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ITALIAN STRESSES DESIGN 'FANTASY'

NYT, 1/16/44, FEB 25, 1944

Milanese Architect on a Visit Here Tells of His Problems in Fabricating a Chair

By BETTY PEPIS

It is the toys of America that have most interested a young Milanese architect visiting in this country for the first time.

The toys include a structural one introduced here by designer Charles Rames last spring, an object called "slinky" which is a coiled bit of wire with the astonishing ability to travel down stairs under its own power, and the "doodler," a wire construction about the size of a grapefruit, which can be pushed into any number of forms.

The architect is Paolo Chessa, whose projected new opera house for the city of Genoa is an example of the advanced kind of architectural thinking going on in Italy today.

The architectural quality of the three toys might explain why these objects proved so irresistible to Signor Chessa. He also found in them a touch of "fantasy," a characteristic he insists is native to the Italian designer, but almost totally lacking in his counterpart working in the United States today.

Chief Difference

It is this freedom of thought and individualistic trend of mind which Signor Chessa defined as the chief difference between design in America and in Italy today. Italy lags way behind this country in extent of mechanizations of furniture-making, he said. Italians are not so well equipped to handle such processes as lamination of plywood or mass production of metal parts.

Therefore, when creating new things—unlike the American designer who is forced to consider what his factories are able to produce—the Italian designer is unhampered, for his designs are reproduced only on a small scale and their forms need not be influenced by mechanical productions.

As an example of the kind of experimental design which is generated by lack of mechanization, one might mention a whimsical Chessa chair on view at the showrooms of the JG Furniture Company, 543 Madison Avenue. The seat is composed of four flat varicolored sections of plywood set on

For Homemakers

The following book may be of interest to the home seamstress:

SERVICE YOUR SEWING MACHINE, by Max Ingwer (Sewing Publications, 1141 Broadway, New York, \$2). This guide, intended for those who use sewing machines, may assist in eliminating machine troubles. The most important parts of a sewing machine are listed and illustrations of some of these appear in the book. The illustrations include the four principal types of household machines in common use. The proper way to clean and oil a machine is outlined. Also mentioned is a list of tools for simple repairs. Many of the various types of trouble that arise (such as staggered stitches or the electric motor that will not run), what causes them and the way to repair them, are given.

a black tripod base with a back composed of two more sections supported by a metal rod.

The chair was originally designed for a bookstore in Milan. Signor Chessa explained that he was forced to the sectional structure because he was unable to find a Milanese manufacturer who would mold the seat or back in one piece of plywood.

Future of Design

Despite the advantages of this Italian system which permits and even forces experimentation, Signor Chessa feels that the future of design lies in the American field of mass production, a method of procedure which exists only in this country and which he believes is not apt to develop elsewhere in the world.

The ideal way to foster design, Signor Chessa believes, lies not in the imposition of Italian ideas on America, nor in the reverse, but rather in a continuing collaboration between designers working in the two countries. Queried as to how this could best be worked out, he suggested that architects and designers exchange homes for six months of every year, so that each could live — and learn — in the other's country.

Foreign Medical School Survey

HEMPSTEAD, L. I., Feb. 24—The Pre-Medical Society of Hofstra College is making a survey to provide a source of reference for American students interested in attending foreign schools of medicine. Institutions receiving the survey questionnaire were selected from a list compiled by the American Medical Association.

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1280
1271
Architetto Ignazio Gardella -
- ~~1937~~

Ignazio Gardella - architect
own home & studio - Milan
remodeled 19th c. traditional
house - combination of new
& old.

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Apartment Milan Gaudella
1950-51

Ignazio Gaudella, arch.
Apartment in Milan

1281

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Ignazio Gardella

1949

Azzurra

FOTOTECNICA
FORTUNATI
Monte Grappa 6
MILANO
Telefono 638.105

RESEARCH COLLECTION, ITALY
ADA LOUISE HUXTABLE
46 EAST 76 STREET, N.Y. 21

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Gardella
Caccia
1947
Azucena

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Giacomo Anelli

1950

Azzurra

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DM-3
\$ 22.50
Black +
Natural

RESEARCH COLLECTION: IT
ADA LOUISE HUXTABLE
46 EAST 76 STREET, N.Y. 2
*also armchair
also stool*

CH P 200/L ^{di} 31.50
BETHI

DINING HEIGHT
black on NATURAL

BACK - 32 1/2"
FRONT 17 1/2"

RESEARCH COLLECTION: IT
ADA LOUISE HUXTABLE
46 EAST 76 STREET, N.Y. 21

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SINGER CABINET SHOPS INC.
Everlasting Perfection

No. 1109
L. 70 W. 19½ H. 31

modern by **Singer**

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M. SINGER & SONS
36 EAST 19TH STREET
NEW YORK 3, N. Y.
IN CHICAGO: THE MERCHANDISE MART - 619

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ADA LOUISE HUXTABLE
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Credit: JOHN B. SALTERINI CO. INC.
510 E. 72 ST., N. Y. 21, N. Y.

Return to: HAROLD J. SIESEL COMPANY
424 MADISON AVE., N. Y. 17, N. Y.

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ADA LOUISE HUXTABLE
46 EAST 76 STREET, N.Y. 21

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FULL CREDIT TO:
KNOLL ASSOCIATES
INCORPORATED
575 MADISON AVE.

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Ludovico Magistrelli

1951

Alzucena

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CHP200/Q Arm
42.50 - Retail
Back - 32-1/4"
Front - 25"
Seat - 19x20"
Black or Natural

CHP200/Q
25.00 Retail
Back - 32-1/2"
Front - 17"
Seat - 17x16-1/2"
Black or Natural

RESEARCH COLLECTION: ITALY
ADA LOUISE HUNTABLE
46 EAST 76 STREET, N.Y. 21

SGR -947
*19.50 Retail
Black only

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A. Singer & Sons
Designers and Makers of Fine
Upholstered Furniture

No. 105
W. $16\frac{1}{2}$ D. 18 H. $32\frac{1}{2}$
(Seat Height) $17\frac{1}{4}$

modern by **Singer**

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GHP200Q-Dining Height
Armchair - \$42.50
Black or Natural
Height 32-1/2"
Seat height 16"
Seat measurements
19 X 20

RESEARCH COLLECTION: ITALY
ADA LOUISE HUXTABLE
46 EAST 76 STREET, N.Y. 21

GHP200L - Dining
Height Armchair
\$38.50 - Black or
Natural
Height 32-1/2"
Seat height 16"
Seat measurements
20 X 19

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Carlo De Carli

argomento : Sedia in struttura metallica
Sedile e schienale in compensato

anno di realizzazione : 1949

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Azucena

FOTOTECNICA
FORTUNATI
Monte Grappa 6
M I L A N O
Telefono 636.105

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Alighiera
1950

FOTOTECNICA
FORTUNATI
Monte Grappa 6
M I L A N O
Telefono 638.105

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Tavolo da stiro

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3/6/52

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lavoio ab oiova

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DM#1
19.50 - Retail
Back - 32"
Front - 18"
Seat - 15-1/2x16-1/2
Black or natural

RESEARCH COLLECTION: ITALY
ADA LOUISE HUXTABLE
46 EAST 76 STREET, N.Y. 21

CHP 200/L
22.50 retail
Black or
Natural

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Carrello in struttura metallica a piani
in lega leggera anodizzata.

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3/6/52

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Armadio a elementi ribaltabili: letto, tavolo da stiro e tavolino o
sedile. Contiene pure cassetti e armadi.
Esternamente è laccato in bianco, giallo, grigio, azzurro, viola.



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FOTO PORTA
via solari n. 20
milano-tel. 47.09.74

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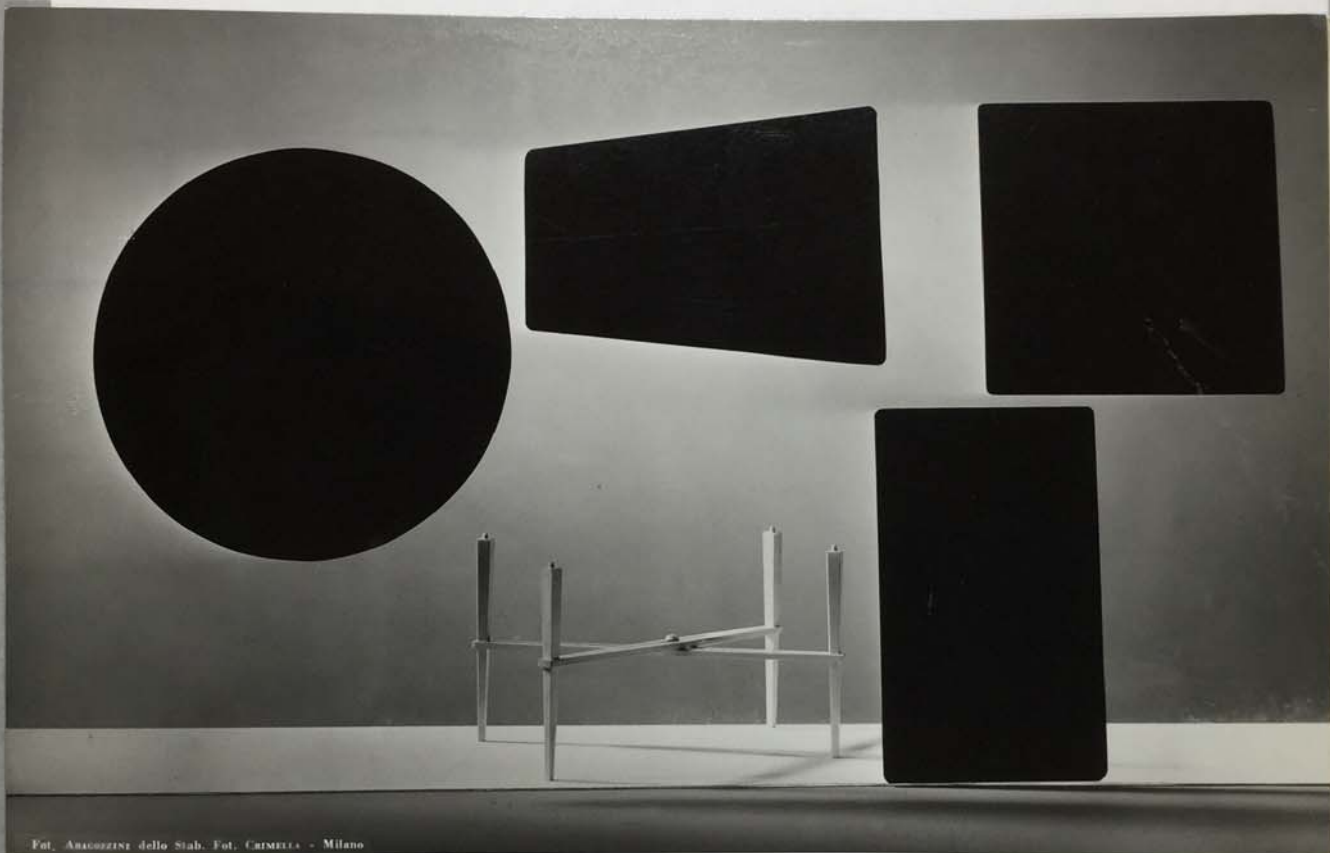
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Cassa con struttura tubolare metallica e piani in lega
anodizzata.

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Fot. ARACCOZZI dello Stab. Fot. CRIMELLI - Milano

Tavolino da té con repertorio di piani
coll. architetto Magistretti

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Dr. PAOLO A. CHESSA ARCHITETTO tel. 44326 via Euripide 3 MILANO

opera	disegno

La proprietà artistica è protetta a norma dell' art. 1 e seg.
del D. D. L. 7 nov. 1925 n. 1950 sul diritto d' autore.

foglio _____ anno _____

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prob.	dis.	data
	Costr.	

coll. architetto metropolitani
riservato da lui con l'obolo di Brent

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Poltrona in ferro e tela

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MILANO - S. EUFEMIA 17-899408

3/6/52

Paolo Chessa - architect $\frac{85}{1}$
Canvas sling chair

1280

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Poltrova in ferro e tela

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Poltrona in ferro e tela.

