

Tenth International Exhibition
of Modern Decorative Arts, Industrial Design
and Architecture



foto: [unreadable]

The place where all this happens is the biggest green area in Milan, il Parco Sempione. You can walk its length, from the 15th century Sforza castlements to the Triumphal Arch on the Piazzale Sempione, in 15 minutes, passing the terrace restaurant along the park side of the park's principal building — that pompous but so useful Palazzo dell'Arte. But you get a better view of the park from the bar atop a kind of miniature Eiffel tower (designed by Gio Ponti) surviving from a former Triennale. This is also an excellent perch from which to study the city and its life: the beautiful red volumes of Santa Maria delle Grazie, the overwhelming, lace-towered gray bulk of the Duomo, the merciless darting of small Italian automobiles, and the even more lethal jerkings of motor scooters that rip the sensitive tourist's eardrums. But nothing phases the formidable citizens of this town, the men in conservative business suits who hook brief cases over the handle bars of their scooters, the slim, properly skirted women (an American girl on a motor scooter would surely wear slacks) who so often ride behind the men, retaining composure and coiffure through the most petrifying traffic. Scootering isn't a sport at all but a logical means of transport for any Italian who can't afford a car. A Milanese couple on a motor scooter neatly sums up the dominant traits of the population — contentiousness, speed, agility, competence, propriety, and a tenacious insistence on keeping up appearances, which usually outweighs considerations of comfort.

The park is a very pleasant place for them to go of a Sunday afternoon, but during

the Triennale they are likely to make a special occasion of the visit.

Every third year from Spring through Fall, the park and the Palazzo are turned over to teams of architects, painters, and sculptors, who transform them into a vast, tangible report on architecture, landscape architecture, furniture design, city planning, sculpture, painting, ceramics, glass-making, metal crafts, industrial design, and so forth. They try to disguise the Palazzo's ungainly interiors with architectural alterations, optical illusions, and the strategic placement of specially commissioned works of art. Joined by government-appointed (usually) colleagues from other nations, they fill the building with individual exhibitions of every conceivable size and technique. They also alter the landscaping of the park, fill it with new outdoor furniture, sculpture, pavilions, and exhibition stands, and carpet it with flowers.

That is the Triennale. Needless to say, the problem of securing the necessary artistic collaboration among the participants is formidable. The Executive Board who carried the load this time are: architect Carlo De Carli, architect Marco Zanuso, sculptor Lucio Fontana, painter Mario Radice, painter Attilio Rossi. Young though they are, all are Triennale veterans in the sense that they have personally designed works of art or architecture for it in the past, otherwise they would not be on the Executive Board whose job is deciding rather than designing. Fontana, for example, who did the "light sculpture" for the Ninth Triennale produced nothing of comparable importance.

**DECIMA
TRIENNALE
DI MILANO**



The place where all this happens is the biggest green area in Milan, il Parco Sempione. You can walk its length, from the 15th century Sforza castlements to the Triumphant Arch on the Piazzale Sempione, in 15 minutes, passing the terrace restaurant along the park side of the park's principal building — that pompous but so useful Palazzo dell'Arte. But you get a better view of the park from the bar atop a kind of miniature Eiffel tower (designed by Gio Ponti) surviving from a former Triennale. This is also an excellent perch from which to study the city and its life: the beautiful red volumes of Santa Maria delle Grazie, the overwhelming, lace-towered gray bulk of the Duomo, the merciless darting of small Italian automobiles, and the even more lethal jerkings of motor scooters that rip the sensitive tourist's eardrums. But nothing phases the formidable citizens of this town, the men in conservative business suits who hook brief cases over the handle bars of their scooters, the slim, properly skirted women (an American girl on a motor scooter would surely wear slacks) who so often ride behind the men, retaining composure and coiffure through the most petrifying traffic. Scootering isn't a sport at all but a logical means of transport for any Italian who can't afford a car. A Milanese couple on a motor scooter neatly sums up the dominant traits of the population — contentiousness, speed, agility, competence, propriety, and a tenacious insistence on keeping up appearances, which usually outweighs considerations of comfort.

The park is a very pleasant place for them to go of a Sunday afternoon, but during

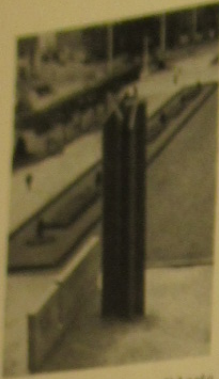
the Triennale they are likely to make a special occasion of the visit.

Every third year from Spring through Fall, the park and the Palazzo are turned over to teams of architects, painters, and sculptors, who transform them into a vast, tangible report on architecture, landscape architecture, furniture design, city planning, sculpture, painting, ceramics, glass-making, metal crafts, industrial design, and so forth. They try to disguise the Palazzo's ungainly interiors with architectural alterations, optical illusions, and the strategic placement of specially commissioned works of art. Joined by government-appointed (usually) colleagues from other nations, they fill the building with individual exhibitions of every conceivable size and technique. They also alter the landscaping of the park, fill it with new outdoor furniture, sculpture, pavilions, and exhibition stands, and carpet it with flowers.

That is the Triennale. Needless to say, the problem of securing the necessary artistic collaboration among the participants is formidable. The Executive Board who carried the load this time are: architect Carlo De Carli, architect Marco Zanuso, sculptor Lucio Fontana, painter Mario Radice, painter Attilio Rossi. Young though they are, all are Triennale veterans in the sense that they have personally designed works of art or architecture for it in the past, otherwise they would not be on the Executive Board whose job is deciding rather than designing. Fontana, for example, who did the "light sculpture" for the Ninth Triennale produced nothing of comparable importance.



fotogramma



In the Piazza Duca d'Aosta

Industrial Design vs. The Italian Style

The Tenth Triennale has two themes. One requires no introductory comment because it is so basic a circumstance of the Triennale—*Integration of Architecture, Sculpture, and Painting*. But the other, *Industrial Design*, gives the Tenth Triennale a new character noticeably different from its predecessors.

Americans confronted with photographs of modern Italian interiors or with a few pieces of modern Italian furniture, are invariably sure they have made contact not merely with individual expressions, but with a well-defined national style. The serious Italian architect may resent being lumped willy-nilly with all his colleagues because of the mere fact of nationality, but he invariably is. On reaching Italy, however, one begins to realize that the American's difficulty in drawing fine distinctions results primarily from the blinding contrast of the American situation. All the *details* are different in Italy, different and usually better, like the delicate pushbuttons on the round plastic plates, the moldings on doors and window frames. No two coffee bars are designed alike, but they seem akin because of the ubiquitous, lavish marble, the gleaming espresso machines, the height of the counter, the cleanliness. Yet these superficial similarities may have little to do with the quality of the design.

A passionate concentration on industrial design implies that the Italian architect may deprive himself of the fabulous craftsmen who hitherto gave his work its almost universal marketability and appeal.

The Plywood Triennale

The most interesting industrial design problems of this Triennale did not rise in the spectacular industrial design exhibition, but in the Homes (Casas) section, which neatly tied the subjects of Housing, Interior Design, and Industrial Design into one package, in the same natural way that they usually interlock in real life. The Casas exhibition consists of full-sized mock-ups of a model rural house, and 8 apartments in low and medium cost subsidized housing going up all over Italy. The problem was to design interiors and furnish them, and to solve that

problem, the architects had to design out for mass-production techniques. The interiors they produced were practical and cheerful, with simple, age provided in free-standing armoires that invariably take the form of built-in closets in Italy. Mattresses of foam rubber, often resting on synthetic rubber tape slung across the frame. Some of the furniture in the exhibition appears independently in the *Mobile Singolo* exhibition, because it is being readied for the market, because this low cost furniture costs really to make—a result attained by manipulating plywood so as to achieve curved forms and flexibility under weight without the use of expensive molding equipment. Excellent examples are a side chair by Meneghetti, and Stoppino (page 90). Roberto Mango's wicker cone chair, however, require molding, but only one mold is required. He has also designed a variant of the cone shape, slightly widened and flattened, which requires identical plywood pieces, in other words one mold.

There are two plywood lamps in use in the apartments by Gregotti, Meneghetti, and Stoppino, and plywood is ubiquitous as a partitioning material in the foreign exhibitions particularly. To cap it all (was this planned?) the ceiling of the ground lobby is a composition of molded plywood strips tinted and attached edgewise to make a motif of great parallel runways. It was designed by Gianni Dova.

