

Design amplifies the precise nature of the peripatetic life

T R A N S P O R T A T I O N



No intelligent traveler — and who is not one, these days? — would think of taking with him the kind of wardrobe he normally wears at home. The steamer trunk is declassé except for visits of state, and in its place is the weekend case whose contents take their owner to palace or picnic with equal aplomb. It seems curious that this shrewd sense in the matter

of clothing should not be equally operative in the matter of accoutrements for the conveyance of travel. Far too many travelers still think that a ship should be indistinguishable from their own living rooms, and that a plane is lovely if it looks like a cocktail lounge. But the picture is beginning to change. The transportation industry itself is assessing and acceding to design which enhances rather than disguises the inherent character of its property. No traveler is about to be asked to savor a sea voyage in accommodations that approximate those of a Foldboat, nor to sample the exhilaration of flight in a bucket seat, but it is heartening to report — as we do in the following dossier on recent transportation design — that more and more ships look like ships, and planes like planes. Our review also includes the land-based ticket offices of these facilities which in their way too are explicit of the special joys that each mode of travel offers its customers.—*B.D.*

A fine Italian design hand translates ultra-efficient materials into haut monde elegance

North Americans will have to go out of their way to sample the visual pleasures of the Federico C., new 1200-passenger liner of Giacomo Costa fu Andrea, alternatively known as Linea C. or the Costa Line. Its regular run is between Genoa and Buenos Aires. But the detour should be worth it, for besides offering such impressive amenities as 8 dining rooms, 7 bars, 3 game rooms, and 4 swimming pools, the Federico C. is also a design adventure. Professor Nino Zoncada, architect for its builders, Ansaldo Yards, has composed its interiors almost entirely of the maintenance-free materials of modern technology. Practicality, however, seems beside the point; seldom have vinyls, plastics, anodized aluminum, and various other rolled and molded compositions been handled with such wit and spirit. In the children's playroom (below) wall surfaces are molded sections — gray, white, and yellow; a white linoleum panel, carved and painted by Emanuele Luzzati, is set against one wall, and handprinted curtains, designed by the same artist, hang against another. Two black linoleum sliding panels can also be used as slates and the black section of a bold gray, blue, and black rubber floor is inscribed with a game circle. Birch chairs are covered with blue and gray vinyl. Ceilings throughout ship are molded panels with pre-formed openings for air conditioning outlets. In cabins (third class, right; second-class, at bottom) glides for curtains fit between these panels. All cabins and staterooms have similar design treatment. Walls are covered in vinyl fabrics in two-color combinations—blue and gray, gray and green, gray and lemon yellow; floors are blue or gray linoleum; furniture, light or dark wood except for plastic chairs; fabrics are nylon or nylon-and-wool. In first class bar (facing page) bar front is anodized aluminum in tones of gray, bar top is black — again a molded compound, floor is steel blue, walls are blue-stained nutwood, chairs are covered in peacock green nylon, curtains are also nylon in vertical stripes of black, yellow, and gray.





photographs on both pages by e. binelli