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3/6/52

Paolo Chessa, architect ⁸³

Canvas slung chair

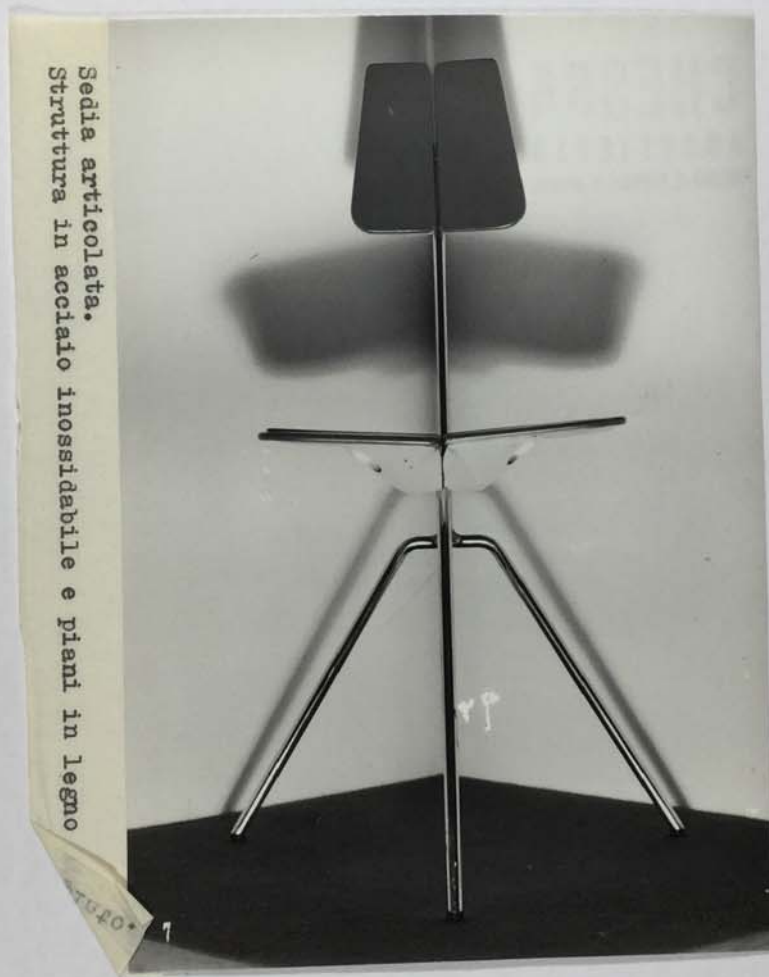
1280

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ADA LOUISE HUXTABLE
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Poltrona in ferro e tela.

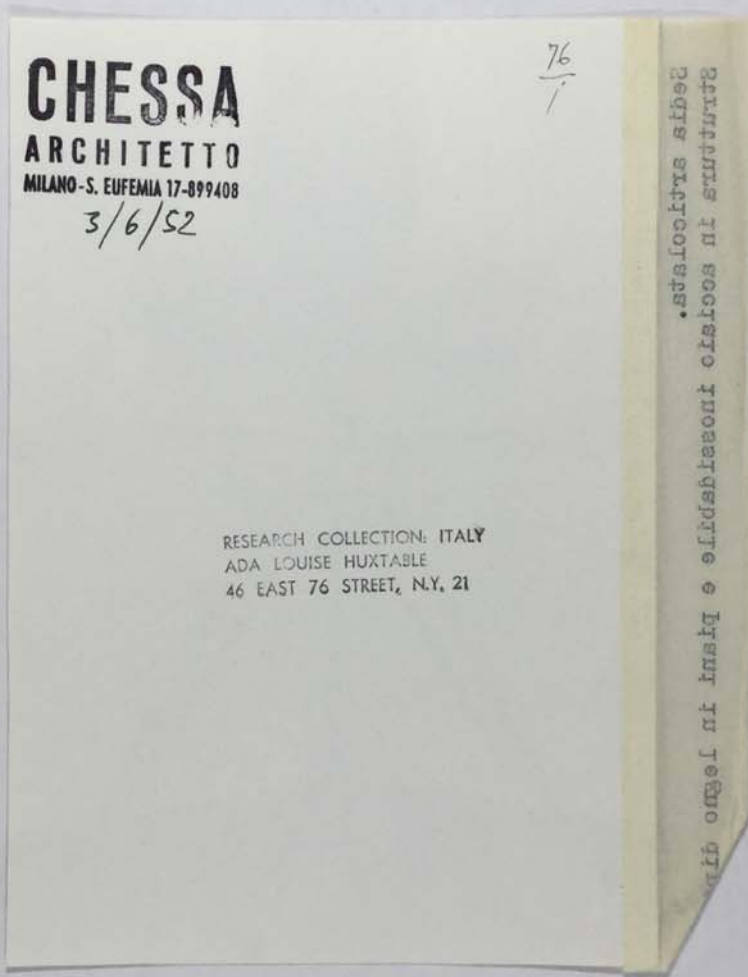
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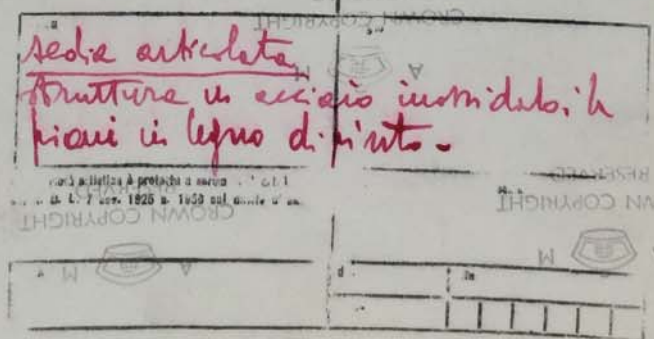
FOTO FORTUNATI
Viale Monte Grappa, 6
Telefono 68105 - MILANO

114-c.c.7

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Dr. PAOLO A. CHESSA ARCHITETTO (tel. ... via Euripide 3 ...)

*Sede articolata
Strutture in acciaio inossidabile,
piani in legno di pino.*



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Studio arch. P.A. Chessa in Milano

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CHESSA
ARCHITETTO
MILANO - S. EUFEMIA 17-999400

3/6/52

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PLEASE CREDIT
CESARE MANCINI

007111

Studio arch. E.A. Chessa in Milano

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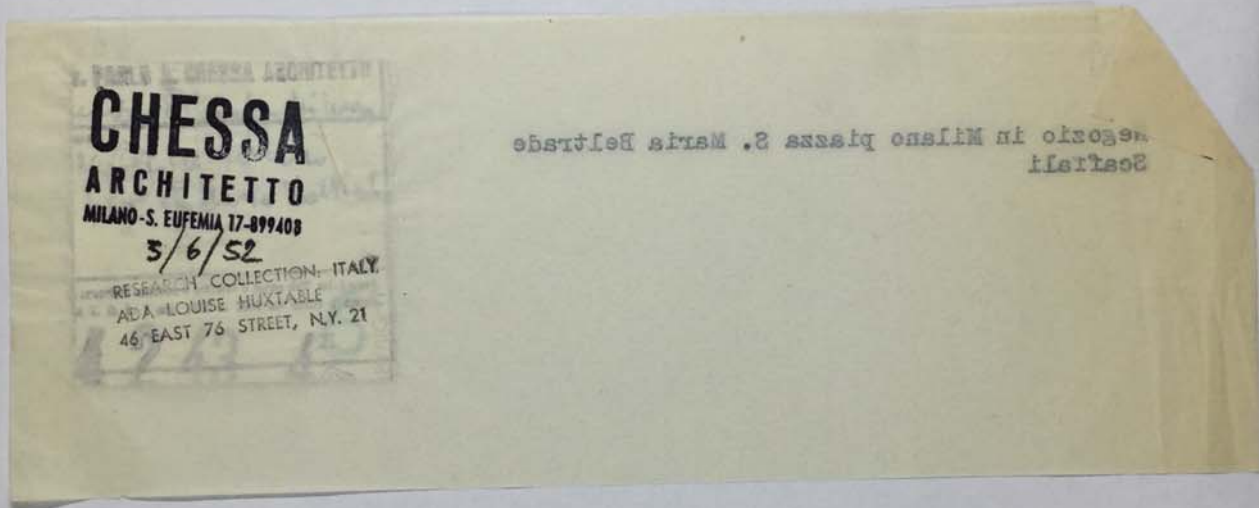
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Negozio in Milano piazza S. Maria Beltrade
Scafrali



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Armadio a elementi ribaltabili: letto, tavolo da stiro, tavolino o sedile
Contiene pure cassette e armadi.
Isternamente é alccato in bianco, giallo, grigio, azzurro, viola.



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81
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(62)

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3/6/52

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via solari n. 20
milano-tel. 47.09.74

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Dept. MoMA,
for "What Makes
a Home Modern"
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FOTO FORTUNA
Viale Monte Grappa,
Telefono 68105 - MILANO

7113

POLTRONCINA PIEGHEVOLE;
struttura in legno di olmo e compensato di faggio- parti
metalliche in ottone pulito.
L'elasticità del sedile e dello schienale è ottenuta dalla
flessione del compensato che è vincolato con borchie di ot
tone a una traversa e appoggiate ~~un'altra~~ a un'altra sul
la quale può effettuarsi il piccolo scorrimento dovuto alla
flessione.

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A5/3

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1945- Poltroncino in tubo di ferro verniciato di bianco-
imbottitura in formaggio ricoperto di fustagno
giallo -

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Negozio in Milano piazza S. Maria Beltrade
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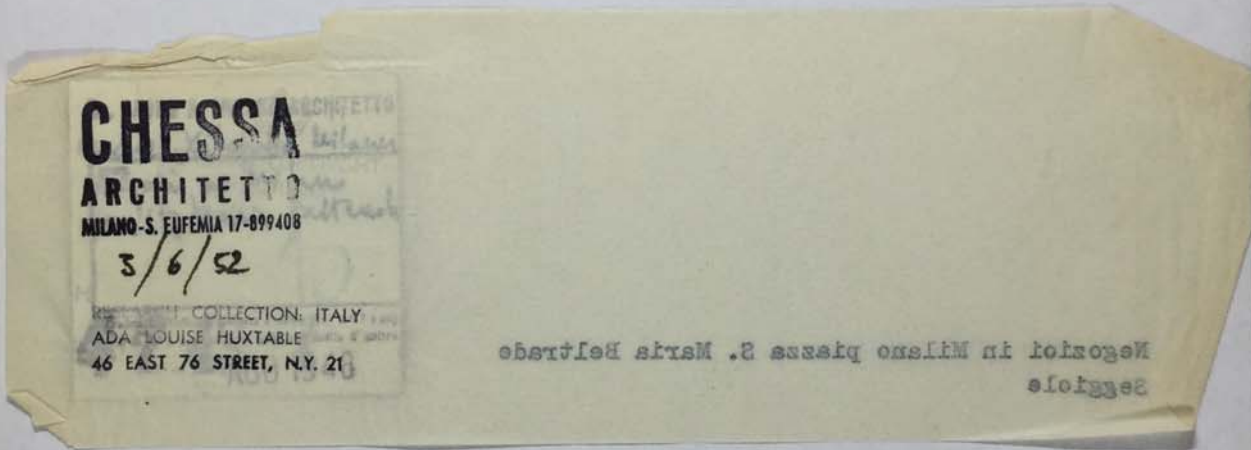
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Negozioli in Milano piazza S. Maria Beltrade
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A 19

FOTO FORTUNATI

Viale Monte Grappa, 6
Telefono 68105 - MILANO

TAVOLO DA LAVORO:

struttura in legno di frassino- piano ricoperto in
chins unicolore verde assuro.

Nel piano è incassata una vaschetta, pure in legno
di frassino, per matite e penne; gli spigoli del pia-
no sono protetti da puntali di legno.

POLTRONCINA PIEGHEVOLE:

struttura in legno di olmo e compensato di faggio-
parti metalliche in ottone pulite.

L'elasticità del sedile e dello schienale è ottenu-
ta dalla flessione del compensato che è vincolato
con berchie di ottone a una traversa e appoggiate
a un'altra sulla quale può effettuarsi il piccolo
scorrimento dovuto alla flessione.