The Italian Style Survives

The question of whether the Italian style is doomed by industrialization is answered for us in several parts of the Triennale. In the Standard section, an apartment furnished with stock pieces from all the world shows its Italianness in its white tile floor and two wool rugs dyed violet and blue violet. In the *Mobile Singolo* are Scandinavian and English plywood chairs (foreground page 91) which could never be confused with Italian ones (pages 92 and 93) each

Ground floor

- 1 entrance and lobby
- 2 exhibition of homes (merchandise)
- 3 display of objects (merchandise)
- 4 C. N. A., National Handicraft Association
- 5 single pieces of furniture
- 6 apartment with standard furniture
- 7 interiors
- 8 objects (merchandise)
- 9 building materials
- 10 town planning
- 11 to the park, lower hall

upper floor

- 12 individual works of art (upper hall)
- 13 industrial design, interiors
- 14 E.N.A.P.I., Handicrafts of Small Industries Association
- 15 Italian Schools of Art
- 16 Spanish exhibition
- 17 Canadian exhibition
- 18 English exhibition
- 19 French exhibition
- 20 German exhibition
- 21 Israeli exhibition
- 22 Finnish exhibition
- 23 Norwegian exhibition
- 24 Swedish exhibition
- 25 Danish exhibition
- 26 Netherlands exhibition
- 27 Belgian exhibition
- 28 International exhibition of art
- 29 Austrian exhibition
- 30 Swiss exhibition
- 31 Italian fabrics
- 32 temporary exhibition
- 33 hall of honor
- 34 objects (another section)
- 35 analysis of history



Marco Zanuso Carlo De Carli



In the Piazza Duca d'Acosta

Industrial Design vs. The Italian Style

The Tenth Triennale has two themes. One requires no introductory comment because it is so basic a circumstance of the Triennale—*Integration of Architecture, Sculpture, and Painting*. But the other, *Industrial Design*, gives the Tenth Triennale a new character noticeably different from its predecessors.

Americans confronted with photographs of modern Italian interiors or with a few pieces of modern Italian furniture, are invariably sure they have made contact not merely with individual expressions, but with a well-defined national style. The serious Italian architect may resent being lumped willy-nilly with all his colleagues because of the mere fact of nationality, but he invariably is. On reaching Italy, however, one begins to realize that the American's difficulty in drawing fine distinctions results primarily from the blinding contrast of the American situation. All the *details* are different in Italy, different and usually better, like the delicate pushbuttons on the round plastic plates, the moldings on doors and window frames. No two coffee bars are designed alike, but they seem akin because of the ubiquitous, lavish marble, the gleaming espresso machines, the height of the counter, the cleanliness. Yet these superficial similarities may have little to do with the quality of the design.

A passionate concentration on industrial design implies that the Italian architect may deprive himself of the fabulous craftsmen who hitherto gave his work its almost universal marketability and appeal.

The Plywood Triennale

The most interesting industrial design problems of this Triennale did not rise in the spectacular industrial design exhibition, but in the Homes (Casas) section, which neatly tied the subjects of Housing, Interior Design, and Industrial Design into one package, in the same natural way that they usually interlock in real life. The Casas exhibition consists of full-sized mock-ups of a model rural house, and 8 apartments in low and medium cost subsidized housing going up all over Italy. The problem was to design interiors and furnish them, and to solve that

problem, the architects had to design low cost furniture—which they tried to work out for mass-production techniques.

The interiors they produced are as a rule practical and cheerful, with ample storage provided in free-standing modular armoires that invariably take the place of built-in closets in Italy. Mattresses are foam rubber, often resting on tough, elastic rubber tape slung across the frames. Some of the furniture in the apartments appears independently in the Furniture (*Mobile Singolo*) exhibition, because it is being readied for the market. The most surprising element of the situation is that this low cost furniture costs *really* little to make—a result attained by manipulating plywood so as to achieve curved forms and flexibility under weight without the use of expensive molding equipment. Two excellent examples are a side chair and scoop chair by architects Gregotti, Meneghetti, and Stoppino (page 93). Plywood, in a new version of architect Roberto Mango's wicker cone chair, does, however, require molding, but only one mold is required. He has also designed a variant of the cone shape, slightly widened and flattened, which requires two identical plywood pieces, in other words one mold.

There are two plywood lamps in one of the apartments by Gregotti, Meneghetti, and Stoppino, and plywood is ubiquitous as a partitioning material in the foreign exhibitions particularly. To cap it all (was this planned?) the ceiling of the great lobby is a composition of molded plywood strips tinted and attached edgewise to make a motif of great parallel runaways. It was designed by Gianni Dova.

The Italian Style Survives

The question of whether the Italian style is doomed by industrialization is answered for us in several parts of the Triennale. In the Standard section, an apartment furnished with stock pieces from all the world shows its Italian breeding in its white tile floor and two oval jute rugs dyed violet and blue violet. In the *Mobile Singolo* are Scandinavian and English plywood chairs (foreground page 91) which could never be confused with Italian ones (pages 92 and 93) each na-



Marco Zanuso Carlo De Carli

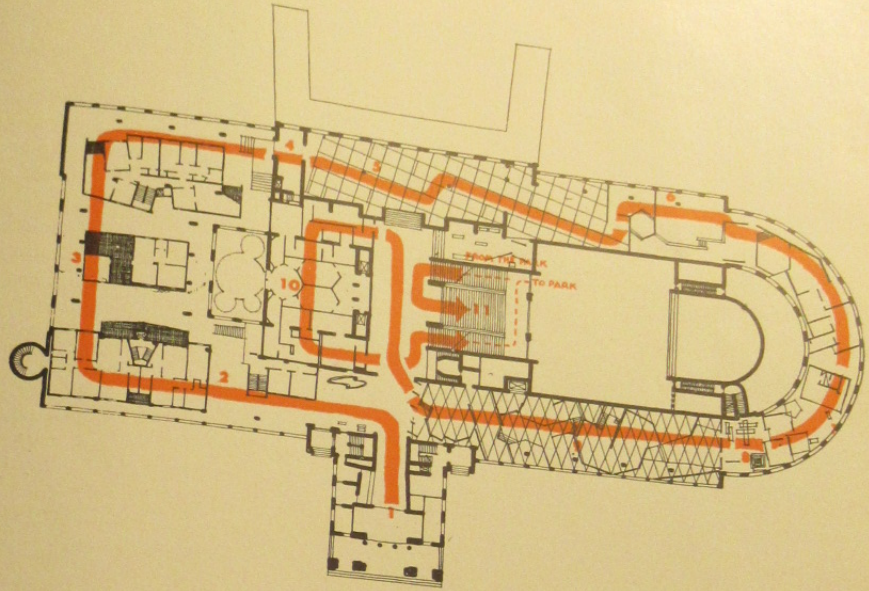


em, the architects had to design furniture— which they tried to work mass-production techniques. Interiors they produced are as a rule and cheerful, with ample space provided in free-standing modular units that invariably take the place of closets in Italy. Mattresses are often resting on tough, elastic tape slung across the frames. The furniture in the apartments depends on the situation. The most tried for the market, because it furniture costs really little to be attained by manipulating under weight curved forms. The molding equipment. Two examples are a side chair and by architects Gregotti, Stoppino (page 93). Plywood version of architect wicker cone chair, does, molding, but only one. He has also designed a one shape, slightly wider, which requires two pieces, in other words good lamps in one of Gregotti, Meneghetti, plywood is ubiquitous material in the foreign. To cap it all (was miling of the great of molded plywood ched edgewise to parallel runaways. i Dova.

the Italian style zation is an parts of the section, an stock pieces Italian breed- wo oval jute let. In the vian and ound page sed with each na-

