

Twenty-two entries by Gabriele Oropallo in *The Bloomsbury encyclopedia of design*

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Anceschi, Giovanni (1939-)

Communication designer and artist, born in Milan, Italy. After studying philosophy and visual arts in Milan, in 1959 he co-founded the Gruppo T avant-garde art collective. During these years he practiced and researched programmed and performative art. At the beginning of the 1960s he moved to Ulm, Germany. In 1966 he graduated from the Visual Communication department of the Hochschule für Gestaltung with a dissertation on exhibition design for education. After the closure of the school in 1968 he returned to Italy, where he contributed to the formal establishment of visual and basic design as academic disciplines through authored and edited publications, and appointments at universities such as Bologna's DAMS, Milan's Politecnico, and Venice's IUAV. In 1989 he was one of the promoters of the Charter of Graphic Design. His projects include the corporate image of the national Algerian oil company Sonatrach (1967-1969, with Anne Preiss), and the coordinated graphic design for the Bolzano province's public transport system (1975-1979, with Andrea Savio). His contribution to design in Italy continues to be significant thanks to his roles as director of the PhD programme in design studies at IUAV (since 2003), and editor in chief of the literary journal *Il Verri*.

See: Giovanni Anceschi, "Visibility in Progress", *Design Issues* 12, 3 (1996): 3-13.

BERTONI, FLAMINIO (1903-1964)

Automotive designer born in Masnago, Italy. His passion for sculpture, an interest he cultivated throughout his life, enabled him to integrate draughtsmanship with model-making and represent designs in three dimensions already during the first stages of development. Bertoni was not formally educated but started his career in 1918 as apprentice joiner at Carrozzeria Macchi, a carmaker based in the nearby town of Varese. In 1931 he moved to Paris and was hired by Citroën's, where he joined the engineering team led by André Lefèbvre. His Traction Avant (1934) was an innovative car featuring a front-wheel drive transmission layout in an all-metal body, at a time when wood was still used to build the frames. The vehicle's design was streamlined to use the air flow, and increase speed. Bertoni and Lefèbvre worked together on another two vehicles, the 2CV (1948), and the DS 16 (1957). The former, a compact and functional car initially equipped with a 375-cc engine, sold five million models and kept in production for 42 years. The latter was designed to include all the cutting-edge technologies of the day. It was exhibited and awarded an industrial art prize at the 1957 Milan Design Triennial, and celebrated by French theorist Roland Barthes in his book *Mythologies* as an otherworldly object of desire.

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See also: Barthes, Roland; Citroën; Italian Design; Transport Design.

Castiglioni Brothers (Achille, Livio & Pier Giacomo)

Architects and product designers Achille (1918-2002), Livio (1911-1979), and Pier Giacomo (1913-1968), were born and worked in Milan, Italy. Their designs are often ingenious adaptations of everyday and found objects. After graduating from the Polytechnic University of Milan, the three brothers established a studio in 1944 with Luigi Caccia Dominioni. In 1952 Livio left the firm to work independently. The Mezzadro and Sella stools (both 1957) were respectively developed from ready-made tractor and bicycle seats and are telling examples of the Castiglioni's material insight. They established enduring relationships with a series of design-conscious clients, in particular lighting manufacturer Flos. The many products of this collaboration include the Tubino desk lamp (1951), and Arco floor lamp (1962). The former was minimally designed around a slim fluorescent tube, and provides cold light. The latter features a light fixture modeled after a street lamp, mounted at one end of an arch-shaped stem. The stem is anchored to the ground by a heavy block of marble. Arco extends 2.5 metres and was conceived as a installation-free alternative to a ceiling light. After Pier Giacomo's death in 1968, Achille continued to focus predominantly on furniture and product design.

See: Sergio Polano, *Achille Castiglioni*, Phaidon, 2012.

D'Ascanio, Corradino (1891-1981)

Engineer and designer, born in Popoli, Central Italy. In the 1920s, while occupied as a civil engineer in his native town, he also worked on the design of several early helicopters. These prototypes include the D'AT3 (1929), which in 1930 established the distance, duration, and vertical flight world records. In 1932 D'Ascanio was hired by Piaggio and joined its aeronautics department, where he mainly worked on the development of variable pitch propellers. After the Second World War Piaggio developed the MP5, a prototype moped suitable for the rough post-war street surfaces. Piaggio had been a leading military aircraft manufacturer and this project was part of a reconversion of its facilities to civilian purposes. D'Ascanio completely redesigned Piaggio's first prototype aiming to create a light and versatile motorcycle fit for intensive use. His work radically rethought the vehicle's ergonomics and simplified maintenance. Its result was the enduringly popular Vespa scooter. The vehicle was an exception in D'Ascanio's career. He kept working as consultant for Piaggio in matters relative to the Vespa until 1961, but the rest of his career was predominantly dedicated to civil engineering, and aeronautics. His final projects included a prototype of lightweight personal helicopter for agricultural use (1973).

See: Alberto Bassi and Marco Mulazzani, *The Flying Machines of Corradino D'Ascanio*. Electa, 1999.