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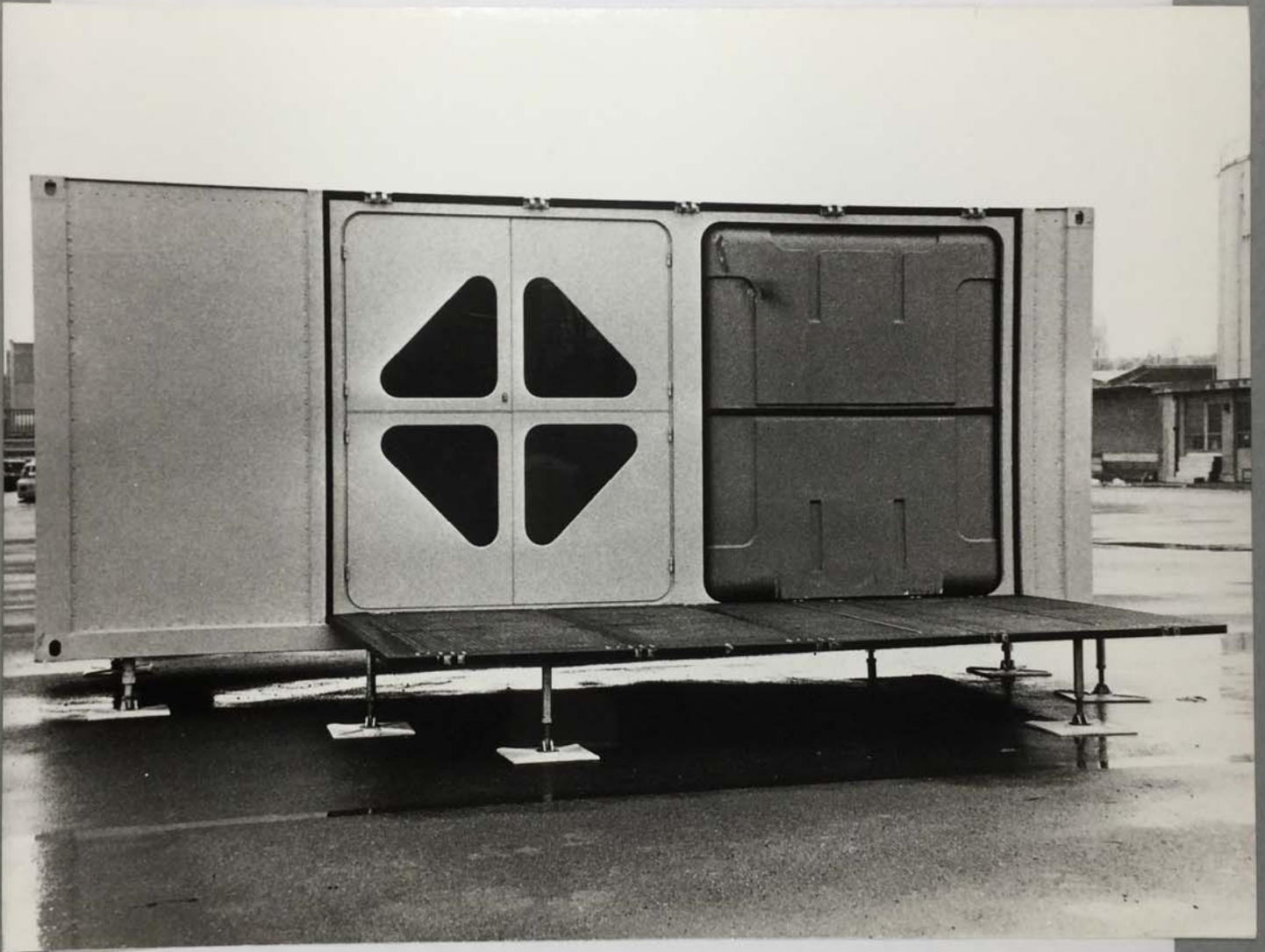
The spare and transparent furniture of Franco Albini of Milan was shown in our July 1948 issue. Knoll now makes both a wooden and a steel version of the chair and a wooden version of the desk. The extremes of visual attenuation—in the thinness of the glass and the record flatness of the upholstery—conceal an unexpected, carefully engineered comfort: hidden springs in the perfectly squared cushions; ingenious suspension of the drawer unit of the desk; and accommodation for magazines.

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Interiors June 1950

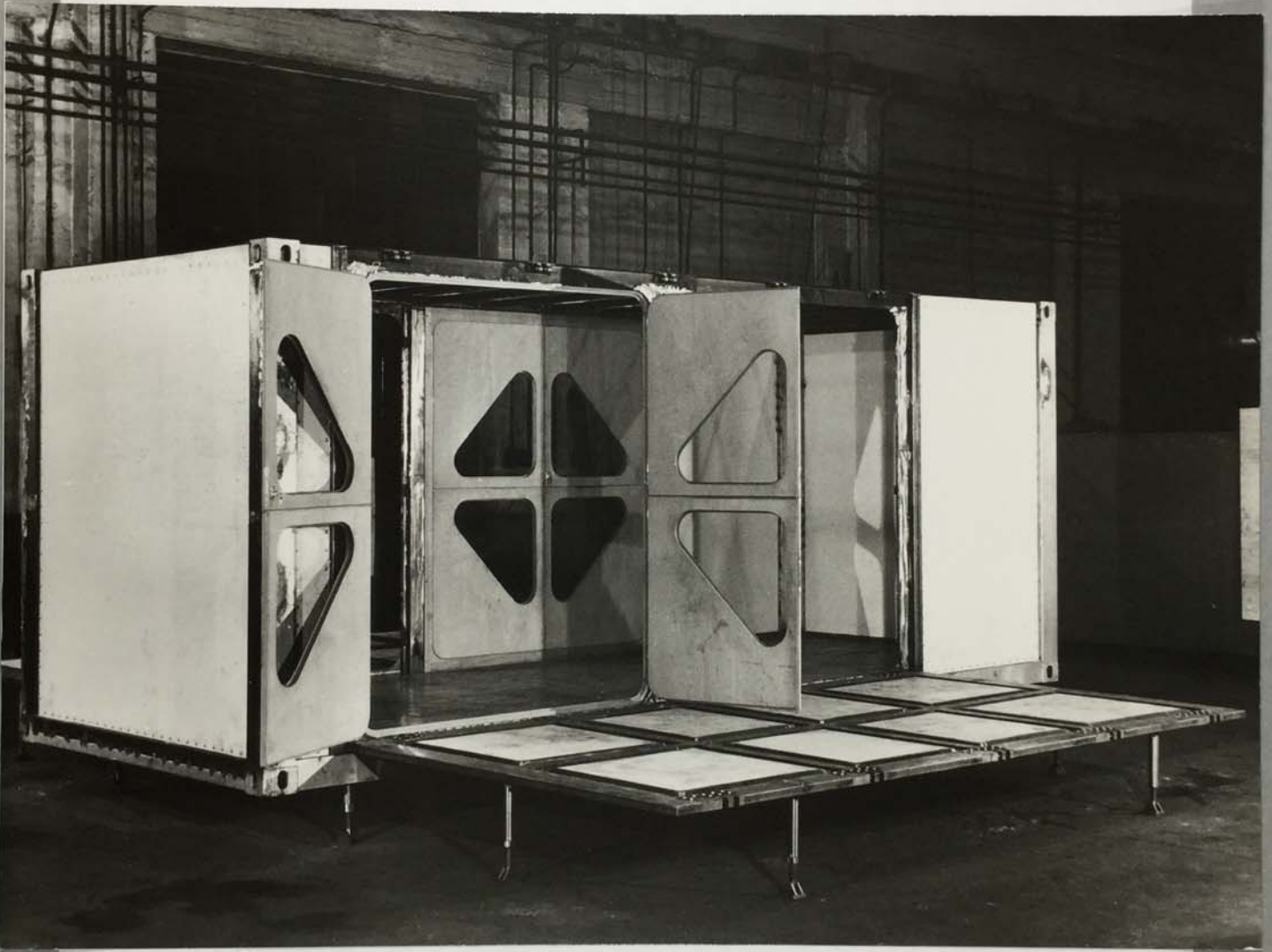
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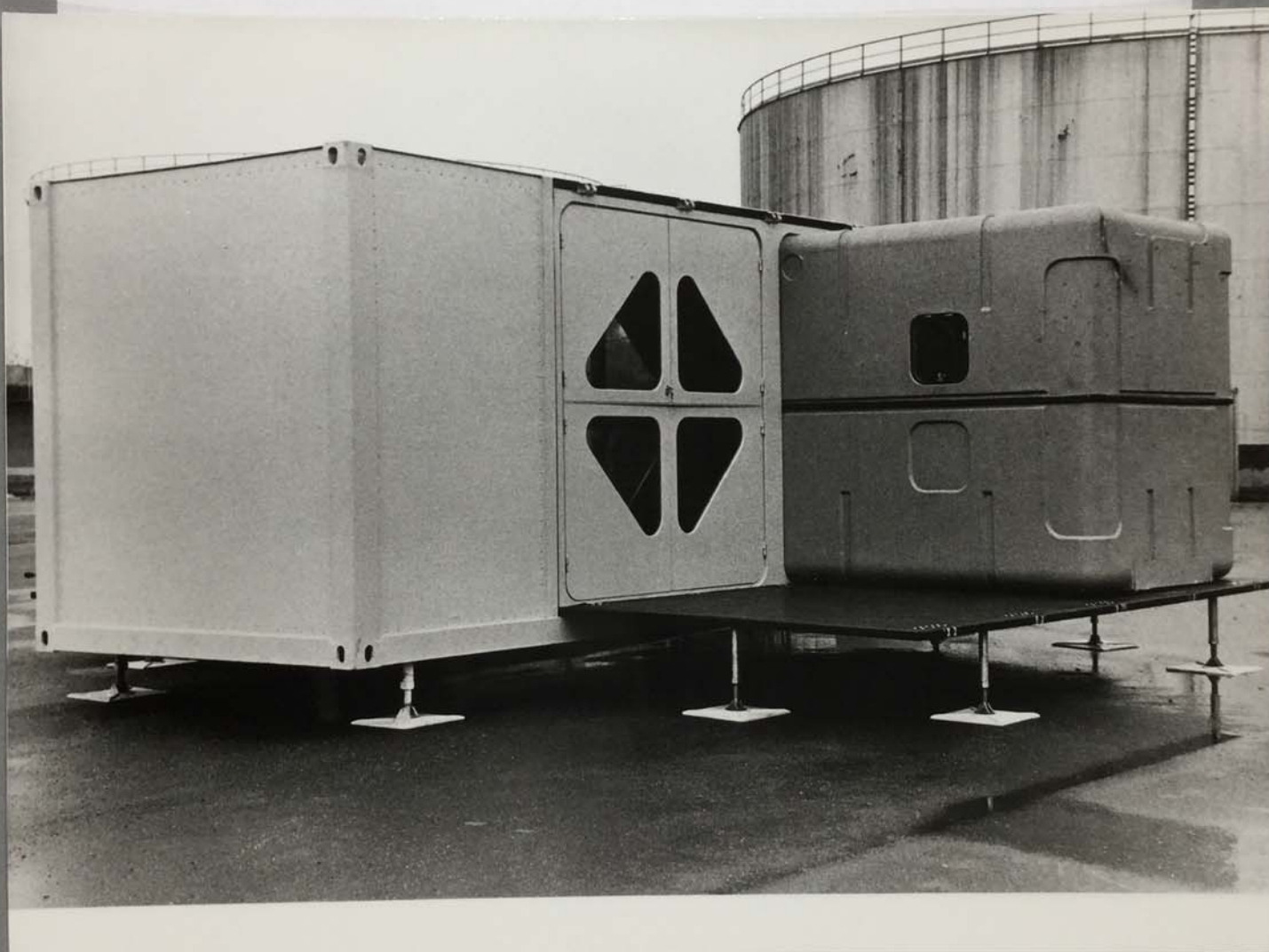
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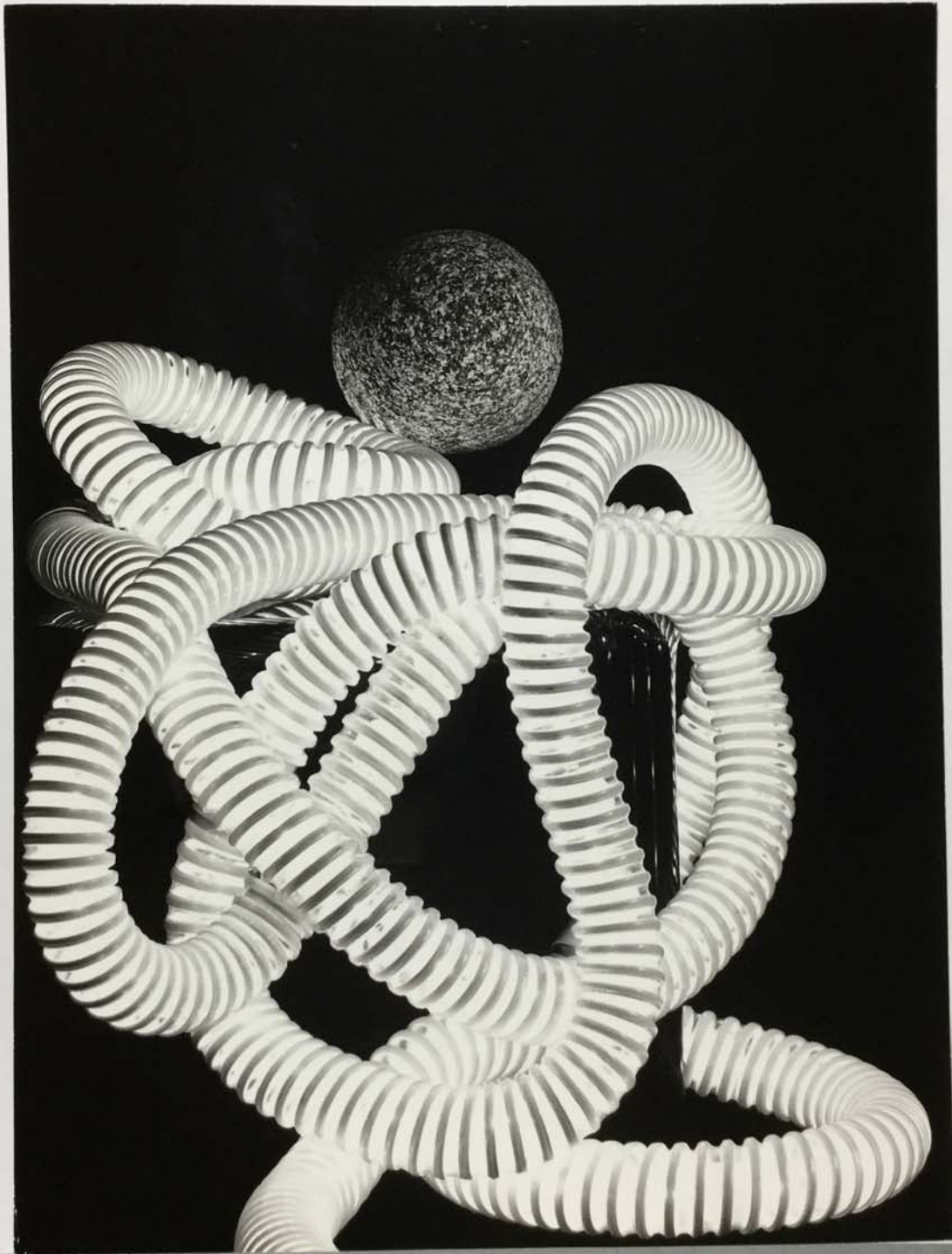
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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

i

Designer:Gianfranco Frattini, Livio Castiglioni, Italians.