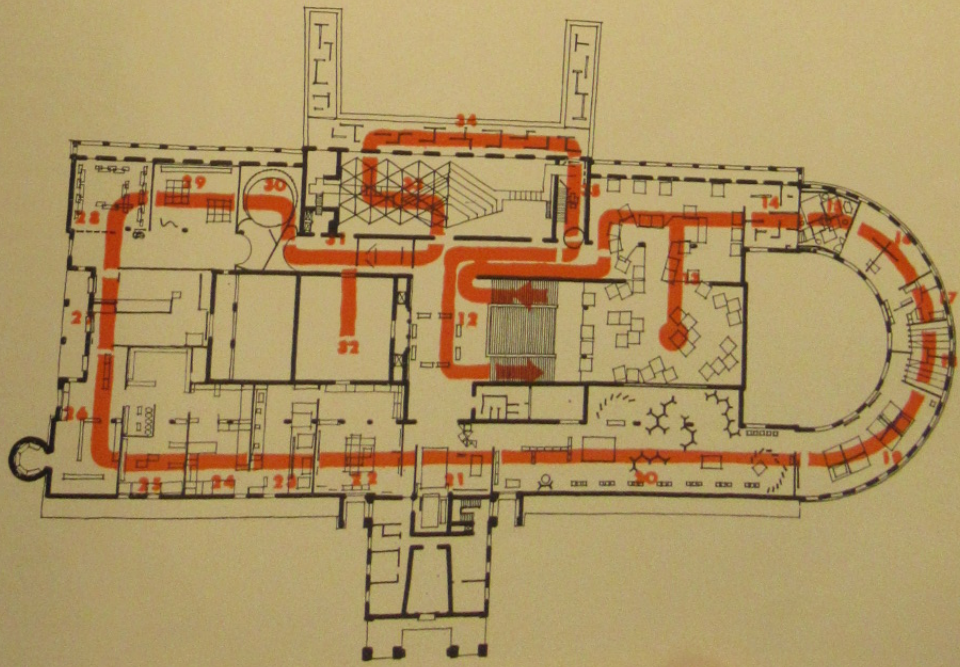
ground floor

- 1 entrance and lobby
- 2 exhibition of homes
- 3 display of objects (merchandise)
- 4 C. N. A., National Handicraft Association
- 5 single pieces of furniture
- 6 apartment with standard furniture
- 7 interiors
- 8 objects (merchandise)
- 9 building materials
- 10 town planning
- 11 to the park, lower hall



upper floor

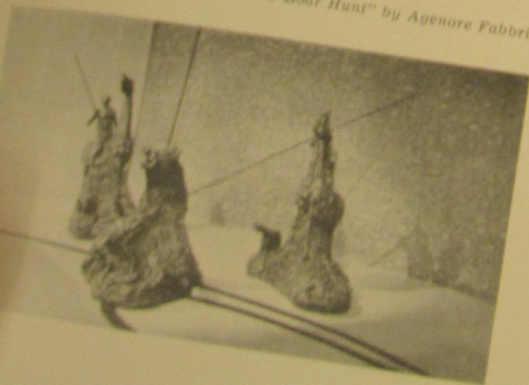
- 12 individual works of art (upper hall)
- 13 industrial design, international
- 14 E.N.A.P.I., Handicrafts and Small Industries Association
- 15 Italian Schools of Art
- 16 Spanish exhibition
- 17 Canadian exhibition
- 18 English exhibition
- 19 French exhibition
- 20 German exhibition
- 21 Israeli exhibition
- 22 Finnish exhibition
- 23 Norwegian exhibition
- 24 Swedish exhibition
- 25 Danish exhibition
- 26 Netherlands exhibition
- 27 Belgian exhibition
- 28 International exhibition, schools of art
- 29 Austrian exhibition
- 30 Swiss exhibition
- 31 Italian fabrics (Fede Cheti)
- 32 temporary exhibitions
- 33 hall of honor
- 34 objects (another merchandise section)
- 35 analysis of historic forms





fotogramma

"The Boar Hunt" by Agenore Fabbri



ancillotti

tion saying something nice, but in its own language.

We may yet discover that the essential is craftsmanship in the broad sense, and not necessarily hand-craftsmanship. The plywood chairs of De Carli, Albini, and Gregotti, Meneghetti, and Stoppino, are sufficient proof that competence, precision and wit can exist in industrial design. But whatever has become of that "baroque exuberance" which used to crop up in conversations about Italian architecture? Architect Mango, who has just put cone chairs (page 112) into a dome house, and Architects Belgiojoso-Peressutti-Rogers, who have just completed their fourth spiral-shaped pavilion (pages 112 and 122) seem preoccupied with geometry. Is the Italian style changing? Or only our ability to appraise it?

The Positive Spirit

The brilliantly imaginative displays of the Ninth Triennale had an enthusiastic press everywhere except in Italy—where they were flayed as exercises in personal virtuosity. So this time the burned architects leaned backwards, most of the Italian display structures are made of black iron scaffolding, bricks, planks, gauze. . . . The Triennale is crammed—unfortunately that is the word—with works of art of varied merit. The great successes are sometimes inspired fun, like Reveron's huge wicker rooster; sometimes melodramalike Agenore Fabbri's ferociously realistic boar hunt in polychromed baked clay; sometimes overwhelming architecture or lighting, like Giuseppe Capogrossi's abstract stairwell ceiling in purple, white. Fortunately the Reveron stands alone in a hall, the Fabbri has a little space off the lobby to itself and the Capogrossi is set off by the black Industrial Design void. None of the other works in the lobby stand a chance; there is not one surface left clear.

Perhaps things got out of hand, or perhaps they wanted to see what would happen if they discouraged no one. In any case, the situation is far pleasanter to contemplate than, for example, the recent eviction of Henry Moore's "King and Queen" from a Madison Avenue lobby. It is this spirit that accounts for the fact that to see the Triennale one has to go to Milan.—O.G.

something nice, but in its own
 discover that the essential is
 in the broad sense, and not
 hand-craftsmanship. The play-
 of De Carli, Albini, and Gio-
 betti, and Stoppino, and Gio-
 that competence, are out-
 exist in industrial design.
 has become of that "baroque
 which used to crop up in
 out Italian architecture?
 go, who has just put cone
 12) into a dome house, and
 elgiojoso-Peressutti-Rogers,
 completed their fourth
 avilion (pages 112 and
 occupied with geometry. Is
 changing? Or only our
 use it?

maginative displays of the
 had an enthusiastic press
 in Italy—where they
 exercises in personal vir-
 the burned architects
 most of the Italian dis-
 e made of black iron
 planks, gauze. . . .
 ummed—unfortunately
 with works of art of
 great successes are
 fun, like Reverón's
 r; sometimes melo-
 Fabbri's ferociously
 in polychromed
 mes overwhelming
 ing, like Giuseppe
 stairwell ceiling in
 yellow, vermillion,
 ately the Reverón
 the Fabbri has a
 y to itself and the
 the black Indus-
 of the other works
 nance; there is not

of hand, or per-
 what would hap-
 no one. In any
 leasanter to com-
 ple, the recent
 e's "King and
 Avenue lobby.
 ats for the fact
 e has to go to



Giuseppe Capogrossi's skylight ceiling of Seguso glass disks.



fotogramma

"The Boar Hunt" by Agenore Fabbri



ancillotti

tion saying something nice, but in its own language.

We may yet discover that the essential is craftsmanship in the broad sense, and not necessarily *hand-craftsmanship*. The plywood chairs of De Carli, Albini, and Gaggiotti, Meneghetti, and Stoppino, and Gio Ponti and wit can exist in industrial design. But whatever has become of that "baroque exuberance" which used to crop up in conversations about Italian architects? Architect Mango, who has just put some chairs (page 112) into a dome house, and Architects Belgiojoso-Peressutti-Rogers, who have just completed their fourth spiral-shaped pavilion (pages 112 and 122) seem preoccupied with geometry. Is the Italian style changing? Or only our ability to appraise it?

The Positive Spirit

The brilliantly imaginative displays of the Ninth Triennale had an enthusiastic press everywhere except in Italy—where they were flayed as exercises in personal virtuosity. So this time the burned architects leaned backwards, most of the Italian display structures are made of black iron scaffolding, bricks, planks, gauze. . . . The Triennale is crammed—unfortunately that is the word—with works of art of varied merit. The great successes are sometimes inspired fun, like Reverio's huge wicker rooster; sometimes melodramalike Agenore Fabbri's ferociously realistic boar hunt in polychromed baked clay; sometimes overwhelming architecture or lighting, like Giuseppe Capogrossi's abstract stairwell ceiling in Seguso glass disks of yellow, vermillion, purple, white. Fortunately the Reverio stands alone in a hall, the Fabbri has a little space off the lobby to itself and the Capogrossi is set off by the black Industrial Design void. None of the other works in the lobby stand a chance; there is not one surface left clear.