De Lucchi, Michele (1951-)

Architect and product designer, born in Ferrara, Italy. Over the course of his career, he devoted himself to the quality of working environments and public spaces. In 1975 he graduated in architecture from the University of Florence, where he also worked as assistant lecturer with Adolfo Natalini, a member of Superstudio. He was a member of the Cavart, and Alchymia radical design collectives. In 1980 he co-founded the Memphis Group with Ettore Sottsass, Jr. In 1979 he became design consultant for Olivetti, and between 1992-2002 he served as design director of the company. His works for Olivetti included products such as the highly compact laptop Philos range (1994) and the MK Sys 6000 multimedia system (1993-1995). He designed or redesigned offices and retail spaces for clients such as Deutsche Bahn, Enel, Telecom Italia, and Deutsche Bank. He was awarded his first Compasso d'Oro prize in 1989 for the Tolomeo lamp family manufactured by Artemide. In 2006 he received a honorary doctorate from Kingston University, UK, for his design contribution to enhancing the quality of life. His work as design educator includes appointments at Milan's Domus Academy (since 1986), Cranbrook Academy of Art (1987), Venice's IUAV (since 2001), and the Polytechnic University of Milan (since 2008).

See: Fiorella Bulegato and Sergio Polano, *Michele de Lucchi: From Here to There and Beyond*, Phaidon, 2005.

FRONZONI, A. G. (1923-2002)

Graphic designer and educator born in Pistoia, Italy. An autodidact, in 1958 he established his studio in Milan with life-long collaborator Myrna Cohen. In the early 1960s he stopped painting and expanded his field of practice to interior and furniture design. His Serie 64 tubular steel and lacquered plywood furniture family (1964) is spartan and only features right angles. It was available until 2009 only either in black or white. His visual language remained very coherent over the years, with a morphology consisting of geometrical shapes and sans-serif type, and a colour palette reduced to black and white. Type is often printed small, pushed to the margins of the frame, and left on the brink of readability. An example is his poster for a Lucio Fontana exhibition in Genoa (1966), with a single line of text cut across its length to evoke the painter's signature slashed canvases. Between 1965-1967 he was art director of the *Casabella* magazine, which he laid out in a neat, consistent grid. He left the magazine after refusing to add separation lines and increase the font size. From 1968 he increasingly dedicated himself to education. In 1982 he founded his own school-workshop, in which students received tuition while working on real commissions.

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See also: Furniture Design; Graphic Design; Italian Design.

GIACOSA, DANTE (1905-1996)

Automotive designer, born in Rome, Italy. Giacosa's name is associated with a series of popular cars manufactured by Fiat, especially compact city models like the Nuova 500. He joined the group after graduating in mechanical engineering from Turin Polytechnic in 1927, and initially designed aircraft engines. In the 1930s Fiat started research on a compact, inexpensive car model for mass production. Giacosa proposed a water-cooled, front-engine design. The vehicle entered production in 1936 as 500 and proved very popular with Italian consumers, who dubbed it Topolino, or tiny mouse. Its success helped establish Giacosa as leading automobile designer at Fiat. He supervised the design of most Fiat automobiles until 1970, including concept cars such as the Turbina (1954), which used a gas turbine for propulsion. Under Giacosa's supervision, the 500 was entirely rethought, donned an air-cooled, rear-engine layout, and reissued as Nuova 500 (1957). The ultra-compact car, weighing about 500 kilograms was kept in production until 1975, selling 3.6 million units in various versions. Giacosa also played a pivotal role in the negotiations that in 1966 brought Fiat to build a plant in the city of Tolyatti, Soviet Union, to manufacture cars for the Warsaw Pact countries.

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See also: Fiat; Italian Design; Transport Design.

Munari, Bruno (1907-1998)

Designer and artist, born in Milan, Italy. His interest in materials and technological processes guided his design production. His design approach invites users' interaction, participation, and first-person exploration. In the late 1920s he became a member of the Futurist avant-garde and created a series of complex kinetic artworks he named "useless machines". During the Second World War he started working as graphic designer and art director for the publishing house Mondadori. After the birth of his son Alberto in 1940, he became interested in kinaesthetic and tactile learning and created his first books for children. In 1948 he co-founded the Movimento Arte Concreta (Art Concrete Movement), a collective that theorized and sought convergence between technology and art. His Falkland lamp for Danese (1964) is made with an elastic stocking-like textile tube and metal rings of variable diameter. Abitacolo for Robots (1971) is an ultra-light habitable multifunctional structure for children. The last product he designed is the epitomic Tempo Libero wristwatch for Swatch (1997). Its digits are inscribed on tiny discs that freely move around the display. Munari's book design ranges from experimental "illegible books" to the rational modernism of the layouts he co-authored with Max Huber for Einaudi (1962-1972).

See: Bruno Munari, *Design as Art*. Pelican, 1971. 2nd ed. Penguin, 2008.

Noorda, Bob (1927-2010)

Graphic designer born in Amsterdam, The Netherlands. After graduating from Amsterdam's IvKNO (Instituut voor Kunstnijverheidsonderwijs, now Gerrit Rietveld Academie) in 1950, in the late 1950s he moved to Milan, where he henceforth lived and worked. His clients in Italy included design-aware companies such as Olivetti, and tyre-maker Pirelli, where he also served as art director from 1961. His work helped introduce to the country modernist methods and a visual language that was rational in the presentation of information. In 1964 he designed the way-finding system for the first line of the Milanese Underground. For this project he spent in the stations under construction researching problem points and anticipating passenger behaviour. The resulting work was awarded a Compasso d'Oro (1964). Many of the solutions he proposed became worldwide standards. Noorda was also commissioned similar projects in New York (1971, with Massimo Vignelli), and São Paulo (1974). In 1965 he founded Unimark International with Ralph Eckerstrom, Massimo Vignelli, James Fogelman, Wally Gutches, and Larry Klein. The firm was one of the first truly international communication design studios. In 1979 Noorda was one of the designers of the new logo of the Italian region of Lombardy, the first in Italy to abandon traditional heraldic symbols.