Description:Additional lamp "Boalum", 1969, in plastic and metal.

180cm (8 sections) x 6cm diameter.

Manufacturer:Artemide.

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Italy: The New Domestic Landscape.
May 23, 1972 -- September 11, 1972.

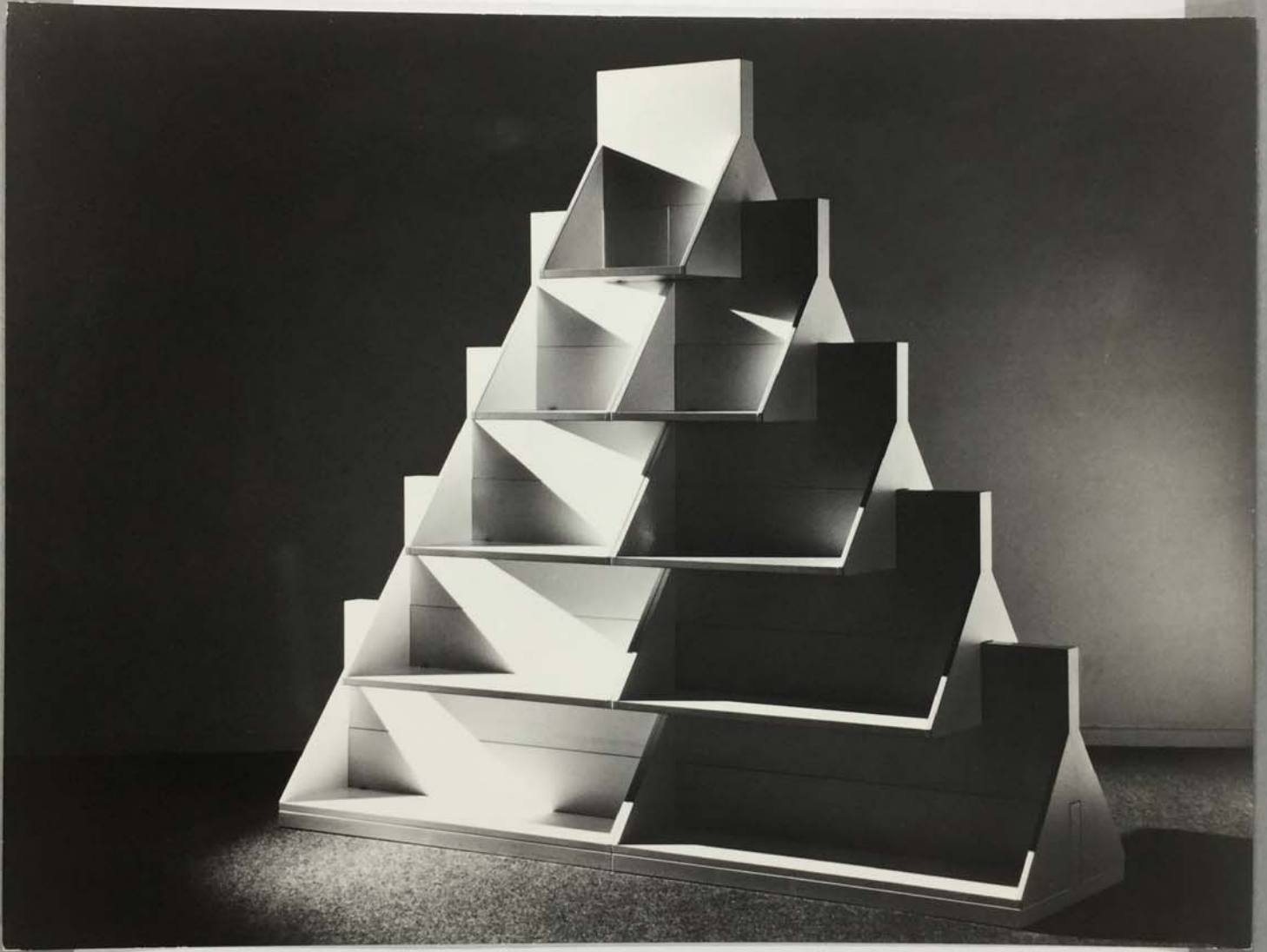
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The Museum of Modern Art

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i

Designer:Ugo La Pietra, Italian

Description:Stacking shelves "Uno sull' altro", 1970, in wood.

49cm h. x 100-80-60-40cm x 54,5cm.

Manufacturer:Poggi.

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i

Designer: Alberto Rosselli, Italian

Description: Chair "Jarama", 1969, in
Fiberglas.

71cm h. x 43 x 50cm.

Table "Jarama", 1969, in Fiberglas.

74cm h. x 160 x 95cm.

Manufacturer: Saporiti.

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i

Designer: Mario e Dario Bellini, Italians.

Description: Hi-Fi Set "RR 130 Fo-St Totem",
1970.

52cm h. x 51 x 51cm.

Manufacturer: Brionvega.

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ii

Designer: Cini Boeri, Italian

Description: Endless seat "Serpentone",
1970/71, in polyurethanic foam.

54cm h. x 90 depth.

Manufacturer: Arflex.

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Giancarlo Piretti

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i

Designer:Roberto Sambonet, Italian

Description:Set of containers for cooking
"Center Line", 1965, in stainless steel,
consisting of 8 pieces + 1 frying pan.
17cm h. x 31cm diameter.

Manufacturer:Sambonet.

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i

Designer: Giancarlo Piretti, Italian

Description: Folding desk "Platone", 1971,
in ABS and chromed steel tube.

71cm x 83,5 x 65cm.

Manufacturer: Anonima Castelli.

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i

Designer: Rodolfo Bonetto, Italian

Description: Lounge chair "Boomerang",
1969, in polyurethane with two chromed
plastic joints.

66cm h. x 74 x 94cm.

Manufacturer: Flexform.

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i

Designer: Sergio Mazza e Giuliana Gramigna,
Italians.

Description: Demountable Arm Chair "Poker",
1970,

66cm h. x 78 x 76cm.

Manufacturer: Cinova.

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iii

Designer: Fabio Lenzi, Italian

Description: Table "230/1/2", 1970, in polyurethane. The central cilinder contains six folding chairs. The stand on castors holds the six trays.

Table (open): 76cm h. x 150cm diameter

Stand : 114cm h. x 77 x 58cm.

Manufacturer: Bernini

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iii

Designer: Fabio Lenci, Italian

Description: Table "230/1/2", 1970, in polyurethane. The central cylinder contains six folding chairs. The stand on castors holds the six trays.

Table (open): 76cm h. x 150cm diameter

Stand : 114cm h. x 77 x 58cm.

Manufacturer: Bernini

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iii

Designer: Alessandro Becchi, Italian
Description: Couch and folding bed
"Anfibio", 1971, in polyurethane and
leather or fabric.

65cm h. x 184 x 98cm (closed).

Manufacturer: Giovannetti.

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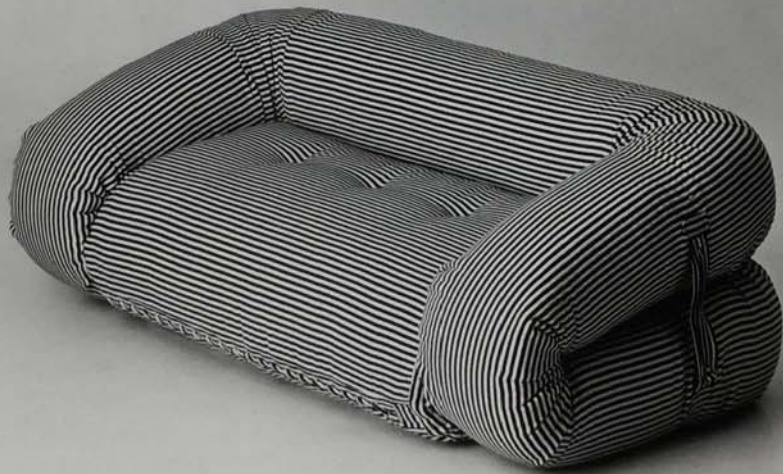
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iii

Designer: Alessandro Becchi, Italian

Description: Couch and folding bed
"Anfibio", 1971, in polyurethane and
leather or fabric.

65cm h. x 184 x 98cm (closed).

Manufacturer: Giovannetti.

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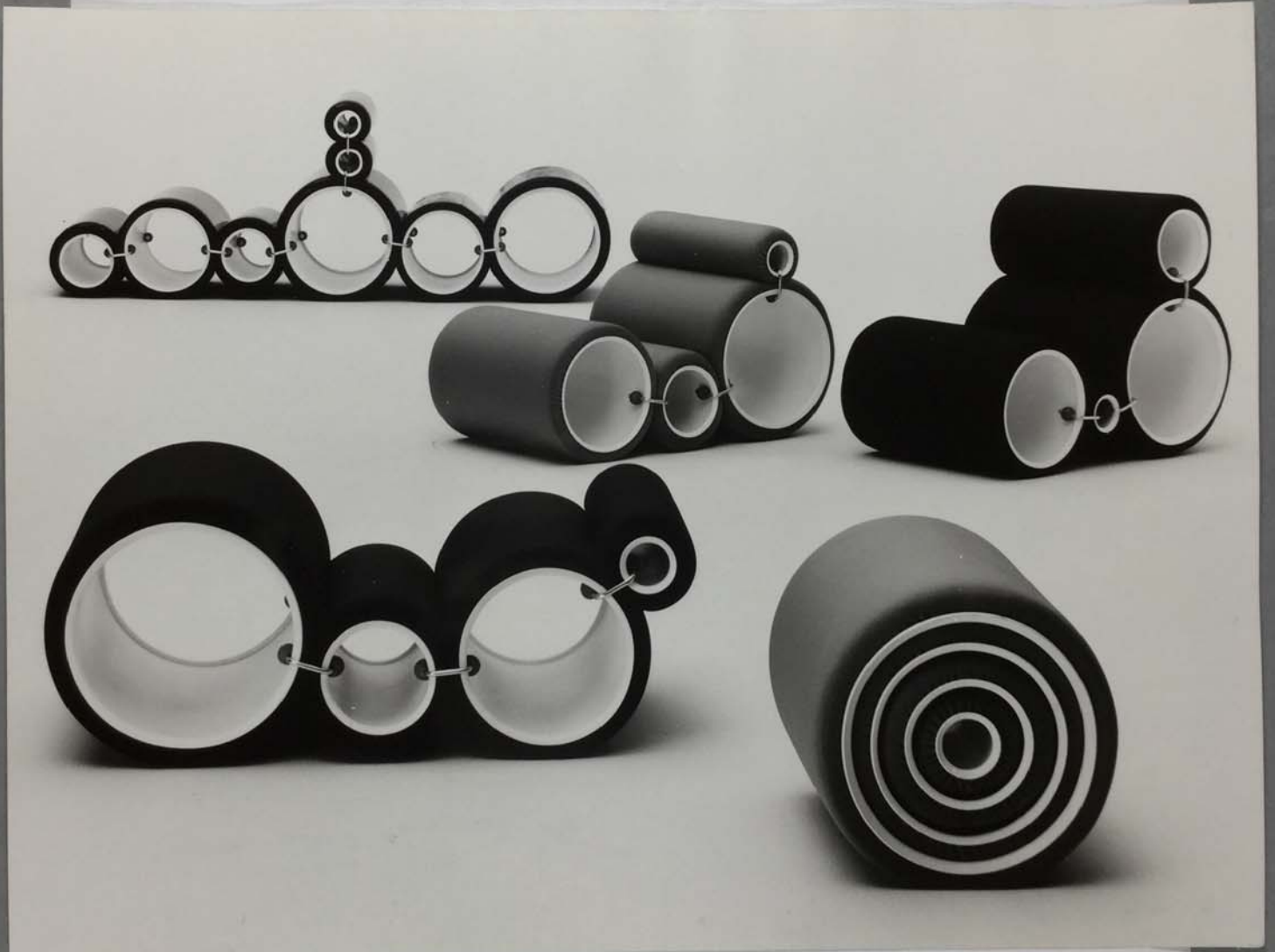
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iii

Designer: Joe Colombo

Description: Component chair "Tube Chair",
1969, in padded PVC.
64cm x 50cm diameter.