Perhaps things got out of hand, or perhaps they wanted to see what would happen if they discouraged no one. In any case, the situation is far pleasanter to contemplate than, for example, the recent eviction of Henry Moore's "King and Queen" from a Madison Avenue lobby. It is this spirit that accounts for the fact that to see the Triennale one has to go to Milan.—O.C.



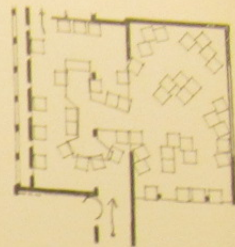
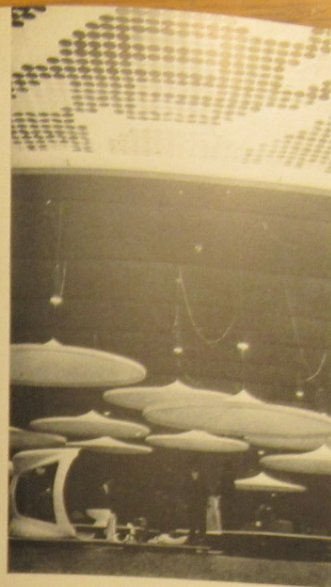
Giuseppe Capogrossi's skylight ceiling of Seguso glass disks.



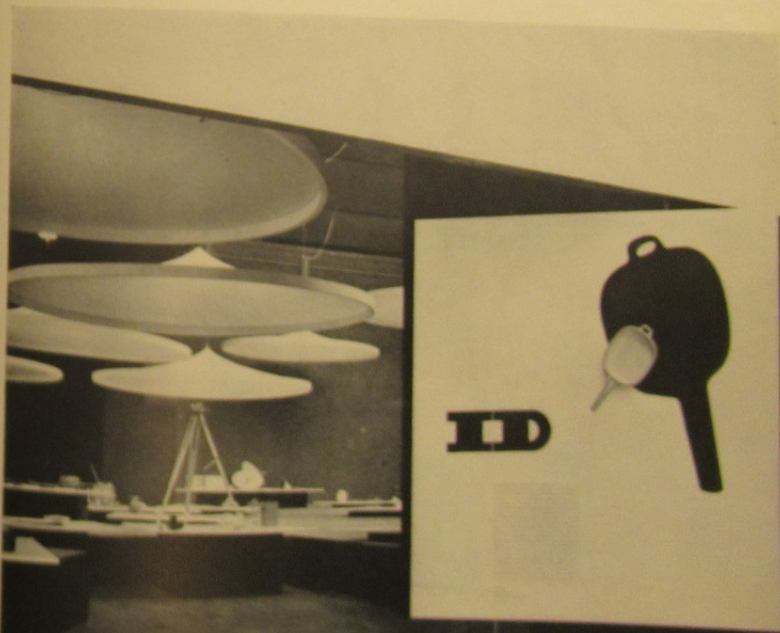
industrial design in chiaroscuro

ARCHITETTO GIOIELLO & PIER CASTELLONI, ROBERTO
MORONI, ALBERTO ROSSI;
PROFESSOR MARCELLO NINNI, DOTTORE AUGUSTO MORRELLI,
NICOLA PONTICELLI

The 150 objects comprising the international exhibition of industrial design, with accompanying analytical drawings and text all in white and black, were put in a room on the second floor and away. Ascending the stairs was taken in at one glance the brilliant white and multi-colored glass disk ceiling of the stairwell, and the black void of the industrial design exhibition beyond—for the walls and ceiling have been dissolved with matt paint. Like luminous, precisely sculptured clouds — or flying saucers caught motionless — enormous but very graceful white canvas shades, mysteriously suspended and lighted, hover over the display tables.



A relaxed contrast in scale and color dramatizes the industrial design exhibition even as the spectator comes up the stairs. Size of the canvas disks can be gauged from the man in photograph.



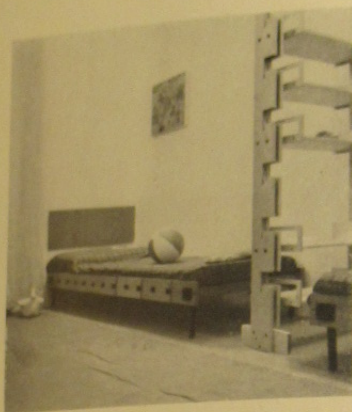
Industrial design in chiaroscuro

DESIGN & FINE ARTS, ROBERTO
MORRIS
MORRIS MORRIS, ROBERTO MORRIS, AUGUSTO MORRIS,
MORRIS

The 150 objects comprising the international exhibition of industrial design, with accompanying analytical drawings and text all in white and black, were put in a room on the second floor and a wall between it and the stairs was torn away. Ascending the stairs, the spectator takes in at one glance the brilliant white and multi-colored glass disk ceiling of the stairwell, and the black void of the industrial design exhibition beyond—for the walls and ceiling have been dissolved with matt paint. Like luminous, precisely sculptured clouds — or flying saucers caught motionless — enormous but very graceful white canvas shades, mysteriously suspended and lighted, hover over the display tables.

housing project interiors

WORKING WITH THE SOLUTIONS; EXHIBITION DIRECTOR; ARCHITECT VITO LATIS



Left: Interiors for a government-sponsored rural house include \$1.50 dining chairs with handwoven seat slings; table with yellow-painted pressed-wood top. Designers Perissinotto and Gneschi.

Right: In Borsalino house designed by architect Gardella, \$1,100 interiors include children's bed with mattress supported by rubber strapping. Furniture by architects Comolli, Borsari, and Taglietti.

Left: Piano-hinged, angled drop leaves on the table, plywood chairs in another Borsalino apartment with interiors by architects Frattoni, the Montis, and Ortelli.

Right: State-financed Ina Casa house with interiors by architects Gregotti, Meneghetti and Stoppino has foam-upholstered, concave sofa-bed, an unusual cluster of economical plastic bubble lamps, sturdy plywood cases.

Left: Bedroom by Gregotti, Meneghetti and Stoppino in another Ina Casa house has flexible plywood chairs, plywood-ringed lamp, plywood double table, plywood armoire, rubber straps supporting the foam mattress.

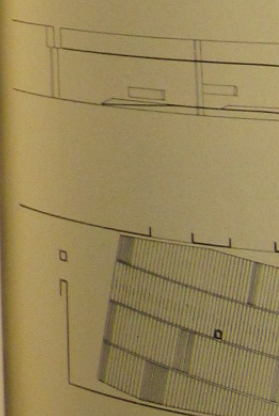
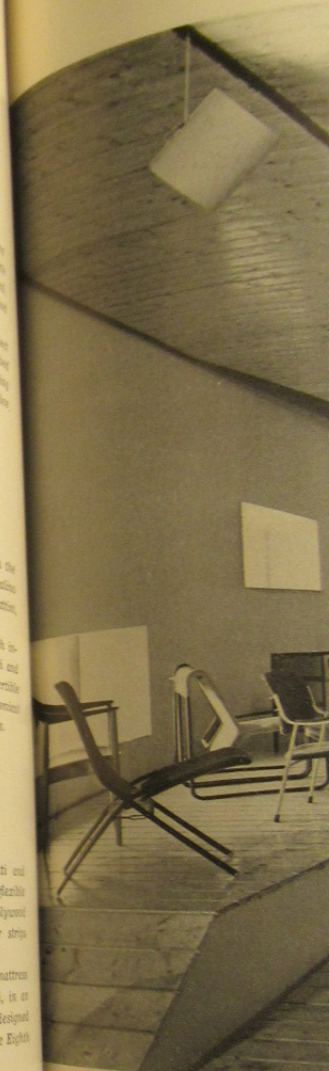
Right: Trundle beds with wood-slat mattress supports, by architects Leonardo Fiori, in an apartment in the QTS housing project designed by Piero Bottoni, which was part of the Eighth Triennale.

Left. Borsalino 3, the \$1,400 factory worker's house, features a bed with cantilevered night stand, small wall lamp, well-fitted wooden armoires with a strip of protective blue plastic. By Radice and Lissonne.

Right: In a Borsalino 2 (with interiors to cost about \$1,200) plastic-lacquered kitchen units are suspended in a wooden framework by Grassano and Lissonne. Top shelf is wicker. Kitchen table is incorporated in the cabinet system.