See: Gabriele Oropallo, "The Re-Writing of the City through Graphic Design, 1964-1989", in Grace Lees-Maffei and Kjetil Fallan (eds.), *Made in Italy: Rethinking a Century of Italian Design*. Bloomsbury Academic, 2013.

van Onck, Andries (1928-)

Designer born in Amsterdam, The Netherlands. Between 1954-1959 he studied Industrial Design the Ulm Institute of Design (HfG). After graduation he was introduced by HfG director Tomás Maldonado to Ettore Sottsass Jr., then head designer at Olivetti's electronic division. In 1959 he moved to Italy, where he has henceforth lived and worked. Between 1959-1965 van Onck collaborated with Sottsass on the design of the Elea series (1955-1965), the earliest Olivetti computers. The Elea were housed in series of cabinets occupying entire rooms, and featured a system of symbols designed by Maldonado. Van Onck worked on the Elea 9003 (1959-1960) and the following models, until Olivetti's electronic division was sold to General Electric in 1964-1965. In 1965 van Onck opened his Milan studio, with his wife Hiroko Takeda later becoming a partner. In 1979 Van Onck and Takeda were awarded the Compasso D'Oro prize by the Italian Design Association (ADI) for the Habitat family of light switches and outlets manufactured by Ave Interruttori. Van Onck taught at Milan's Polytechnic University and at Florence's ISIA. His Tiramisù, an ultra-slim and light, but robust 3-step folding step ladder designed for Kartell (1991) is featured in the New York MoMA collection of design.

See: Andries van Onck, *Design: il senso delle forme dei prodotti*. Lupetti, 2005.

Sambonet, Roberto (1924-1995)

Designer and painter, born in Vercelli, Italy. He studied architecture at Milan's Polytechnic University, but had to suspend his studies when the university closed down because of the Second World War. During the conflict he dedicated himself predominantly to painting. Between 1948-1953 he lived in Brazil, where he was part of the circle of Pietro Maria Bardi and Lina Bo Bardi, another two Italian post-war expatriates, who at the time were establishing the Museu de Arte de São Paulo Assis Chateaubriand (MASP). Between 1951-1953 he taught graphic design and typography at the Instituto de Arte Contemporânea, part of the MASP. After returning to Italy he started a season of intense work with his family's company, a manufacturer of flatware, hollowware, and cookware. He redesigned Sambonet's corporate identity, packaging, and created several elegant and original pieces, such as Pesce (1957), an cooking tray with lid that opens to double as a pair of serving dishes. Sambonet was awarded the Compasso d'Oro prize three times: in 1956 for a series of stainless steel serving trays; in 1970 for Pesce; and in 1979 for the Italian region of Lombardy's logo and coordinate image, a project he developed with Bruno Munari, Bob Noorda and Pino Tovaglia.

See: Enrico Morteo, *Roberto Sambonet: designer, grafico, artista*. Officina Libraria, 2008.

Scarpa, Afra and Tobia

Architects and product designers Afra (née Bianchin, 1937-2011), born in Montebelluna, Italy, and Tobia Scarpa (1935-), born in Venice, Italy, studied architecture at Venice's IUAV University and started working together in the late 1950s. Their design language formed itself during the years of the Italian Neoliberty, a style that advocated attention for details and craft in reaction to Modernist formalism. Their distinctive approach is characterized by a dexterous treatment of the dialogue between mass and structure, in which the two elements often exchange roles, or conceal their nature. Their first projects included glasswork for Venini, and lamps for Flos in collaboration with the Castiglioni brothers. In 1970 they were awarded the Compasso D'Oro for the Soriana series (easy chair, sofa, and ottoman, 1969) manufactured by Cassina and now featured in the New York MoMA's collection. Soriana is reminiscent of the metal frame and loose upholstery furniture series created by Le Corbusier and Charlotte Perriand in the 1920s. The same structural elements, however, in Soriana deliberately escape composure in favour of tension and expression. They also worked with Benetton, designing the fashion manufacturer's first factory in 1964, and its iconic retail spaces without shop windows and counters, in which the entire floor plan functioned as display space.

See: Roberto Masiero and Michela Maguolo (eds.), *Afra e Tobia Scarpa architetti 1959-1999. Tobia Scarpa architetto 2000-2009*. Mondadori Electa, 2009.

Scarpa, Carlo (1906-1978)

Architect and product designer, born in Venice, Italy. He graduated from the Venice Art Academy in 1926. He was one of the most prolific and celebrated Italian architects of the Twentieth Century. His approach combined a rationalist language with a thorough understanding of craft processes and materials that gave a mythic aura to his architecture. The very act of drawing was for Scarpa a method of reflection, which he complemented with an accurate preliminary study of the context and history of the sites. After graduation he started designing glasswork for the Murano-based manufacturer Venini. These products, as well as the bespoke furnishings he created for his museums, monuments, and private residences share the same lyrical approach to matter and light perceivable in his architecture. He also designed momentous exhibitions, such as the Paul Klee show at the Venice Biennial in 1948, and the Frank Lloyd Wright one at the Milan Triennial in 1960. For his work as exhibition designer he was awarded the Olivetti prize in 1956. In the same year, Olivetti commissioned him a flagship retail space in Piazza San Marco in Venice. He was Professor of architecture at the IUAV University of Venice between 1962-75.

See: Guido Beltramini and Italo Zannier (eds.), *Carlo Scarpa: Architecture and Design*. Rizzoli, 2007.