Manufacturer: Flexform.

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di GIANNI e PAOLO SALVATI
MILANO - Via Montenapoleone 13 - T. 8994783

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The Museum of Modern Art

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i

Designer: Giancarlo Piretti, Italian

Description: Folding Arm Chair "Plona", 1970,
in leather.

72cm h. x 68,5 x 54,5cm.

Manufacturer: Anonima Castelli.

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Albini

Dede & Diana

Knoll Assoc.

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46 EAST 76 STREET, N.Y. 21

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

No. 71

FOR RELEASE: WEDNESDAY
August 18, 1954

PRESS PREVIEW: TUESDAY
August 17, 1954; 2 - 5 p.m.

THE MODERN MOVEMENT IN ITALY: ARCHITECTURE AND DESIGN
NOW ON VIEW AT THE MUSEUM OF MODERN ART

The variety and vitality which have won worldwide recognition for contemporary Italian architects and designers are surveyed in THE MODERN MOVEMENT IN ITALY: ARCHITECTURE AND DESIGN, an exhibition on view at the Museum of Modern Art, 11 West 53 Street, from August 18 through September 6. The exhibition, consisting of photographic enlargements and plans, was organized under the direction of the Museum's Department of Circulating Exhibitions by Ada Louise Huxtable. It contains much new material gathered by her expressly for this purpose while on a Fulbright Fellowship in Italy.

This is one of several architectural exhibitions prepared by the Museum under its International Program, made possible by a grant from the Rockefeller Brothers Fund to encourage the exchange of art exhibitions between the United States and other countries.

Following its New York showing, THE MODERN MOVEMENT IN ITALY will be on view at the University of Minnesota, the University of Illinois, the Portland (Oregon) Art Museum and the M. H. De Young Museum in San Francisco. It has already been seen in two leading Museums in Canada as well as in Massachusetts, New Jersey, and Kentucky.

Fine decorative sense, feeling for color, material and pattern, and willingness to experiment and invent have characterized the Italian contribution to postwar architecture and design. This exhibition demonstrates that these qualities stem from a logical and continuing growth during the past quarter century. The work of the 1920s and 30s is represented through examples by such pioneers of the modern movement as Giuseppe Terragni, Pietro Lingeri, Luigi Figini and Gino Pollini. The section entitled "Architecture and the State" shows the imaginative solutions achieved in government sponsored buildings and competitions during the 30s and 40s.

Italy's outstanding contribution in the field of reinforced concrete engineering is shown through the work of Pier Luigi Nervi. His ingenious constructions, including a salt warehouse, wool and tobacco factories, and the Turin Exposition Hall, are considered among the most significant new architectural forms of our day.

more

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No. 71

INTERNATIONAL CENTER 2-1000

11 JAN 23 1958 NEW YORK 18' 14' A'

THE MUSEUM OF MODERN ART

NOV 21 1958

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No. 71

2

Another section of the exhibition is devoted to the integrated design program of the Olivetti Company, manufacturers of typewriters and office machines. Their enlightened commercial sponsorship has resulted in distinguished designs for their products, advertising, shops, factories and buildings to house their employees. The special inventive ingenuity of the Italian talent for display is shown through examples of shops and expositions by such pace-setting designers as Franco Albini, Ignazio Gardella, Angelo Bianchetti and Paolo Chessa.

Houses, stations, markets and monuments are among the buildings included in the section devoted to postwar architecture. Since the Italian architect practices in all fields, he is responsible for interior and industrial design as well as for buildings. This phase of his work in the postwar period is illustrated in the exhibition through photographs of furniture, lamps, decorative objects, tableware and industrial products.

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THE MODERN MOVEMENT IN ITALY: ARCHITECTURE AND DESIGN

1953 - 54

An exhibition circulated by The Museum of Modern Art, New York, New York

Pages 1 - 8

CHECK AND INSTALLATION LIST:

- 1 - Title panel
- 1 - Museum title panel
- 14 - Text panels
- 72 - Photo panels

<u>Installation Number</u>	<u>Architect & Designer</u>	<u>Subject</u>	<u>Size- height by width</u>	<u>Box Number</u>
1.		Museum title panel	16 x 32	1
2.	Carlo ✓ L. Calini(eng.) E. Montuori M. Castellozzi V. Fadigati A. Vitellozzi	Railroad Terminal, Rome, 1949-50	48 x 36	2
3.		Caption for Installation #2	12 x 12	4
SECTION #1				
4.		Introduction	16 x 32	1
5.		The Italian Style	16 x 32	1
6.	Luigi Figini & Gino Pollini	APARTMENT HOUSE, Milan, 1948 - 49	28 x 16	4
7.	Roberto Menghi & Marco Zanuso Marco Zanuso (arch.) Corrado Cagli (Ptr.)	AMERICAN COMMERCIAL COMPANY BUILDING, Milan, 1948, Photo Paoletti di Mario Zacchetti, Milan PROJECT MODEL, 9th Triennale, Milan, 1951	16 x 32	1

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8. Photo panel	Annibale Focchi Marcello Nizzoli	EMPLOYEES' HOUSING, THE OLIVETTI CO. Ivrea, 1950-52	16 x 20	4
9. Photo panel	Franco Albini Augusto Romano	EXHIBITION OF ANTIQUE GOLDWORK, 6th Triennale, Milan, 1936	16 x 32	1
	Ernesto Rogers Vittorio Gregotti Luigi Stoppino	"MAN THE MEASURE OF ARCHITECTURE", 9th Triennale, Milan, 1951		
10. Photo panel	Renzo Zavarella	CHAIR LIFT STATION, 9th Triennale, Milan, 1951	16 x 32	1
11. Photo panel	Nervi & Bartoli	EXPOSITION PALACE, Turin, Salon B, 1947	16 x 24	4
12. Photo panel	Paoli A. Chessa	PROJECT FOR RECONSTRUCTION OF OPERA HOUSE WITH NEW ADDITIONS OF A HOTEL AND SHOPS, Genoa, 1949-53	32 x 16	1
13. Photo panel	Lucio Fontana Paolo A. Chessa	FLUORESCENT LIGHTING, 9th Triennale, Milan, 1951 SHOP, Milan, 1949	16 x 32	1
14. Photo panel	Guilio Minoletti	SWIMMING POOL WITH MOSAIC SCULPTURE, Monza, 1951	16' x 20	4
15. Photo panel	Caccio Dominioni Castiglioni	SILVER PLACE SETTING, Azucena, Milan, 1938		
	Barbieri & Ermini	SHOP, Milan	16 x 32	1
	Ignazio Gardella	BORZALINO DISPLAY, 30th Fair of Milan, 1952		
SECTION #2				
16. Text panel		The Early Work	16 x 32	1
17. Photo panel	Guiseppe Terragni	POLITICAL PARTY HEADQUARTERS, Como, 1932-36	34 x 48	2
18. Photo panel	Guiseppe Terragni	ADDITIONAL VIEWS AND PLANS OF POLITICAL PARTY HEADQUARTERS, Como, 1932-36	26 x 34	4
19. Text panel		Como	16 x 19	4

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20. Photo panel	Cesare Cattaneo	House, Cernobbio, 1938-39	34 x 26	4
21. Photo panel	Cesare Cattaneo	HOUSE AND PLANS, Cernobbio, 1938-39	26 x 24	4
22. Photo panel	Luigi Figini Gino Pollini	EXHIBITION HOUSE & PLANS, 5th Triennale, Milan 1933	34 x 48	2
23. Photo panel	Pietro Lingeri Giuseppi Terrangi	APARTMENT HOUSE & PLAN, 1934-35	26 x 24	4
24. Photo panel	Pietro Lingeri Giuseppi Terrangi	APARTMENT HOUSE, Milan, 1934-35	34 x 46	2
SECTION #3				
25. Text panel		Architecture and the State	16 x 32	1
26. Photo panel	Giuseppi Vaccaro	VACATION COLONY FOR A PETROLEUM COMPANY, Cesenatica, 1937-38	26 x 48	2
27. Photo panel	Ignazio Gardella	TUBERCULOSIS DISPENSARY, Alessandria, 1935-38	26 x 48	2
28. Photo panel	Pietro Lingeri with Cattaneo, Delfino, Terzaghi, Origoni	TRADE UNIONS BUILDING, Como, 1939-43	26 x 48	2
29. Photo panel	L. Figini P. Lingeri G. Pollini G. Terragni	PROJECT FOR NEW BUILDING FOR BRERA ART SCHOOL, First scheme, 1935	48 x 32	2
	F. Albini I. Gardella G. Palanti A. Romano	PROJECT FOR THE PALACE OF ITALIAN CIVILIZATION, Rome Exposition of 1942. 1940-42	48 x 32	2

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29. Photo Panel	Studio Architetti B.B.P.R. Lodovico Belgioioso Enrico Peressutti Ernesto Rogers	POSTAL BUILDING, Rome Exposition of 1942, 1940-42	48 x 32	2
SECTION #4A				
30. Text panel		The Italian Contributions	16 x 32	1
31. Photo panel	Pier Luigi Nervi	COMMUNITY STADIUM, Florence, 1930-32	48 x 32	1
32. Text panel		The Italian Contributions: Engineering, Pier Luigi Nervi	16 x 32	1
33. Photo panel	Pier Luigi Nervi	AIRPLANE HANGAR near Rome, 1938, Exterior	16 x 32	1
34. Photo panel	Pier Luigi Nervi	AIRPLANE HANGAR near Rome, 1938, Interior	32 x 48	1
35. Photo panel	Pier Luigi Nervi	AIRPLANE HANGAR near Rome, 1943	32 x 48	1
36. Photo panel	Nervi & Bartoli	EXPOSITION HALL, Turin, Salon B, 1947	32 x 48	1
37. Photo panel	Nervi & Bartoli	EXPOSITION HALL, Exterior and plans, 1947	48 x 32	1
38. Photo panel	Nervi & Bartoli	EXPOSITION HALL, Balcony, 1947	48 x 32	1
39. Photo panel	Nervi & Bartoli	EXPOSITION HALL, Turin, 1950 Salon C & Plans	32 x 48	1
40. Photo panel	Nervi & Bartoli	LANIFICIO GATTI FACTORY, Rome, 1951, Ceiling	16 x 32	1
41. Photo panel	Nervi & Bartoli	SALT WAREHOUSE, Tortona, 1949-50	32 x 26	4
SECTION #4B				
42. Text panel		The Italian Contributions: The Integrated Design Program, The Olivetti Company	16 x 32	1
43. Photo panel	Luigi Figini Gino Pollini	THE OLIVETTI FACTORY, Ivera, 1940-43	32 x 48	1

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44. Photo panel	Luigi Figini Gino Pollini	EMPLOYEE'S HOUSING, The Olivetti Company, Ivera, 1940-42	26 x 48	3
45. Photo panel	Annibale Focchetti Marcello Nizzoli	EMPLOYEE'S HOUSING, The Olivetti Company, Ivera, 1950-51	26 x 48	3
46. Photo panel	Luigi Figini Gino Pollini	NURSEY SCHOOL, The Olivetti Company, Ivera, 1940	16 x 34	1
47. Photo panel	Marcello Nizzoli	LEXICON 80, Olivetti Office Typewriter, 1947	16 x 19	4
48. Photo panel	Giovanni Pintori	COVER DESIGN FOR BOOKLET ON OLIVETTI PRINTING CALCULATOR	20 x 48	3
		OUTDOOR ADVERTISING BILLBOARD	20 x 48	3
49. Photo panel	Gianantonio Bernasconi	OLIVETTI SHOP, Forli	32 x 20	4
SECTION #4C				
50. Text panel		The Italian Contributions: Exhibitions	16 x 32	1
51. Photo panel	Franco Albini Augusto Romano	EXHIBITION OF ANTIQUE GOLDWORK, 6th Triennale, Milan, 1936	26 x 48	3
52. Photo panel	Angelo Bianchetti Cesare Pea	LEONARDO DA VINCI EXHIBITION, Milan, 1939	32 x 26	4
53. Photo panel	Angelo Bianchetti Erberto Carboni	MONTECATINI EXHIBITION, "CHEMICALS FOR INDUSTRY", 28th Fair of Milan, 1950, General View and Detail	26 x 48	3
54. Photo panel	Francesco Gnechi Carla Marzoli	"HARMONY AND PROPORTION" EXHIBITION, 9th Triennale, Milan, 1951	32 x 26	4
55. Photo panel	Ernesto Rogers Vittorio Gregotti Luigi Stoppino	"MAN, THE MEASURE OF ARCHITECTURE", EXHIBITION, 9th Triennale, Milan, 1951	32 x 26	4
56. Photo panel	Franco Albini	REMDELED MUSEUM, "PALAZZO BIANCO", Genoa, 1950-51	26 x 48	2