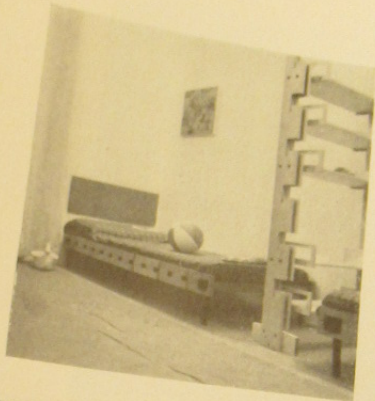
furniture — mobile s

FRANCO ALBERTI AND FRANCA HELG

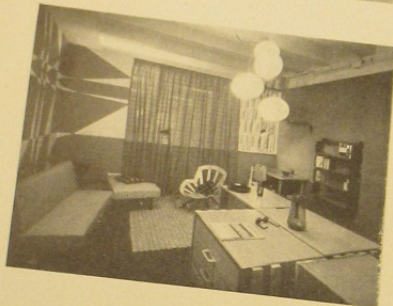


housing project interiors

GENERAL LOW COST SOLUTIONS; EXHIBITION DIRECTOR: ARCHITECT VITO LATIS



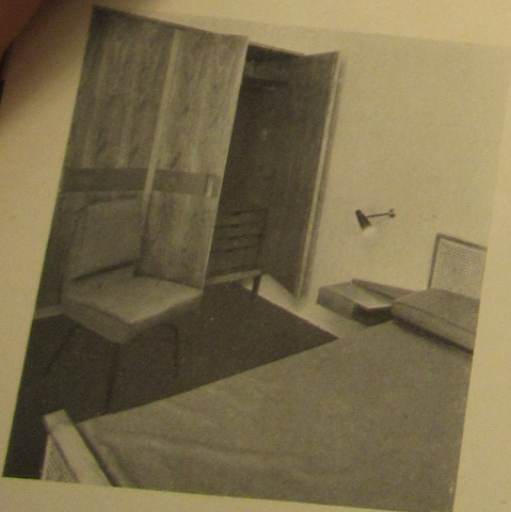
Left: Interiors for a government-sponsored rural house include \$1.60 dining chairs with handwoven seat slings; table with yellow-dyed, pressed-wood top. Designers Pericoli and Gneschi.
Right: In Borsalino house designed by architect Gardella, \$1,100 interiors include child's bed with mattress supported by rubber stripping. Furniture by architects Comolli, Radice, Taglietti.



Left: Piano-hinged, angled drop leaves on the table, plywood chairs in another Borsalino apartment with interiors by architects Frattini, the Montis, and Ortelli.
Right: State-financed Ina Casa house with interiors by architects Gregotti, Meneghetti and Stoppino has foam-upholstered, convertible sofa-bed, an unusual cluster of economical plastic bubble lamps, sturdy plywood cases.



Left: Bedroom by Gregotti, Meneghetti and Stoppino in another Ina Casa house has flexible plywood chairs, plywood-ringed lamp, plywood double table, plywood armoire, rubber strips supporting the foam mattress.
Right: Trundle beds with wood-slat mattress supports, by architects Leonardo Fiori, in an apartment in the QTS housing project designed by Piero Bottoni, which was part of the Eighth Triennale.



Left: Borsalino 3, the \$1,400 factory worker house, features a bed with cantilevered night stand, small wall lamp, well-fitted walnut armoires with a strip of protective blue plastic. By Radice and Lissone.
Right: In a Borsalino 2 (with interiors to cost about \$1,200) plastic-lacquered kitchen units are suspended in a wooden framework by Gelosa Lissone. Top shelf is wicker. Kitchen table is incorporated in the cabinet system.

Furniture — mobile singolo

ALBINO ALBINI AND FRANCA HELG



a government-sponsored
\$1.60 dining chairs with
table with yellow-dyed,
Designers Pericoli and

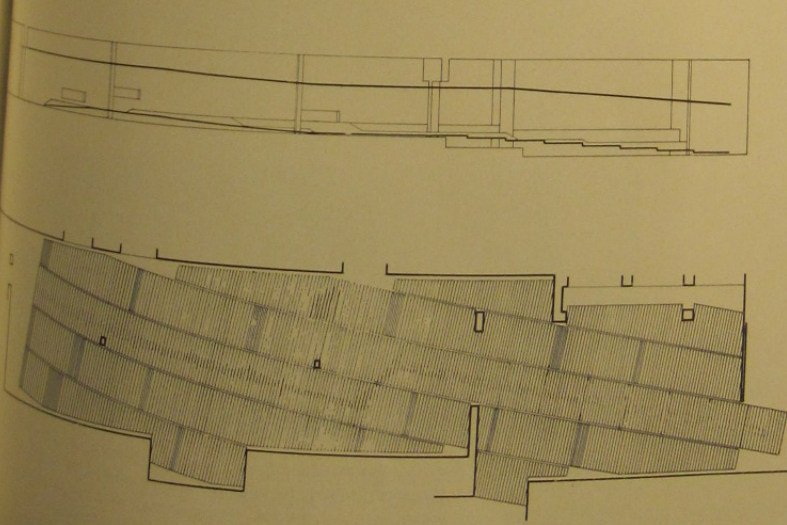
house designed by architect
riors include child's bed
rted by rubber stripping
itects Comolli, Radice,

gled drop leaves on the
in another Borsalino
rs by architects Frattini,

na Casa house with in-
regotti, Meneghetti and
holstered, convertible
cluster of economical
rdy plywood cases.

otti, Meneghetti and
asa house has flexible
ringed lamp, plywood
moire, rubber strips
ress.

wood-slat mattress
Leonardo Fiori, in an
ing project designed
as part of the Eighth



0 factory worker
cantilevered night
well-fitted walnut
ective blue plastic.

interiors to cost
kitchen units are
work by Gelosa
Kitchen table is
tem.

Individual pieces of furniture — mostly machine made — from 17 countries. To give each a fair chance, Albin's setting resembles an actual room interior as little as possible. The simple geometry of big white light buckets punctuates a space which looks like a mirrored river of golden pine boards. At the base of each bucket is a circle of fluorescent tubing, bright but not dazzling even when seen face on, and effective contrast to the golden wood around. The varnished pine path dips and is creaky, slowing the visitor down, on purpose.

XT

furniture — "mobile singolo": technical innovations



Stem under ash-veneered top of this table consists of 3 outcurved plywood lengths. Architects Gregotti, Meneghetti, Stoppino. Factory Novara.

Chairs by Franco Albini and Franco Rizzo have backs and seats of extremely thin plywood (the chair at left, plywood is split down center) and covered with foam rubber and felt. They come apart for portability under shoulders and thighs. Featherweight. Poggi factory, Pavia.

"The Chair of the Twentieth Century"—architect Carlo de Carli's featherweight chair is connected by exposed brass screws. Under the shell-thin, molded plywood seat a pair of metal reinforcing ribs cross-cross. They too are held by the seat screws, come flat when the chair is demounted.

Architects Gregotti, Meneghetti and Stoppino have designed many beautiful systems to be assembled without glue or screws. This one allows choice of three seat heights, offers choice of dark, light finishes. Struara factory.



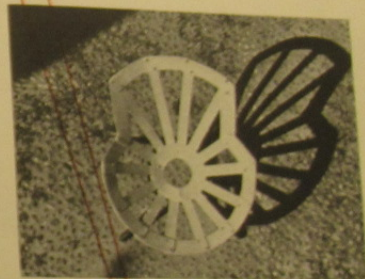
Architect Osvaldo Borsani has added a branch called "Tecno" to his family's huge, well-equipped Borsani factory to concentrate on advanced design. Car seat kit is sofa-bed whose back can be set at any angle from flat to upright by simple screw adjustment. Foam upholstered, distinctly comfortable. Tecno is also making plywood version of Roberto Mangò's wicker cone. Sinfonista chair.



Architect de Carli's chair comes in choice of plywoods, blending or contrasting with beech legs. Altamira, New York source.



Technological experiments in the "Mobile Singolo" exhibition include: 1 Metal frame supporting plywood back and plywood seat, each cradling a tied-on foam cushion. 2 Steel tube legs holding flat, dull-finished steel ribbons, formed into back and seat, the latter cradling an attached foam cushion. 3 and 4 have bodies molded when set, of plywood and felt. This dries into shape without special frames, needs no other support.