Steiner, Albe (1913-1974)

Graphic designer and educator born in Milan, Italy. He was one of the earliest interpreters of Modernist graphic design in Italy, and a vocal advocate for political and social commitment in design. Born into a family that counted several opponents of Italy's Fascist dictatorship, his childhood was marked by the political assassination of his uncle, socialist MP Giacomo Matteotti (1924). In 1939 he associated himself with the clandestine Italian Communist Party (PCI) first working undercover as propaganda agent and then fighting in the ranks of the resistance brigades. In 1945 he became art director of *Il Politecnico*, a magazine edited by the engagé writer Elio Vittorini. He donned the publication a visual language reminiscent of Russian Constructivism, and introduced satirical cartoons as a regular feature. Between 1946-1948 he lived with his wife and life-long collaborator Lica in Mexico, where they took part to the national literacy campaign and worked at the Taller de Gráfica Popular (People's Graphic Design Workshop), directed by former Bauhaus director Hannes Meyer. During his career he worked for both corporate clients, such as department store La Rinascente, and for political publications. He was very active as educator, and also wrote with Lica in the early 1970s a graphic design correspondence course.

See: Albe Steiner, *Il mestiere di grafico*. Einaudi, 1978.

Thun, Matteo (1952-)

Architect and industrial designer, born in Bolzano in 1952. He studied at the Salzburg Art Academy, where Oskar Kokoschka was among his tutors, and graduated in architecture from the University of Florence in 1975. He subsequently moved to Milan, where he started collaborating with Ettore Sottsass, Jr., with whom he shared a kindred quotationist and expressionist visual language. In 1980 he co-founded with Sottsass the Memphis group, which aimed to definitively dismiss the Modernist dominant design language by celebrating aspects such as the individual and the variation in opposition to the standard. Between 1980-1984 he was partner of Sottsass Associati, until he opened his own Milan studio. He was art director at Swatch from 1990-1993. He worked for clients such as Artemide, Flos, Illy, Philips, Missoni, Porsche Design, Coca Cola, Lavazza, AEG, Campari. In 2000 he founded the Matteo Thun Partnership (MTP) with partners Luca Colombo, Herbert Rathaier and Antonio Rodriguez. He is a member of the Royal Institute of British Architects (RIBA) and was inducted into the Interior Hall of Fame in New York in 2004. Between 1983-2000 he taught design at Vienna's University of Applied Arts. He was awarded the Compasso d'Oro three times.

See: Alex Buck and Matthias Vogt (eds.), *Matteo Thun*. Birkhäuser, 2002.

Vignelli, Massimo (1931-2014)

Graphic designer born in Milan, Italy. In 1953 he started to design glassware for Venini in Venice, while freelancing as graphic designer. The sources of inspiration to his design language were Swiss Modernism with the use of grid layouts, and the work of Studio Boggeri. The latter was one of the first firms in Italy to use Modernist techniques instead of illustration and to conceive all-round corporate identity projects. In 1957 he married the architect Lella Valle, with whom he formed an enduring professional partnership. They moved to the US in the mid-1960s. Massimo was a founding member of Unimark (1965-1977), and worked on corporate identity projects for clients such as American Airlines, Ford, Gillette, and Knoll. The Vignellis opened their own office in New York in 1971. The work their office produced include the redesign of the way-finding system for New York's Metropolitan Transportation Authority (1970), MTA's only diagrammatic map (1972), and the entire interior design of Saint Peter's Church in New York (1977), including organ, and communion accessories. He taught design at several institutions, including Harvard University. In 2008 the Vignellis donated their archive to the Rochester Institute of Technology. The archive is hosted in the purpose-built Vignelli Center for Design Studies.

See: Massimo Vignelli, *The Vignelli Canon*. Lars Muller, 2010.

BELLINI, MARIO (1935-)

Architect and product designer, born in Milan, Italy. He graduated in architecture from Milan Polytechnic in 1959. He started his career as art director at La Rinascente department store between 1961-1963. Subsequently he became a design consultant for Olivetti, the office machines manufacturer based in the Northern Italian city of Ivrea. After developing his first calculating device for Olivetti, the CMC7, in 1963, Bellini started working on the Programma 101 (P101, 1965), the world's first desktop computer, and continued to work on Olivetti's calculator lines into the 1980s. The design of the P101 presented a series of challenges, the principal one consisting of mediating the passage of the computer from the scale of a room to that of a desktop. The project is particularly representative of a design language that permeates all of Bellini's work. The products he designed during his first decade at Olivetti featured colour, then uncommon in business machines, and grouping of both internal and external elements by function. This resulted in more ergonomic and user-friendly devices. Clad in a die-cast aluminium casing, the P101 features expressive, sculptural shapes conceived to stimulate the user's emotional response. These anthropomorphic features formed a departure from both the streamlined style of the Space Age, and the machine aesthetics of the first calculators. In their stead, one can discern a series of references to the natural world, such as the keyboard placed upon a tongue-like projection, or the gill-shaped slats placed on the sides of the machine to provide ventilation to the inner components. Also the tent-like stretched rubber membrane that covers the keys providing a smooth transition between the square bases of the keys and their circular tops has a biological sophistication. This transition was recurrent in later Olivetti products designed by Bellini, such as the Logos 50 and 60 (1972), or the Divisumma 18 and 28 (1973). The result is devices that managed to look and feel playful and user-friendly despite their high technological content. The casing panels are smooth and their uncluttered surfaces are conceived to invite human touch. The same use of a stretched membrane to mediate between rigid structural elements can be seen in Bellini's Cab Side Chair (1976) and Cab Armchair (1978), both

for Cassina, in which a leather sheet covers a tubular steel frame, obtaining a similar subtly biotic appearance.