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SECTION #4D

57. Text panel		The Italian Contributions: Shops	16 x 32	1
58. Photo panel	Angelo Bianchetti Cesare Pea	SHOP FOR TYPEWRITERS AND BUSINESS MACHINES, Milan, 1942	26 x 48	2
	Franco Albini	FUR SHOP, Milan, 1945	26 x 48	2
59. Photo panel	Paolo A. Chessa	LINGERIE SHOP, Milan, 1949	26 x 48	3
	Franco Albini	SALON FOR DERMATOLOGICAL AND COSMETIC INSTITUTE, Milan, 1945	26 x 48	3
60. Photo panel	Mario Asnago Claudio Vender	MENSWEAR SHOP, Milan, 1946	26 x 48	3
	Pietro Lingeri	FUR SHOP AND WORKROOMS, Milan, 1947	26 x 48	3

SECTION #5A

61. Text panel		The Post War Work	16 x 32	1
62. Text panel		Architecture	16 x 32	1
63. Photo panel	Luigi Figini Gino Pollini	APARTMENT HOUSE, Milan, 1948-49	32 x 26	4
64. Photo panel	Luigi Figini Gino Pollini	APARTMENT HOUSE, Milan, 1948-49	26 x 32	4
65. Photo panel	Luigi Ghidini Guglielmo Mozzoni	VILLA REMODELED FROM STABLE, Gallarate, 1946	26 x 48	2
66. Photo panel	L. Calini (eng.) E. Montuori	RAILROAD TERMINAL, Rome, 1949-50	24 x 48	3
67. Photo panel	M. Castellazzi	RAILROAD TERMINAL, Rome, 1949-50	24 x 48	3

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68. Photo panel	V. Fadigati	RAILROAD TERMINAL, Rome, 1949-50	24 x 48	3
69. Photo panel	A. Vitellozzi	RAILROAD TERMINAL, Rome, 1949-50	24 x 48	3
70. Photo panel	Luigi Carlo Daneri (arch.) Pier Luigi Nervi (eng.)	BOAT STATION, San Michele di Pagano, 1951	26 x 48	2
71. Photo panel	Renzo Zavarella	CHAIR LIFT STATION, 9th Triennale, Milan, 1951	48 x 32	2
72. Photo panel	Gaetano Minnucci	FISH MARKET, Ancona	48 x 32	2
73. Photo panel	Brizzi & Gori	COVERED MARKET, Pescia, 1950-51	32 x 48	2
74. Photo panel	Studio Architetti B.B.P.R: Lodovico Belgioioso Enrico Peressutti Ernesto Rogers	MEMORIAL TO THE VICTIMS OF GERMAN CONCENTRATION CAMPS, Milan, 1948	32 x 24	4
75. Photo panel	N. Aprile C. Calcaprma M. Fiorentino G. Perugini	FOSSE ARDEATINE (The Ardeatine Trench) Memorial to War Dead, Rome, 1948-50, Memorial and Plans	24 x 48	3
76. Photo panel	N. Aprile C. Calcaprma M. Fiorentino G. Perugini	FOSSE ARDEATINE (The Ardeatine Trench) Memorial to War Dead, Rome, 1948-50, Memorial and Plans	24 x 48	3
SECTION #5B				
77. Text panel		Design	16 x 32	1
78. Photo panel	Ignazio Gardella Luigi Caccia Dominioni	DINING TABLE, mahogany and polished brass, Azuceno, Milan, 1947	16 x 25	4
79. Photo panel	Luigi Caccia Dominioni	ADJUSTABLE FLOOR LAMP, brass and marble, Azuceno, Milan, 1948	32 x 16	1
80. Photo panel	Franco Albini	DESK, lacquered metal, brass, BIRCH CHAIR, lacquered metal frame	16 x 32	1

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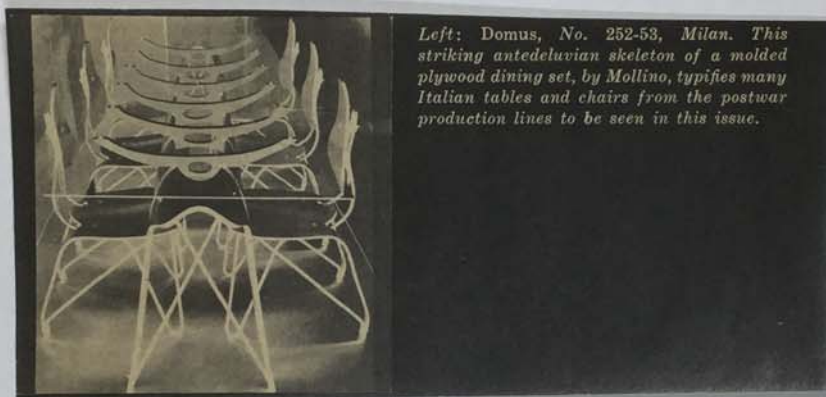
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81. Photo panel	Carlo di Carli	DEMOUNTABLE PLYWOOD CHAIR, Milan, 1949	16 x 16	4
82. Photo panel	Gino Sarfatti	WALL OR CEILING LAMP, oxidized aluminum arms, black or white lacquered shades, Arteluce, Milan, 1952	22½ x 16	4
83. Photo panel	Giacomo Anelli	LIBRARY LADDER, black lacquered metal, brass linoleum, Milan, 1950	44 x 16	3
84. Photo panel	Pinin Farina	CISITALIA, Turin, 1949	26 x 40	3
85. Photo panel	Emilio Cerri	NECCHI SEWING MACHINE, Pavia, 1934-53	16 x 24	4
86. Photo panel	Piero Di Vecchi	THERMOS AND BOWL, silverplate, Azucena, Milan	16 x 32	1
	Tecia Dominioni Castiglioni	STERLING SILVER PLACE SETTING, Azucena, Milan	16 x 32	1
87. Photo panel	Venini	WHITE LATTICINO GLASS VASES, Murano, Venice	16 x 32	1
88. Photo panel	Richard Blow	MARBLE BOXES, laminated intarsia, Montici, Florence, 1952	16 x 32	1

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Left: Domus, No. 252-53, Milan. This striking antedeluvian skeleton of a molded plywood dining set, by Molino, typifies many Italian tables and chairs from the postwar production lines to be seen in this issue.

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Di Carli

Ponti



Across the seas collaboration

for the new Singer collection

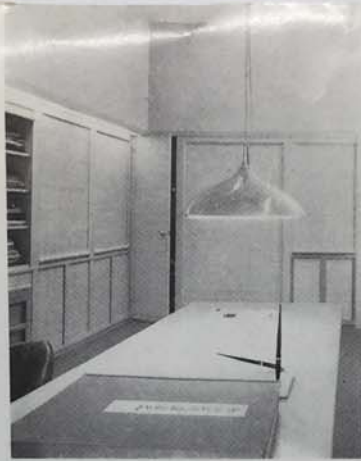
photographs by gene schull

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Anteriori December 1957

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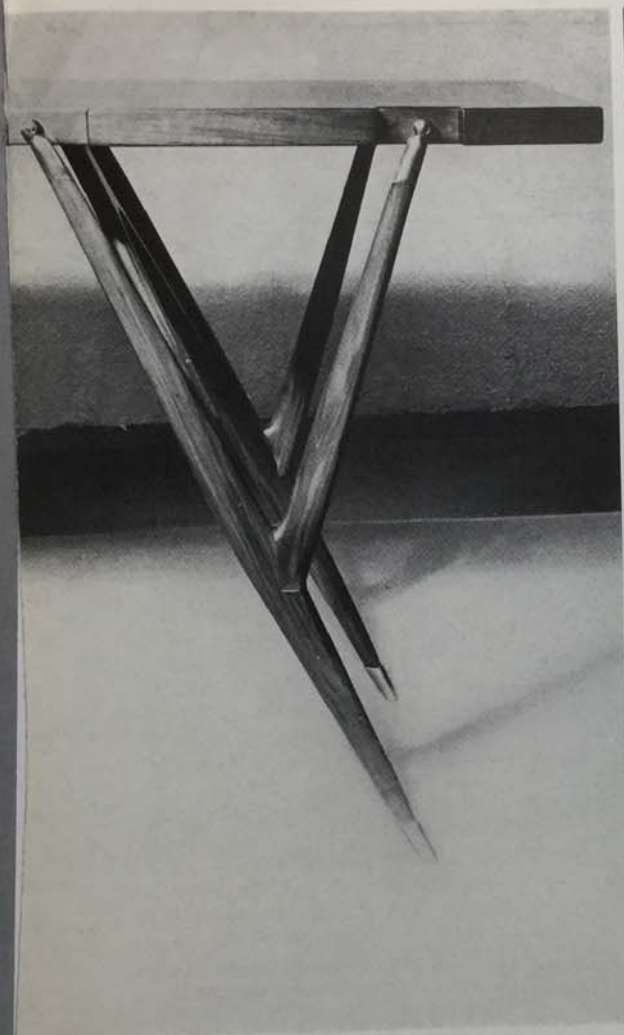
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Like all commuters Kroll occasionally needs a place to stay overnight in town. He finds it in his own office, where he can push two Widdicomb couches together to make a comfortable bed. Hanging lamp from Finland House.



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Parisi

Interest in Italian design has been growing miraculously since the post-war design renaissance awoke Americans to the knowledge that things were not dull in the sunny land that stretches into the Mediterranean. Ceramics, fabrics, and lighting fixtures from the new design-promise world soon filtered in abundant supply to these shores, but we saw few concrete examples, save in magazine pages, of the wonderful furniture the Italians begot, mostly because such pieces proved to be one-of-a-kind gems produced for the architect-designer by a local craftsman. There was one young man in one old furniture firm here, however, dissatisfied with this arrangement. Joe Singer, ener-

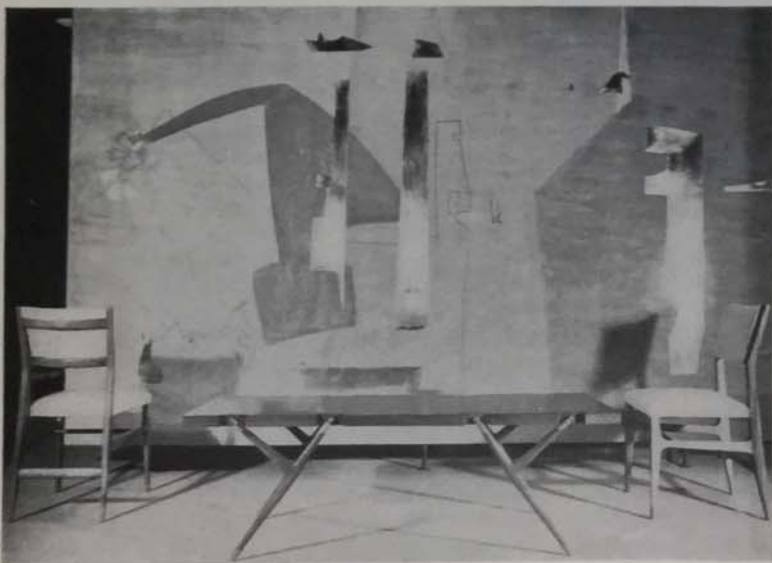
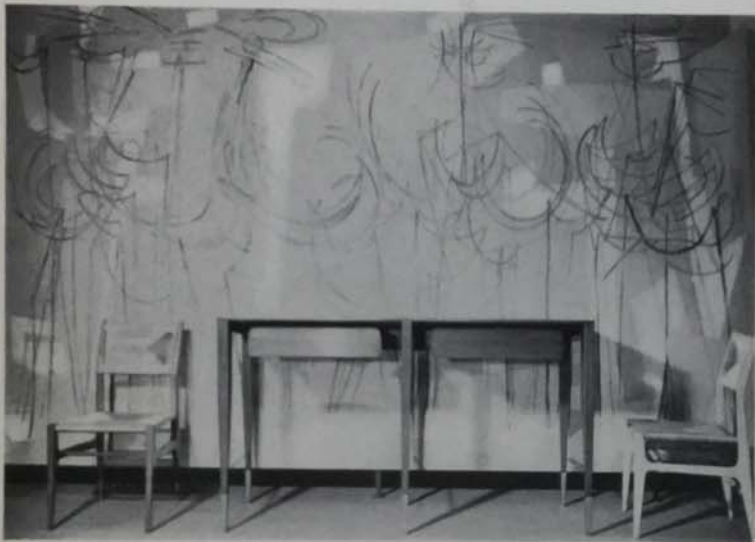
getic design helmsman of M. Singer and Sons, the 67-year-old company that has earned itself a unique reputation for fine traditional furniture, decided to do something about corralling Italian designs for an eager American market. Singer, a family organization manned now by two generations of Singer sons and cousins, seemed the perfect manufacturer to attempt the bridge. Besides employing many old-world Italian craftsmen in their factories, they had fathered their first modern line in the 1920's, but gave up all leaning toward the modern school about 1938 when they turned in distaste from the so-called modern design of that day. Instead they continued with their tradi-

tional pieces, expanding the line greatly, relying on construction impeccability and a rather lush design elegance to please their decorator customers.