Two chairs by architects Gregotti, Meneghetti and Stoppino (Nocera factory) exploit flexibility of plywood without expensive molding. Above: Scoop made of 12 L-shaped pieces of plywood, flexing under sitter's weight and spreading the load, so extremely thin plywood is sufficient. Comes also with separate, well-filled foam cushions. Right: This plywood sheets, with strategic incisions, flex at back and seat.



XT

furniture — "mobile singolo": technical innovations



Stem under ash-veneered top of this table consists of 3 outcurved plywood lengths, joined by architects Gregotti, Meneghetti, Stoppino. Novara.

Chairs by Franco Albini and Franco Hella have backs and seats of extremely thin plywood. The chair at left, plywood is split down center and covered with foam rubber and felt. They come comfortably under shoulders and thighs. Featherweight. Poggi factory, Pavia.

"The chair of the Tenth Triennale"—architect Carlo de Carli's featherweight chair is connected by exposed brass screws. Under the shell-thin, molded plywood seat a pair of metal reinforcing rods criss-cross. They too are held by the seat screws, come flat when the chair is demounted.

Architects Gregotti, Meneghetti and Stoppino have designed many bookshelf systems to be assembled without glue or screws. This one allows choice of three shelf heights, offers choice of dark, light finishes. Novara factory.



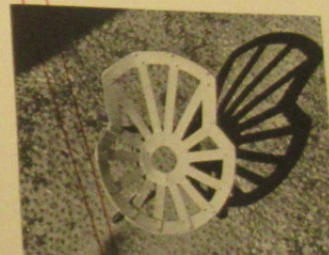
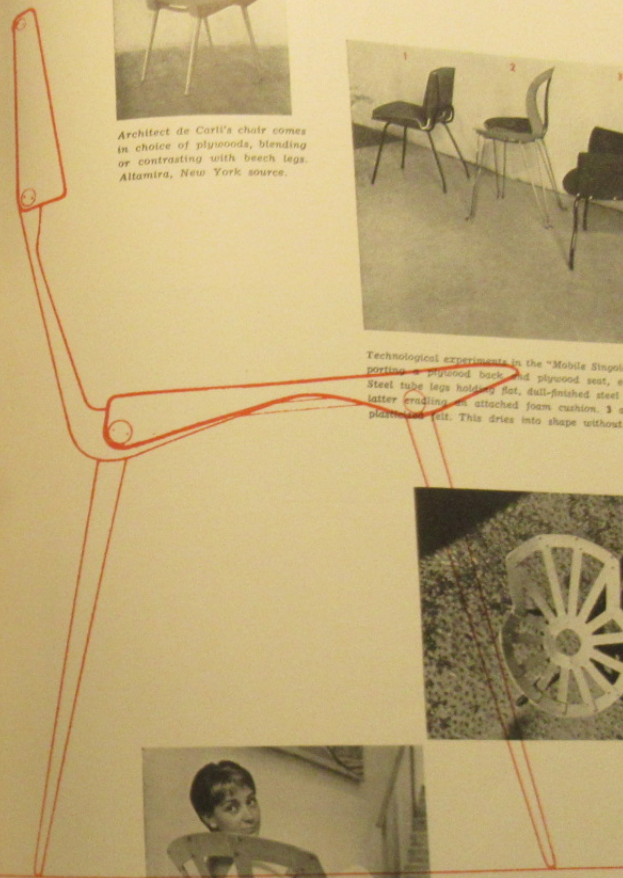
Architect Osvaldo Borsani has added a branch called "Tecno" to his family's house, well-equipped Borsani factory to concentrate on advanced design. One result is a sofa-bed whose back can be set at any angle from flat to upright by simple screw adjustment. Foam upholstered, divinely comfortable. Tecno is also making plywood version of Roberto Mango's wicker cone Swallowtail chair.



Architect de Carli's chair comes in choice of plywoods, blending or contrasting with beech legs. Altamira, New York source.



Technological experiments in the "Mobile Singolo" exhibition include: 1 Metal frame supporting a plywood back and plywood seat, each cradling a hot-on foam cushion. 2 Steel tube legs holding flat, dull-finished steel ribbons, formed into back and seat, the latter framing an attached foam cushion. 3 and 4 have bodies molded when wet, of plasticized felt. This dries into shape without special frames, needs no other support.



Two chairs by architects Gregotti, Meneghetti and Stoppino (Novara factory) exploit flexibility of plywood without expensive molding. Above: Scoop made of 18 L-shaped pieces of plywood, flexing under sitter's weight and spreading the load, so extremely thin plywood is sufficient. Comes also with separate, well-fitted foam cushions. Right: Thin plywood sheets, with strategic incisions, flex at back and seat.





furniture — "mobile singolo": technical innovations

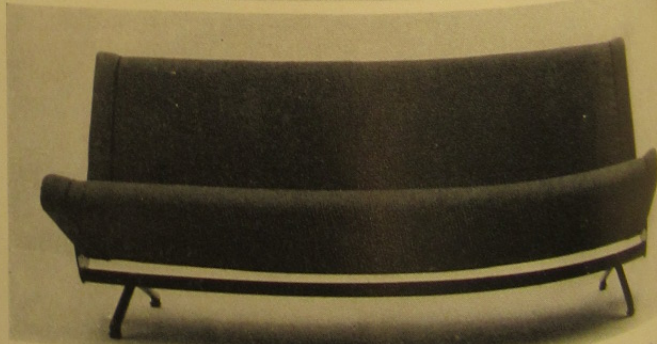
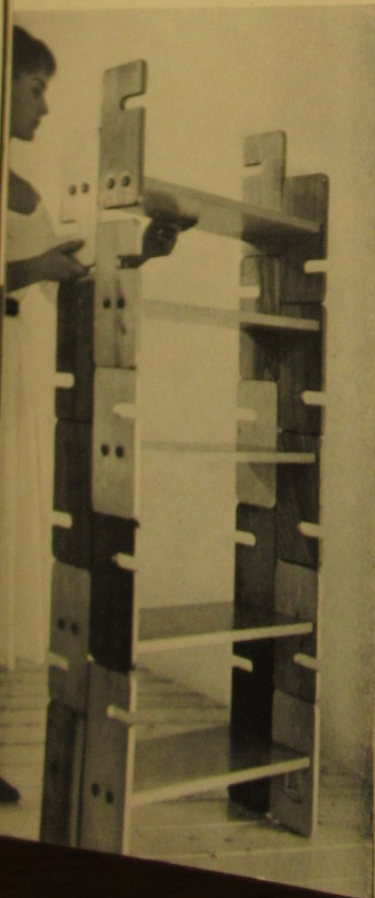


Stem under ash-veneered top of this table consists of 3 outcurved plywood lengths, joined by architects Gregotti, Meneghetti, Stoppino. Factory Novara.

Chairs by Franco Albini and Franca Helg. The backs and seats of extremely thin plywood are covered with foam rubber and felt, flex comfortably under shoulders and thighs. Featherweight. Poggi factory, Pavia.

"The chair of the Tenth Triennale"—architect Carlo de Carli's featherweight chair is connected by exposed brass screws. Under the shell-thin, modular plywood seat a pair of metal reinforcing rods criss-cross. They too are held by the seat screws, come flat when the chair is demounted.

Architects Gregotti, Meneghetti and Stoppino have designed many bookshelf systems to be assembled without glue or screws. This one allows choice of three shelf heights, offers choice of dark, light finishes. Novara factory.

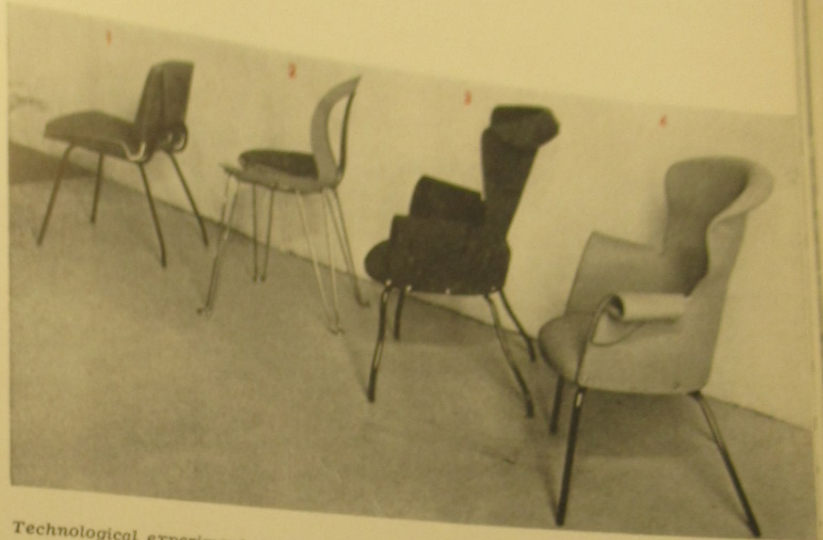


Architect Osvaldo Borsani has added a branch called "Tecno" to his family's huge, well-equipped Borsani factory to concentrate on advanced design. Current hit is sofa-bed whose back can be set at any angle from flat to upright by simple screw adjustment. Foam upholstered, divinely comfortable. Tecno is also making plywood version of Roberto Mango's wicker cone Sunflower chair.