The Yamaha TC-800GL cassette deck Bellini designed in 1974 shifts away from the previous aesthetics because of its angular forms, while still keeping the concept of direct dialogue with the user. Its slanted face emerges from the desk plane offering all controls to the user at an ergonomic angle. Yamaha also entrusted Bellini with the design of the Orthodynamic Headphone 1 and 2 (1976). Also in this case Bellini's challenge was to mediate a direct relationship between a product featuring complex technological solutions and the users that would be wearing it.

Between 1986-1991 Bellini was chief editor of *Domus* magazine. In 1987 he founded his design firm, Mario Bellini Associati, now known as Mario Bellini Architect(s). His firm's architectural work includes several institutional projects, such as the Yokohama Business Park (1987-1991), the Tokyo Design Center (1988-1992), and the Islamic Arts Department of the Louvre Museum (2005-2012). His work as design educator include appointments at the Vienna Institute of Applied Arts (1982-1983) and the Domus Academy in Milan (1983-1985). Between 1969-1971 he served as president of the Italian Industrial Designers' association (ADI). Twenty of his projects, including most of his iconic Olivetti products, are part of the New York MoMA's permanent collection.

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See also: Associazione per il Disegno Industriale (ADI); Cassina; *Domus*; Domus Academy; La Rinascenza; Italian Design; Museum of Modern Art, New York (MoMA); Olivetti; Politecnico di Milano; Product Design.

Image:

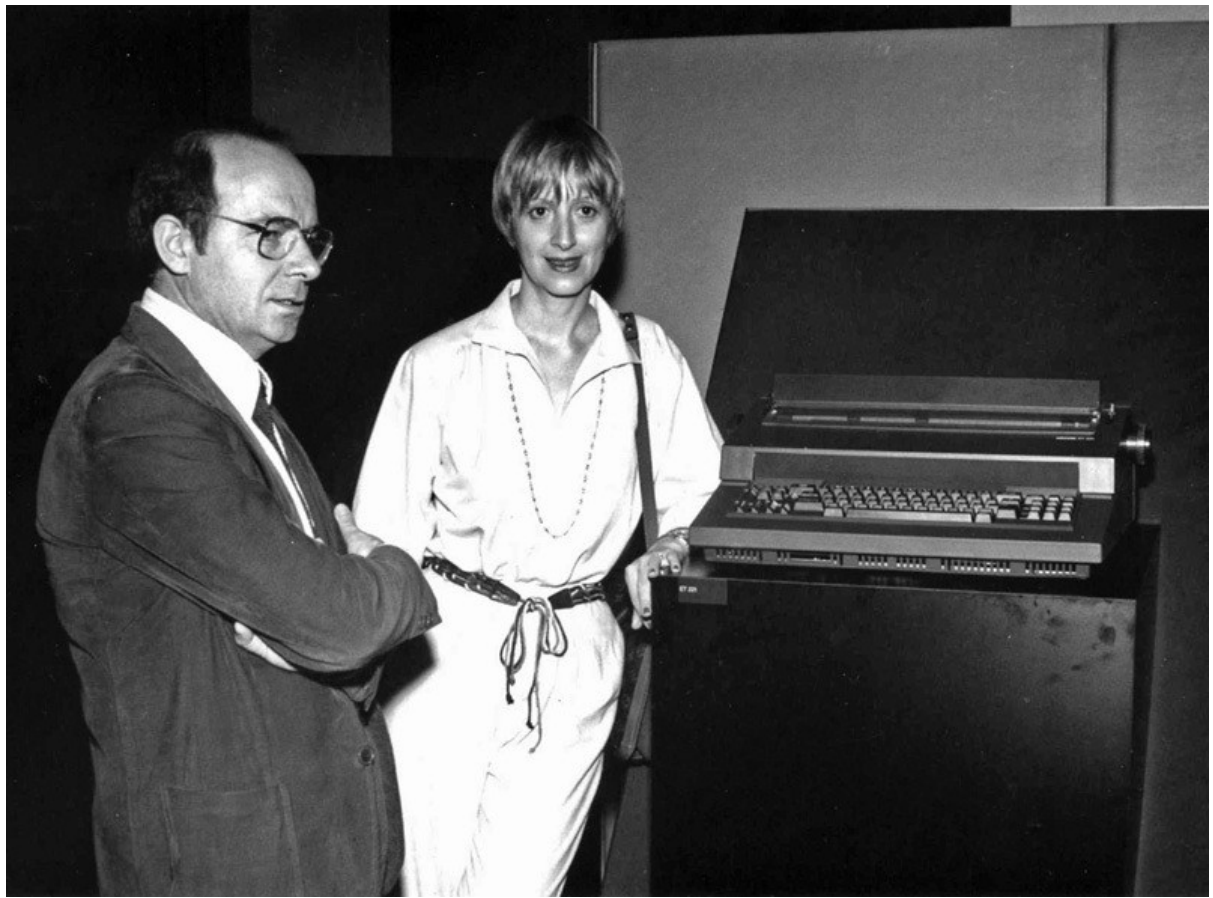
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Associazione Archivio Storico Olivetti (archivio@arcoliv.org)

Title of image: Mario Bellini with Marisa Bellisario at Olivetti exhibition

Image Number:

Caption: Designer Mario Bellini and the manager of the Olivetti electronic division Marisa Bellisario, photographed in 1979. The pair stand near an exhibit at the company's show "Design Process Olivetti 1908-1978."