Early in 1950, though, the Singers decided the time had come to branch out again, and with the discriminating Joe guiding operations, they began a search for possible designers in this country. None satisfied completely, with the exception of A.I.D. stalwart Bertha Schaefer, who has so successfully married the fine with the commercial arts via her 57th Street gallery.

To supplement the proposed Schaefer furniture, Joe decided to look across the seas. So, armed with piles of back cor-

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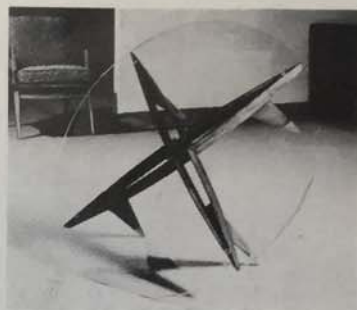
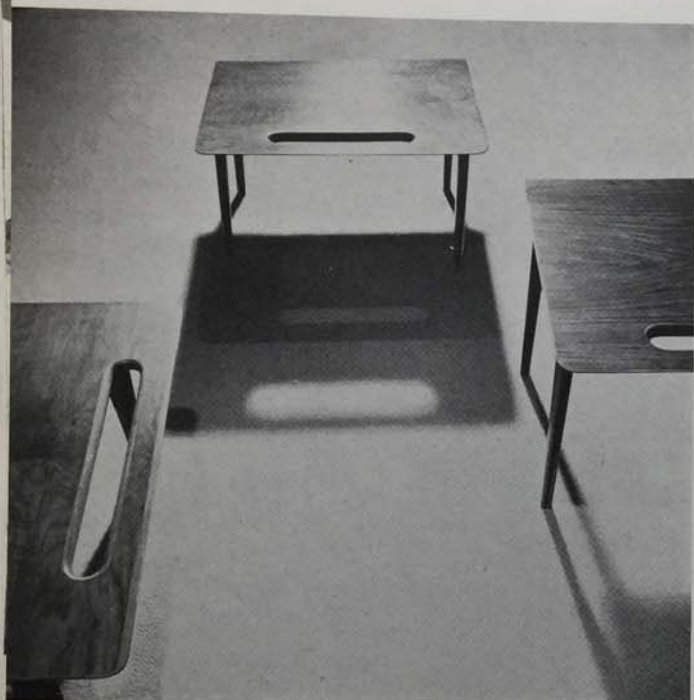


responsibility to *Domus* editor-architect-and-ace-of-all-trades Gio Ponti, he sailed for Europe in the summer of 1950. From June until October he lived in Italy, consulting and working with the four architects finally selected to design the new Singer collection: Ponti, Carlo di Carli, Ico Parisi, and Carlo Mollino.

It took over a year after his return to have all details perfected and the final designs ready for unveiling in Singer's New York showrooms. Launched via a gala trade showing and week-long public exhibition, the 21-piece Italian group and 15 Schaefer offerings debuted in a magnificent setting designed by Miss Schaefer and lighting expert Richard Kelly. Miss Schaefer deftly combined paintings, murals, and sculpture by well-known artists into exciting backgrounds for the furniture, painting some walls yellow, orange, and dark charcoal, covering others with black silk, white grass cloth, imported graphite, and handmade flax papers. Two of the most dramatic of the settings are illustrated at left: the top photo features Nanno de Groot's *Painting in Oil and Graphite*, while the bottom one shows *Construction in Paint and Brass*, a striking mural by Fred Farr. As eye-stopping and spectacular as these, and the other art-graced displays are, the furniture holds its own, each piece dramatized by the background like a rare and fabulous jewel.

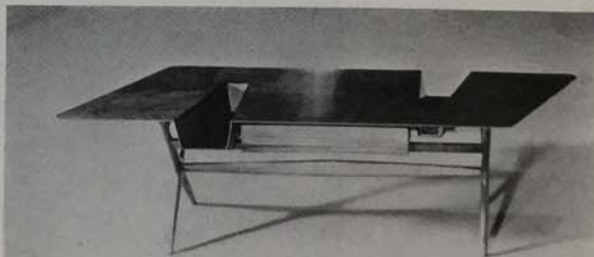
For the furniture is unmistakably jewel-like. The Italian architects attack design with a meaningful purpose: each piece must perform a job, yet sacrifice nothing esthetically to its functional end. Furniture, for all its practicality, remains essentially a work of art; every piece has the grace and fluidity of a piece of sculpture, the classic dignity of a master painting. Wood grains are meticulously matched, legs subtly tapered, shelves and edges narrowed to a knife-blade slimmness. For this reason, some of the more ambitious Singer pieces will be manufactured in Italy, rather than here, so that old-school craftsmen can hand carve each sculptresque member (Cont. on Page 158)

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Ponti lets tension-stretched walnut tell its own construction story in this glass-topped cocktail table, whose cross-shuttle base is held together by a central brass joint. Tapered legs are brass-sheathed.

Paris, influenced by his plywood aircraft construction work, lays emphasis on the form-must-serve-a-definite-purpose theory. In the nest of simple walnut pull-up tables above, he carves long slots that serve as convenient hand-holds. His parallelogram-shaped cocktail table at right has two deep troughs for glasses, and the magnificently-grained walnut console table in the lower right corner is notched along each side to recess the elegantly shaped legs. Close-up view of this detailing is shown on page 121.



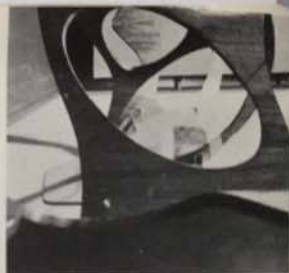
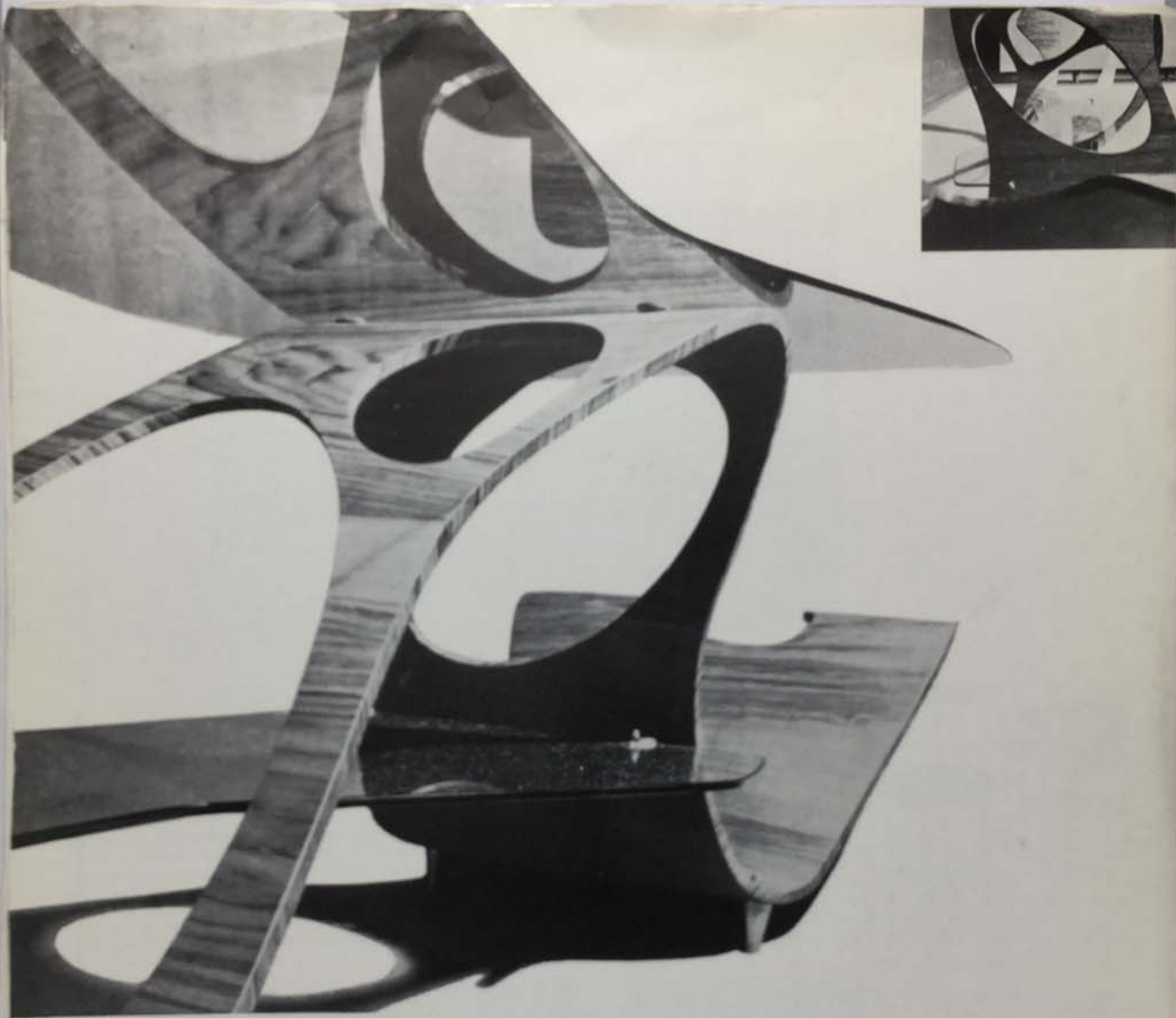
Bertha Schaefer's cocktail table, beautifully at home with the Italian designs, has an open, weightless base supporting an unpolished travertine top.

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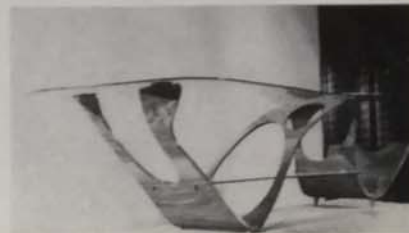
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Carlo Molino contributes two tables: the playful, glass-shelved, a-la-Moore-based whimsy illustrated here, and another, whose free-formed walnut base resembles the branching of an olive tree. Both give vent to this architect's belief that decoration should be "arabesque" with "everything permissible, as long as it is fantastic." This table, a perfect foil for crawling youngsters, bends walnut plywood into a support for two free-formed tempered glass shelves. The joinings are brushed brass.



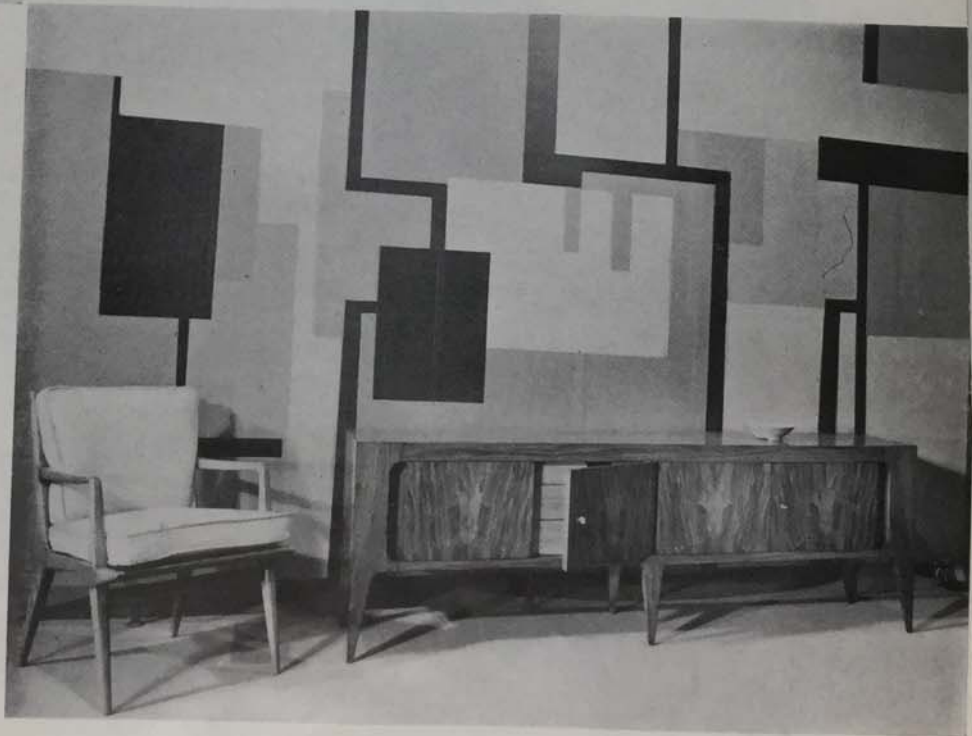
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Left and right: more Bertha Schaefer designs: the ample walnut desk, fitted with one off-center drawer and raised book trough. At left, below, are this designer's delightful occasional tables, four drop-leaf circles of walnut which fit compactly into one chairside rectangle. The walnut-framed, rubber-cushioned lounge and occasional chairs, illustrated here and in the photo below, are by di Carli.