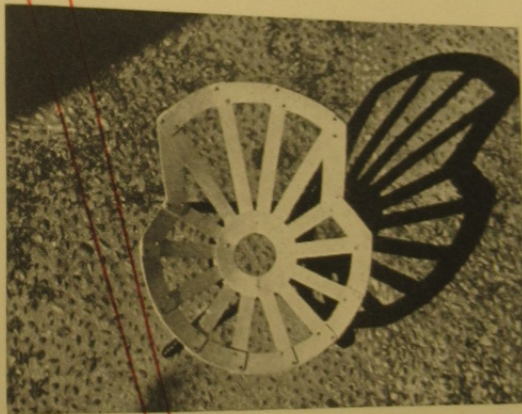




Architect de Carl's chair comes in choice of plywoods, blending or contrasting with beech legs. Allamira, New York source.



Technological experiments in the "Mobile Singolo" exhibition include: 1 Metal frame supporting a plywood back and plywood seat, each cradling a tied-on foam cushion. 2 Steel tube legs holding flat, dull-finished steel ribbons, formed into back and seat, the latter cradling an attached foam cushion. 3 and 4 have bodies molded when wet, of plasticized felt. This dries into shape without special frames, needs no other support.



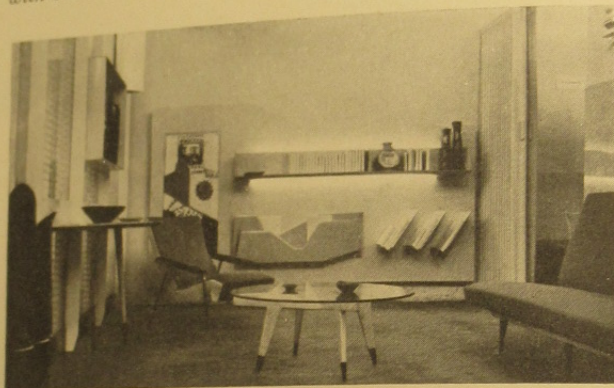
Two chairs by architects Gregotti, Meneghetti and Stoppino (Novara factory) exploit flexibility of plywood without expensive molding. Above: Scoop made of 18 L-shaped pieces of plywood, flexing under sitter's weight and spreading the load, so extremely thin plywood is sufficient. Comes also with separate, well-fitted foam cushions. Right: Thin plywood sheets, with strategic incisions, flex at back and seat.

model interiors... a one-room apartment..

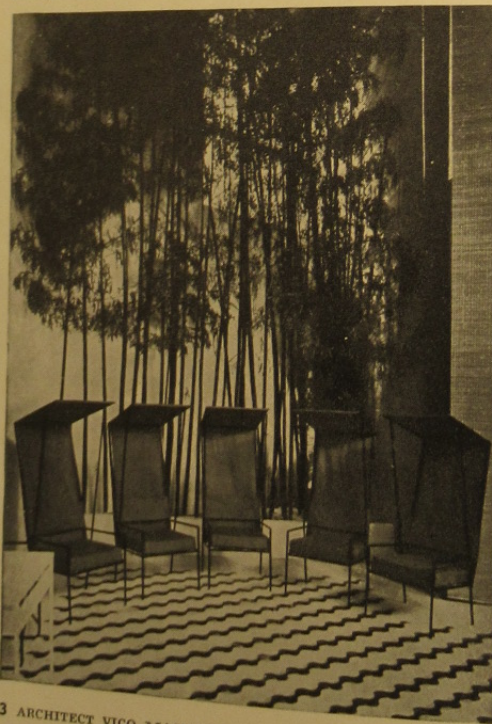
A model apartment combined stock (or "standard") furniture from Italy, Scandinavia (Tapiovaara's chairs, Mathsson relaxation chairs, Wegner stools and Hansen chairs), Switzerland (Lips-Vago adjustable black metal bookcases—4). Architect Ignazio Gardella's brass-toed table (4) appeared square and round in several heights and materials. Here, removable plywood tray hides a green felt top. Unusual blinds of natural wood with chains hides a green felt top. Floors glossy ceramic tile, all white, and instead of tapes (1, 4). Floors glossy ceramic tile, all white, and instead of tapes (1, 4). Floors glossy ceramic tile, all white, and instead of tapes (1, 4). Floors glossy ceramic tile, all white, and instead of tapes (1, 4).



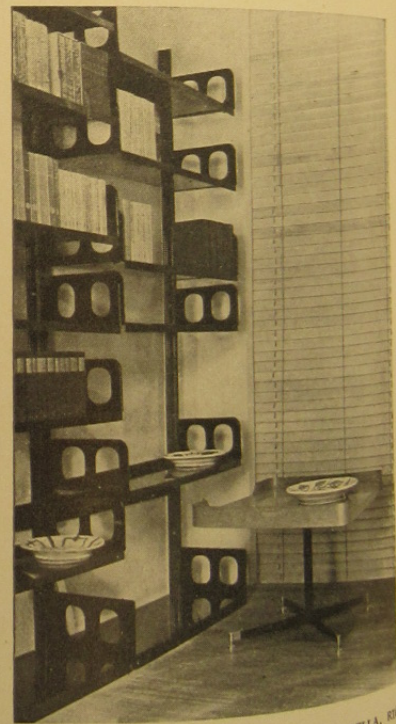
1 ARCHITECT VICO MAGISTRETTI



2 ARCHITECT GIO PONTI



3 ARCHITECT VICO MAGISTRETTI



4 MAGISTRETTI, DOMINIONI, CASATI, GARDELLA, RIGONI

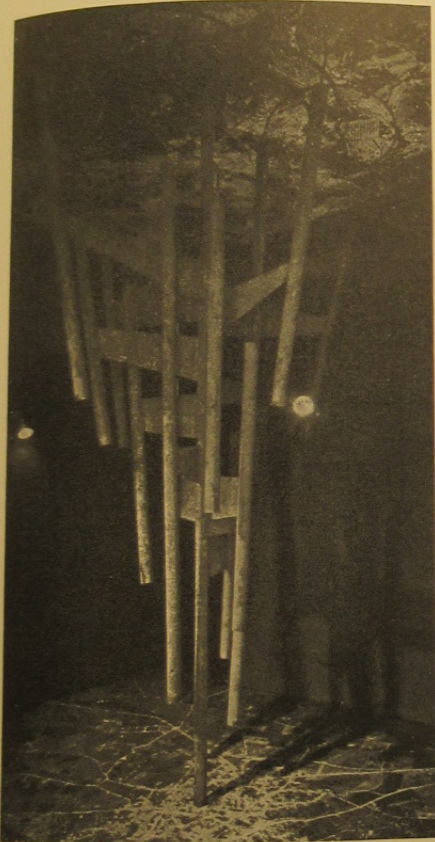


Wing chair was among several upholstered pieces by architect Marco Zanuso in model apartment



mountain architecture..city planning..building materials..