DE PAS, D'URBINO E LOMAZZI (1966 – 1991)

Design collective founded as DDL in 1966 in Milan by Jonathan De Pas (Milan, 1932-1991), Donato D'Urbino (Milan, 1936-), and Paolo Lomazzi (Milan, 1936-). The latter two continued their collaboration after De Pas's death and are now known as Studio D'Urbino Lomazzi. De Pas graduated from Milan Polytechnic in 1959 and started working with Marcello Nizzoli, who was at the time Olivetti's head typewriter designer. D'Urbino graduated from Milan's Polytechnic in 1960 and started working with De Pas. Both, as young architects, practiced model-making with Giovanni Sacchi, who had crafted most models of Nizzoli's Olivetti machines and of several other influential products of Italian design. Lomazzi graduated from Lausanne's Athenaeum school of architecture and design in 1957 and started working with Studio BBPR, which authored some of the main examples of post-World War II Rationalist architecture in Italy.

One of the first projects of the group was a series of submissions to the Selettiva del Mobile, an interior design competition organized by the furniture manufacturers' association of the Northern Italian city of Cantù. DDL developed a series of discrete, light-weight and foldable items of furniture with the collaboration of designers Carla Scolari and Vittorio Bozzoli. The blueprints were submitted as a provocation against the competition brief that invited designs for a complete room. The same investigation on free-standing, nomadic machines for living continued with one of their most enduringly popular piece, the Blow armchair (Zanotta, 1967) in inflatable PVC. Sold with a foot pump, Blow questioned the existing paradigms in the layout of interior spaces and the distinction between indoors and outdoors. The armchair was inexpensive, and compact when stored. Its design was inspired by inflatable boats. In order to use transparent PVC foil that cannot be glued, a new manufacturing process, called high-frequency electronic welding, had to be conceived on purpose. Over the next years, DDL continued working with allied concepts and materials. They designed inflatable dwelling and exhibition structures that were exhibited at the 1968 Milan Triennial, and as

part of the Italian pavilion at the 1970 Osaka Expo. In their work DDL used composition strategies borrowed from Pop Art. These included displacement of familiar items, and extreme treatment of scale. Two examples of the latter method are products such as the Joe armchair (Poltronova, 1970) in polyurethane foam and leather, shaped like an oversized baseball glove, and the Sciangai folding coat stand (Zanotta, 1973-1974), constructed like a bunch of eight Mikado pick-up sticks about to fan out. The oak or beech sticks of the coat stand can be twisted flat for transport and storage. The Sciangai was awarded the Compasso D'Oro in 1979 by the ADI association of Italian designers, and the BIO 9 prize at the 1981 Ljubljana Design Biennial. The other seating pieces designed by the group are representative of their research aimed at conceiving unconventional yet inexpensive and low-maintenance pieces that can adapt to a variety of contexts and lifestyles. Flap (BBB emmebonacina, 1973) is a squared-base armchair in molecular polyurethane and quilted dacron, featuring a patented elastic structure that unfolds at a number of degrees to turn into a chaise longue or single bed. Giotto (Zanotta, 1975) is a sturdy metal and wood swivel stool, accurately designed for stability and unambiguous discharge of weight along its three legs. The manufacturers DDL developed products for also include Artemide, Alessi, Cassina, Driade, Stilnovo, Valenti, Zerodisegno, Koizumi, Disform, and others.

In 2009 D'Urbino and Lomazzi donated their archive documenting 1899 projects to the Centro di Alti Studi sulle Arti Visive, a research and documentation centre managed by the municipality of Milan.

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See also: Alessi; Artemide; Associazione per il Disegno Industriale (ADI); Cassina; Compasso d'Oro; Driade; Furniture Design; Italian Design; Milan Triennali; Nizzoli, Marcello; Olivetti; Osaka Expo 1970; Politecnico di Milano; Pop; Radical Design; Zanotta.

Image:

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Title of image: Jonathan De Pas, Donato D'Urbino, Paolo Lomazzi with Carla Scolari and the Blow armchair.

Image Number:

Caption: Blow's designers pose with Carla Scolari, and the armchair in their studio on Via Rossini in Milan (1968). Clockwise from top left: Scolari, De Pas, Lomazzi, and D'Urbino.



MARI, ENZO (1932-)

Designer, artist, and writer born in Novara, Italy. His practice of design is always connected with theoretical reflection on its social and political aspects. His work consequently often aims at empowering users, and ironically debunks the mythification of technology.

Mari studied at the Brera Art Academy, Milan, from 1952 to 1956, and after graduation he set up his studio in the Northern Italian city. Through his interest in kinetic art, he met Bruno Munari, who would prove an influence on his early work, especially his toys and children books. Some of these books were co-authored with his wife, the illustrator Iela Mari (1931-2014), and feature neither text nor explicit educational content, but stories narrated only through images and abstract visual elements. In 1963 he became the coordinator of an avant-garde art movement called Nuova Tendenza (New Trend), and curated the group's collective exhibition of kinetic, program, and optical art at the 1965 Zagreb Biennial.