Gio Ponti's low cabinet, which serves handsomely alone or can double as a base for his hanging wall cabinet (pages 128, 129), rests serenely beneath a colorful sandpaper montage by Dorothy Farr. The key-fitted double doors swing out wide, thanks to special vertical spaces left open for them. They conceal shelves on one side, drawers on the other.



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The drawers of Ponti's kneehole desk below seem to float suspended within the richly-grained walnut frame, while the back reveals a full-length bookshelf. Typist in bottom photo pulls out drawer by concealed finger holds. Girls are sitting on Ponti's elegant little side chair, upholstered in linen, but also available with cellophane plating (see photos, pages 120, 122). Note how back tips slightly rearward for additional support and comfort.



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As magnificent a bar cart as we have seen: Paris's party-fetcher on wheels. Sliding glass shelves on top lock in place to discourage between-time sipping, cover racks for a dozen glasses. Slim flanges at front of cabinet disclose space to line up four bottles; open shelf at bottom can carry plates, napkins, other necessary party paraphernalia.



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Close-up of the Pontti hanging cabinet, shown on rear wall at left, emphasizes thin, knife-edges of the tapered shelves which jut out irregularly from the white enamel backing. Drop-door of bar is faced with a glowing plastic mural by Zahara Schatz.

RESEARCH COLLECTION, ITALY
ADA LOUISE HUXTABLE
46 EAST 76 STREET, N.Y. 21

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Interior, Milan
Studio Architetti BBPR

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Interior, Milan
Architect: Gardella

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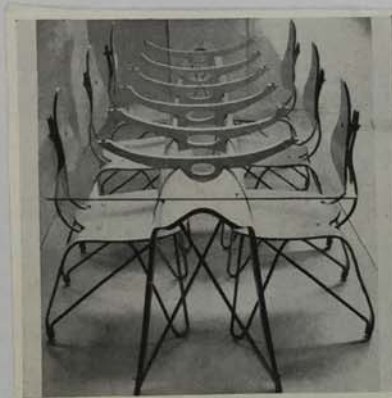
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Left: Domus, No. 252-53, Milan. This striking antedeluvian skeleton of a molded plywood dining set, by Mollino, typifies many Italian tables and chairs from the postwar production lines to be seen in this issue.

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Left: Domus, No. 252-53, Milan. This striking antedeluvian skeleton of a molded plywood dining set, by Mollino, typifies many Italian tables and chairs from the postwar production lines to be seen in this issue.

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rilassamento dei muscoli.



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rilassamento dei muscoli, riposo dei nervi, abbandono a dolci sogni

su "gommapiuma,, e "nastri cord,,



I mobili da giardino devono avere caratteristiche proprie per resistere all'aperto: difficile è realizzare soluzioni di confortevolezza, di elasticità e di sofficità senza ricorrere alla « gommapiuma » ed al « nastro cord ». I mobili qui illustrati oltre a mantenere le caratteristiche tradizionali, rispondono ai requisiti citati e resistono all'azione — anche prolungata — degli agenti atmosferici: essi offrono inoltre le caratteristiche di morbidezza e di elasticità finora riservate ai mobili da salotto.

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BREVETTATO



silenzio e tranquillità su t

isolamento dei rumori, quiete dello spirito

Per le sue caratteristiche elevatissime di afonicità è stata usata la « gommapiuma » per la realizzazione delle pareti divisorie a soffietto estensibili, qui riportate. Al minimo ingombro si è aggiunto un ottimo isolamento acustico; la « gommapiuma » è stata rivestita di « Vinilpelle » (m.r.), tessuto spalmato di resine poliviniliche, onde ottenere maggior resistenza all'usura e facilità di pulizia.

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silenzio e tranquillità su tappeto in «gommapiuma».

sicurezza nel gioco dei bimbi

Con un sottile strato di «gommapiuma» disposto sul piano del pavimento e protetto da un telone di canapa, si è realizzato un morbido tappeto che presenta la caratteristica di una manutenzione particolarmente facile.



«gommapiuma» per
«gommapiuma» è
liche, onde otte-

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la
"gommapiuma",
nell'arredamento
moderno



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morbidezza del materasso di "gommapiuma,,

e praticità del lettino pieghevole con "nastri cord,,

BREVETTATO



Nel passato l'arredatore ed il mobiliere, nello svolgimento della loro opera, curavano essenzialmente due cose: l'estetica e la solidità. Il cliente di oggi vuole ben di più: non si accontenta della linea e della durata degli oggetti che costituiranno il suo ambiente di vita, ma esige che questo ambiente sia accogliente, confortevole e gli dia la possibilità di evadere dal tumulto della vita moderna per meditare nello studio e nel lavoro, per godere la pace della famiglia, per riposare delle fatiche quotidiane.

Oggi pertanto l'architetto ed il fabbricante in genere, non possono fare a meno di considerare, oltre i lati artistico ed economico, una particolare tecnica costruttiva che tenga conto anche delle moderne teorie concernenti il riposo: non è più l'uomo che deve essere tiranneggiato da una linea artistica più o meno tradizionale, ma è il mobile che, attraverso la concezione artistica e scientifica dell'architetto, deve soddisfare a tutte le esigenze dell'uomo.

Nel passato il mobiliere, per dare e mantenere la forma di un mobile, doveva, in genere, creare l'imbottitura con riempimenti pressati che non offrivano altra elasticità che quella che poteva essere trasmessa attraverso molle metalliche, soggette, nel tempo, a deformazioni; se voleva ottenere un certo grado di conforto, doveva ricorrere ai materiali più soffici allora in commercio, ma aveva quasi sempre l'amarezza di constatare che le linee da lui tanto studiate scomparivano o si deformavano dopo che il cuscino o la imbottitura era stata sottoposta a compressione dal peso del corpo che vi si adagiava.

Oggi ad ausilio dell'architetto, nella sua creazione, vi sono materiali — una volta sconosciuti — che permettono la soluzione dei principali problemi di afonicità, di forma, di morbidezza, con facilità ed economia: tra questi prodotti campeggiano la « gommapiuma », prodotto sagomabile, elastico e cedevole, ed il « nastro elastico cord », le cui applicazioni sono qui di seguito descritte in una serie di illustrazioni.

Quando il vostro corpo ha bisogno di riposo sentite il desiderio di abbandonarvi su una superficie capace di cedere in ogni suo punto proporzionalmente alla quantità di peso che riceve. Se in corrispondenza della testa il peso è uguale ad una determinata quantità, in corrispondenza delle spalle, del bacino, delle gambe, dei piedi il peso sarà diverso e quindi la cedevolezza della superficie dovrà essere diversa.

L'accoppiamento della « gommapiuma », nei suoi vari tipi aventi sofficietà differenti, e del « nastro cord » realizza nel modo più adatto questa esigenza; nella brandina a fianco, con la diversa tensione data ai nastri nel montaggio, si realizza un cedimento variabile della superficie di appoggio in proporzione alla quantità di carico che in ogni suo punto riceve.

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olgimento della loro opera,
solidità. Il cliente di oggi
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ro, per godere la pace della

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forma di un mobile, doveva,
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nessa attraverso molle me-
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più soffici allora in com-
statare che la linee da lui
o che il cuscino o la imbott-
so del corpo che vi si ada-

vi sono materiali — una
dei principali problemi di
d economia; tra questi pro-
ogomabile, elastico e cede-
azioni sono qui di seguito

te il desiderio di abbando-
so punto proporzionalmente
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denza delle spalle, del ba-
quindi la cedevolezza della

ari tipi aventi soffici-
più adatto questa esigenza;
ta ai nastri nel montaggio,
di appoggio in proporzione
eve.



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distensione nell'accogliente soffici  della "gommapiuma.,

adattamento della "gommapiuma., alle forme del corpo umano



confortevolezza della

Nei divani il sedile deve avere un cedimento diverso da quello dello schienale per le differenti condizioni di carico; questo occorre pure tenere presente nelle diverse zone dello stesso sedile e dello stesso schienale; ci    ottenuto proporzionando la imbottitura di « gommapiuma » con variazioni di spessore e di grado di soffici  (la « gommapiuma » ha diverse gradazioni comunemente chiamate « quote »), ed anche variando opportunamente la tensione dei « nastri cord ». Un altro vantaggio della « gommapiuma »   quello di poter realizzare profilature aderenti perfettamente alla forma del corpo umano, permettendo cos  che tutti i muscoli possano rilassarsi in un completo riposo.



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facilità di applicazione della «gommapiuma», a linee moderne ed eleganti

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In una poltrona le superfici che accolgono il corpo sono il sedile, lo schienale ed i fianchi; tutti questi elementi hanno esigenze di imbottitura diverse, che si realizzano in questo modello con l'applicazione della «gommapiuma», in diversi gradi di sofficià, su «nastro cord» differentemente teso sul sedile e sullo schienale, e con l'applicazione della «gommapiuma» stessa su compensato di legno sui fianchi e sui relativi braccioli.



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Un tavolo moderno, due pezzi antichi

Ignazio Gardella, arch.

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Questi tre pezzi sono i principali elementi di una sala da pranzo in una casa di lusso, un antico e ornato lampadario in ceramica colorata di Bassano, di grande valore, una pendola barocca e un tavolo di Gardella in ciliegio.

Il senso moderno del loro accostamento è nella contraddizione — massiccio e decorativo l'antico, sottile ed esatto il nuovo — e nella distinzione, senza legami intermediari: i pezzi antichi acquistano il valore del frammento. La esile mensola sagomata è dello stesso legno del tavolo.

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antina gialla

antina a specchio

fondo dell'armadio rosso granata

antina a specchio

piedini ottone

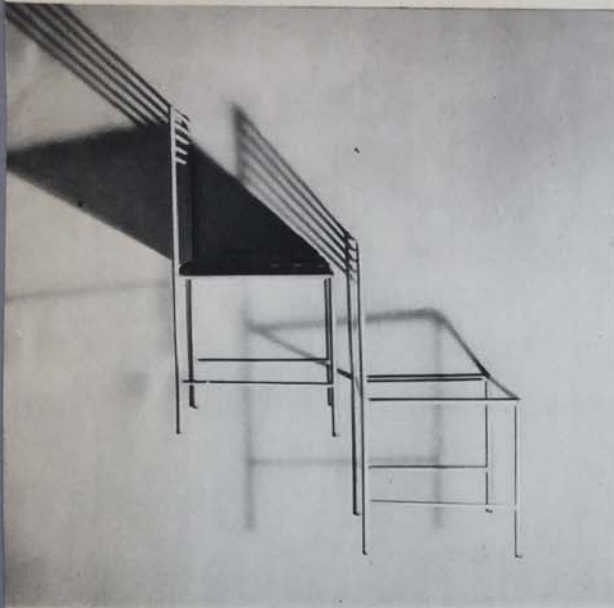
L'armadio nella stanza da letto, rivestito in plastiriv giallo e rosso. Le due antine si aprono a libro, sì che i due specchi di facciata servono pure per riflettere la persona di dorso. La ripartizione dello spazio interno è studiata per una funzionale disposizione del vestiario.

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Design - Furniture

Villa in campagna
Luisa e Ico Parisi arch.tti
Particolari degli Interni



Tavolo a due piani, in legno di noce, e puntali in ottone: sul tavolo, una ceramica di Melotti.

Sedie in ferro smaltato bianco con sedili intercambiabili. Sedia in legno di noce con sedile e schienale intercambiabili.



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Villa in campagna
Luigi e Ico Parisi arch.tti
Particolari degli interni



Un altro particolare del tavolo della foto precedente, e il divano d'ingresso in legno di noce, ricoperto in lastex rosso mattone, a elementi separabili. Pavimento in serpentino. Il divano poggia su uno dei gradini che dividono l'atrio.

