ESL Instructor, Lado International College, Arlington, Virginia

Taught advanced English skills to international students, diplomats and business professionals. Participated in creating and modifying a school-wide curriculum. Arranged and lead tours of area sites. October 1995 to November 1997.

English and French Language Instructor, Tsu, Japan

Taught students of all ages and levels in a variety of settings including "cram" schools, conversation clubs, businesses, government offices and private homes. Established a syllabus and selected learning materials. Hired and trained foreign staff. September 1992 to March 1995.

Lender Service Representative, Federal National Mortgage Association, Washington, D.C.

Drew up legally binding contracts averaging 200 million dollars daily with 2,500 lender associations. Researched and approved special mortgage purchase commitments based on daily yield pricing rates. Produced monthly and quarterly business reports of the department's activity. Provided training for new employees in the computer technology required for a variety of job tasks. Trained in-house and with the Mortgage Banking Association. April 1990 to April 1992.

Docent and Catering Supervisor, Decatur House Museum, National Trust for Historic Preservation, Washington, D.C.

Presented complete history of museum to visitors. Acted as catering manager and liaison for caterers, guests, guides and administrative staff for special, fundraising functions. Part-time, November 1989 to April 1992 and October 1995 to November 1997.

Department Manager, Woodward and Lothrop, Washington, D.C.

Responsible for management and training of a staff of 20 sales associates, inventory maintenance and promotional preparations. October 1988 to March 1989.

EDUCATION

University of Richmond, Richmond, Virginia

Bachelor of Arts in Psychology with a minor in French. Graduated May 1987.

Institut International des Études Françaises, Université de Strasbourg, France

Studied French language, society, history and art. September 1987 to January 1988.

Northern Virginia Community College, Alexandria, Virginia

Studied Art, Architecture and Interior Design; 1998 *ALIAS* Chapter Treasurer. January 1997 to May 2000.

Virginia Polytechnic Institute and State University, College of Architecture and Urban Studies, Blacksburg, Virginia

Master of Science, Interior Design. GPA 3.85. August 2000 to June 2003. Graduated June 2003.

OTHER SKILLS AND ACCOMPLISHMENTS

Trained and experienced in AutoCAD R14, 2000, 2002, Architectural Desktop 3.3, 3D Studio VIZ, PageMaker, Photoshop, Painter, Illustrator, WordPerfect, Lotus, Microsoft Office, html, and FrontPage.

Speak and write French and basic Italian.