One of his first design clients was the furniture and lightning company Danese, originally established in 1957, for whom Mari has constantly designed since. The first products of their collaboration include the Putrella tray (Danese, 1958; Alessi, 1997), and 16 Animali (Danese, 1959; Alessi, 1997). The former was fashioned from a section of iron girder, simply bent on its short sides. The latter was a puzzle of 16 flat animal toys which perfectly fitted into each other, manufactured in both expanded resin and wood. Mari's work for Danese also included art objects, made with abstract elements in a variety of metal and plastic materials encased in transparent Polyester resin cubes (1959-1961). He also developed Danese's corporate identity, and created two-dimensional work, such as The Nature Series, a collection of 17 screen-print posters showing images of fruit and animals (1961-1976), or the Six Synsemantic Symbols, which featured archetypal graphic signs like

the arrow, star, or the wave (1971). In both cases Mari operated a graphic reduction of complex images into icons. Both series were reissued in 2010.

In 1974 he published *Autoprogettazione [Self-Design]*, a manual that provided the reader with 19 designs for DIY furniture to make with standard cuts of timber and nails, including tables, chairs, beds, and bookcases. Chair 1 from the series was produced by Finnish furniture company Artek in 2010, and sold as pre-cut pine boards with instructions and nails. Mari used another declination of the self-assembly idea in Box (Castelli, 1975-1976), a chair sold as flatpack box formed by its polypropylene seat and back, and enclosing a collapsible tubular frame.

Between 1993-1995 he was invited to serve as artistic advisor at the German Royal Porcelain Factory (KPM), Berlin's oldest handwork business, and one of the oldest European porcelain manufactures. Mari established a master workshop to investigate new techniques based on the material knowledge of the KPM master craftsmen. The workshop developed new ways to cast product parts together, saving time and resources.

In 1967 he was awarded his first Compasso d'Oro for "individual research in design." He was awarded the prize, managed by the Italian design industry association (ADI), for his work another three times (1979, 1987, 2001). He was the head of ADI between 1976-1979 and in 2002 he received an honorary degree in industrial design from Milan's Politecnico. He published his first essay on design theory, *Funzione della ricerca estetica [The Function of Aesthetic Research]*, in 1970. His latest books include *Progetto e passion [Design and Passion, 2001]* and *25 modi per piantare un chiodo [25 Ways to Drive a Nail, 2011]*, both combining autobiographical testimony and critique of the contemporary design industry.

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See also: Alessi; Associazione per il Disegno Industriale (ADI); Avant Garde Design; Ceramic Design; Compasso d'Oro; Danese; Flatpack; Furniture Design; Italian Design; Politecnico di Milano.

Image:

Source: <http://www.sterkonline.nl/nl/magazine/enzo-mari-autoprogettazione/>

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Title of image: Screenshot from “Enzo Mari for Artek: Homage to Autoprogettazione”

Caption: Italian designer Enzo Mari assembles the *Sedia 1* chair from his 1974 self-assembly project *Autoprogettazione* in a film shot by Finnish furniture company Artek to promote their re-edition in 2010 .



ROSSI, ALDO (1931-1997)

Architect and design theorist born in Milan, Italy. Throughout his career, his work was informed by a programme of critical revision of Modernism. His research into historical styles aimed at defining a grammar of primary design tropes.

In 1949 he enrolled in the architecture faculty of Milan Polytechnic, from which he graduated in 1959. Between 1955-1964 he wrote for the *Casabella Continuità* architecture review. He was invited to collaborate to the review by rationalist architect Ernesto Nathan Rogers, editor-in-chief and one of Rossi's teachers at Milan Polytechnic. During the same period he also wrote feature articles for a literary and political review, *Il Contemporaneo*. Rossi was part of Rogers' group of students who took part in the Neo-Liberty experience, one of the first constructive dismissals of the rationalist orthodoxy in Italy. The group drew inspiration in the early twentieth-century Italian Liberty style, a playful vernacular version of Mitteleuropean *Jugendstil*.

Rossi's design language include systematic reduction of the architectural volumes to elementary, clear forms, and a preliminary study of the site and its history. This study of the preexisting context provided Rossi with elements to develop upon and rearrange in the final design. In 1966 Rossi published *The Architecture of the City*. The book functions as a manifesto of his ideas, with the city seen as a series of layers accrued over time. Instead of designing in opposition to the personality of a city, argued Rossi, architects should tap into this existing alphabet of tropes, meanings, and technologies to develop their original addition to the urban fabric. In 1973 Rossi curated the architecture section of the 15th Milan Triennial, which provided him with the occasion for a critical reassessment of the Italian rationalist architectures built during the Fascist regime (1922-1943). Rossi contributed the design of a residential building to the Gallarate housing complex near Milan curated by Carlo Aymonino and completed in 1973. His design combines classical morphologies and Mi-

lanese vernacular in a 200m-long rectangular apartment block. The housing units are accessed through a gallery placed above a ground-floor arcade. In 1971-1978 he designed with Gianni Braghieri an extension to the San Cataldo neoclassical cemetery in Modena. The new buildings, a cube and a cone, complement the pre-existing architecture with their polysemic purity. In 1979 he was commissioned an ephemeral structure for the Venice Architecture Biennial. His design, the Teatro del Mondo, was a floating theatre built in wood using shipbuilding techniques. The ephemeral structure confronted the precarious monumentality of the city until the end of the biennial, when it was dismantled. Rossi was the curator of the 1985 edition of the event.

Aldo Rossi was a prolific industrial designer for Alessi. The objects he designed for the Italian housewares manufacturer are products of the same research he conducted in architecture. The stainless steel espresso coffee makers La Conica (Alessi, 1984) and La Cupola (Alessi, 1989) are inspired by the design of vernacular Italian watchtowers. His Prometeo table lamp (Alessi, 1988) and floor lamp (Artemide, 1996) embed light sources as discreet and neatly drawn elements within smooth, dark metal bodies. His Milano (Molteni & C, 1987) and Parigi (Unifor, 1989) chairs are both exercises in story-telling by way of the many quotations included in their design.

Between 1965-1971 he taught at Milan Polytechnic, becoming Professor in 1966. He later held positions at the Zürich Federal Institute of Technology (ETH), New York's Cooper Union, Yale, and Cornell University. In 1990 he became the first Italian to be awarded the Pritzker Prize for architecture. Rossi's *A Scientific Autobiography* was published in 1981, which presents his work and research in form of first-person narration.

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See also: Alessi; Artemide; *Casabella*; Furniture Design; Italian Design; Lighting Design; Milan Triennali; Neo-Liberty; Politecnico di Milano; Product Design;

Image:

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Fondazione Aldo Rossi (info@fondazionealdorossi.org)

Title of image: Aldo Rossi in his studio, 1980

Image Number:

Caption: Also Rossi in his studio, 1980.



GIUGIARO, GIORGETTO (1938-)

Italian automobile and product designer, born in Garessio, Cuneo province. Born into a family of painters, as a teenager he enrolled in a fine arts secondary school in Turin, while also attending evening classes in industrial design taught by the illustrator and caricaturist Eugenio Colmo, an uncle of Dante Giacosa, Fiat's chief engineer.

Giugiaro was initially predominantly involved in the design of custom cars. Until the advent of body frame integral construction in the 1960s and 1970s, it was a relatively common practice among manufacturers to supply on request only the car chassis, and allow customers to order a bespoke body. In 1955 he was hired in Fiat's custom car styling department. After four unfruitful years he moved to Bertone, a company that specialised in styling, coach building, and manufacturing for other brands. Giugiaro became a close collaborator of the founder and manager Nuccio Bertone. During these years, Giugiaro worked on both bespoke and mass-produced cars. They include the Alfa Romeo Giulia GT (1963), the Chevrolet Corvair Testudo (1963), the Fiat 850 Spider, and the Mazda Luce 1500 (1965). In 1965 Giugiaro moved to Ghia, another Italian coach builder, where he also worked as head of the styling and custom vehicle section. While at Ghia he designed the Maserati Ghibli (1966) and De Tomaso Mangusta (1967), two streamlined grand tourers characterized by their low, shark-shaped nose. The Mangusta also featured a pair of gull wing doors granting direct access to engine and luggage compartment in the back of the vehicle.

In 1967 he founded a new company with the production engineer Aldo Mantovani in Moncalieri, a town near Turin. Initially known as Studi Italiani Realizzazione Prototipi, the next year the firm became Italdesign. Giugiaro and Mantovani offered all-round services, from design, model-making, and prototype construction, to consultancy on production, cost accountancy, and marketing. In the 1970s Italdesign also established a product design department. The Bizzarrini Manta (1968) was of

the first projects developed at Italdesign, and with its sharp angular lines it introduced a new design language evolved from the Mangusta, the so-called “folder paper” style. Other Giugiaro cars sharing a similar aesthetics include the Porsche Tapiro (1970) concept, the BMW M1 (1978) sports car, the Maserati Bora (1971), and the DeLorean DMC-12 (1981).

In the 1970s Giugiaro also designed successful midrange and compact cars that derived some of their outline treatment from his more cutting-edge work. The first of the series was the Alfa Romeo Alfasud sedan (1971), which was pivotal in attracting the attention of Volkswagen, for which he designed the first version of the Golf (1974), the direct successor of the Beetle. Golf is the German manufacturer’s best-selling model, and has since been in continuous production over seven car generations. The Fiat Panda (1980) and Uno (1983) were comparable successes, and featured innovative ideas that rendered them economical and practical multi-purpose vehicles.

In the 1980s Giugiaro ventured further into product design. In 1983 he designed a new past shape for food company Voiello, called Marille and engineered to retain a large amount of sauce without breaking up while cooking. He designed several watches for Seiko characterised by asymmetrical features, most notably the Speedmaster Chronograph (1986), with vertical stopwatch pushers housed in a case extension. He was awarded the Compasso d’Oro three times for his work (1981, 1991, 2004), and once for his the career (1984). In 1984 he also received an honorary degree from the Royal College of Art, London. Under the Italdesign-Giugiaro trademark, Giugiaro designed over 200 cars and concepts, of which over 80 entered mass production. In 2010, 90.1% of Italdesign-Giugiaro was acquired by Lamborghini Holdings, an arm of the Volkswagen Group.

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See also: Alfa Romeo; Bertone; BMW; Compasso d'Oro; Fiat; Ghia; Italian Design; Porsche; Royal
College of Art; Transport Design; Volkswagen. **Image:**

Source: [http://www.alvolante.it/news/tu-tu-giorgetto-giugiaro-](http://www.alvolante.it/news/tu-tu-giorgetto-giugiaro-308413/foto#giorgetto_giugiaro_e_il_figurino_scala_reale_bizzarrini_manta_1968_8)

[308413/foto#giorgetto_giugiaro_e_il_figurino_scala_reale_bizzarrini_manta_1968_8](http://www.alvolante.it/news/tu-tu-giorgetto-giugiaro-308413/foto#giorgetto_giugiaro_e_il_figurino_scala_reale_bizzarrini_manta_1968_8)

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Title of image: Giorgetto Giugiaro with a 1:1 sketch of the Bizzarrini Manta

Caption: Italian car designer Giorgetto Giugiaro poses next to a life-size sketch of the Bizzarrini

Manta, one of the first projects he worked on after establishing Italdesign, and a significant example
of his “folded paper” design aesthetics, 1968.