1 ARCHITECTS MARIO CEREGHINI,
GIAN LUIGI REGGIO



2 ARCHITECT GIAN CARLO DE CARLO

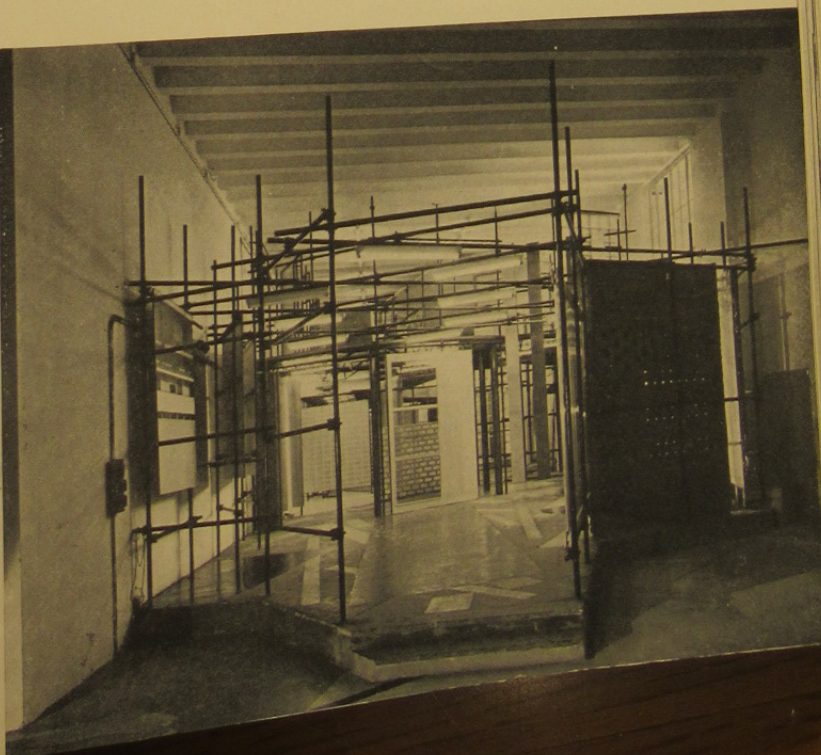
1 The mountain architecture exhibition was memorable because of the way they suspended photographic panels from great wood beams below a gauze-lined ceiling, over a floor inlaid with laminated wood.

2 The city planning "Urbanistica" exhibition put over a message with lettered signs, photographs, maps, models, and a sound movie, during a tour through a dark maze of small, tunneled rooms with slanting floors, interrupted by a sky-lighted garden used as a cinema.

3 The exhibition of building elements was a jig-saw of floorings, glass, doors, windows, bricks, tiles. Undoubtedly nowhere near comprehensive, but full of tempting products not available in the U. S. (e.g. rotating windows with venetian blinds trapped between 2 layers of glass).



3 ARCHITECT EUGENIO GENTILI



salone d'onore

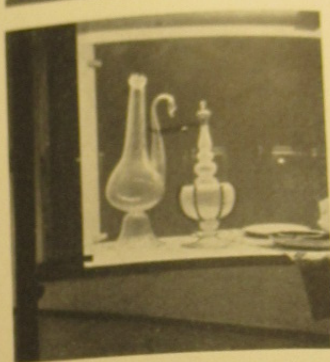
MILANO, ITALY, 1933

In the Salone d'Onore — the Hall of Honor, the Triennale presented outstanding works from the preceding nine Triennales. Specifically these were paintings and sculpture, almost exclusively Italian, plus an international but still predominantly Italian group of small objects — glass, porcelain, silver, tapestries. The derivative and uncertain style of much of the sculpture (see top cut), the *art nouveau* into *moderne* of individual pieces (second, fourth and bottom cuts) prove how definite a direction these arts of ours have taken during the critical decades. It is also astounding how long Gio Ponti has been a leading actor-impresario on this scene and how versatile! Albin's setting is a masterpiece. With a limited selection of simple — one might almost say *brutish* materials — black iron poles, varnished yellow pine, and red felt — joined in the nakedest, most directly structural way — Albin has built a cloistered retreat on a red-carpeted platform. One senses an almost religious or at least museum atmosphere, the feeling of another time (which is of course exactly appropriate). The structural iron piping, by virtue of its arrangement, makes a strange gothic statement. This is emphasized by a coffered pine structure held at an angle overhead. Around this mysterious structure the black pipes rise high, ending in lighted white bulbs like enormous tapers. The white gauze walls surrounding the area are dazzling against the barbaric richness of the red felt; even the varnished pine is splendid. Nearby there are small rooms lined with the same red felt where documents on stage design and books on previous Triennale are displayed, and one finds two red felt stairways skimming in to the mysterious structure upstairs. . .

all here: marshall david meyers



Not 1400 but 1930, the 1400 wood Madonna by Albin



Birdlike fantasies in Venetian glass by Guido Cadorin, 1932



Crisscrossed Venetian glass, silver by Gio Ponti both 1933



1924 Zecchini embroidery; 1924 Haerdal glass



Royal (1925) and white (1930) gilt-trim porcelain, Gio Ponti

the T-joint
by Martin

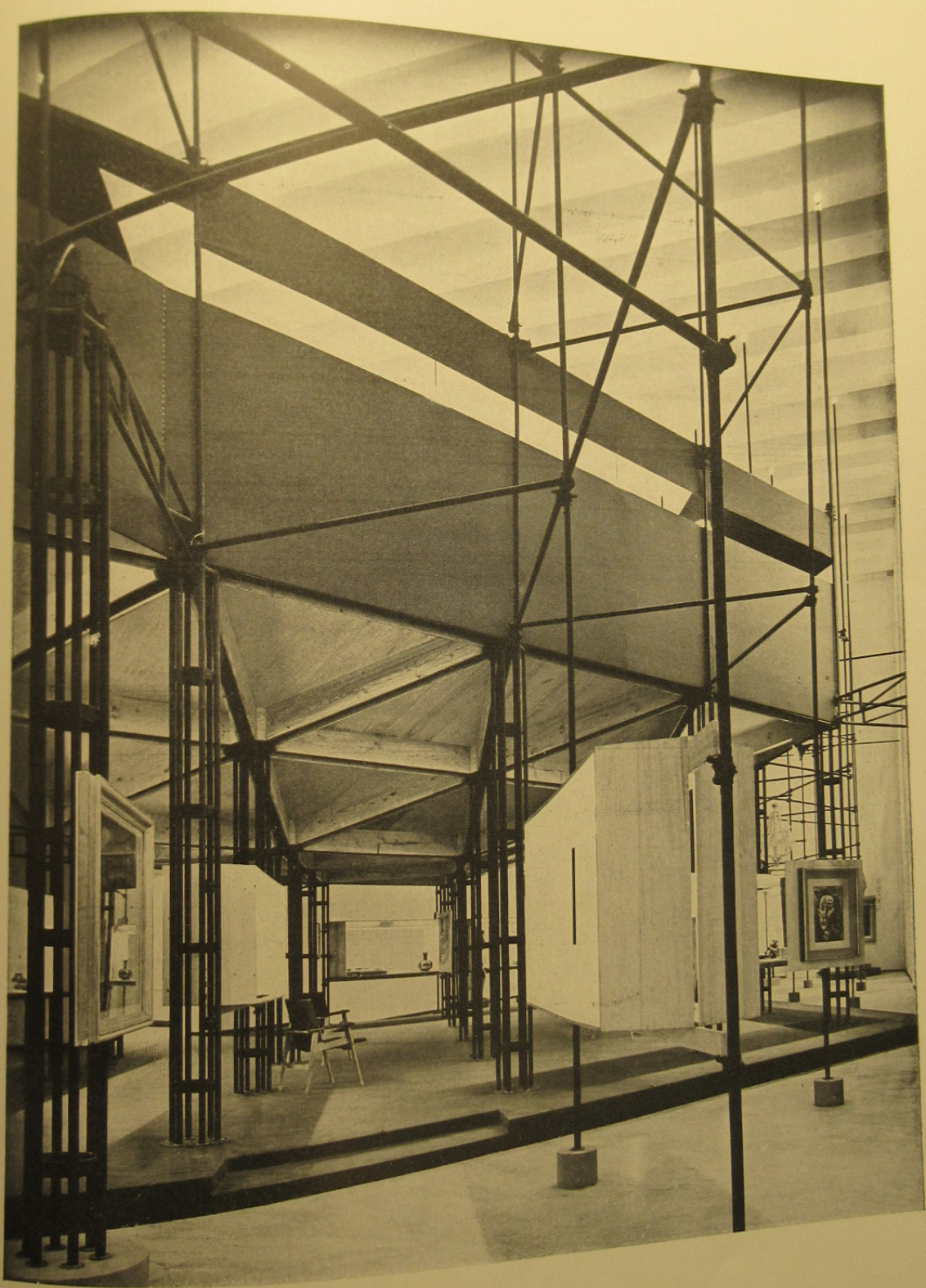
in Venice
Adorin, 1922

glass;
both 1951

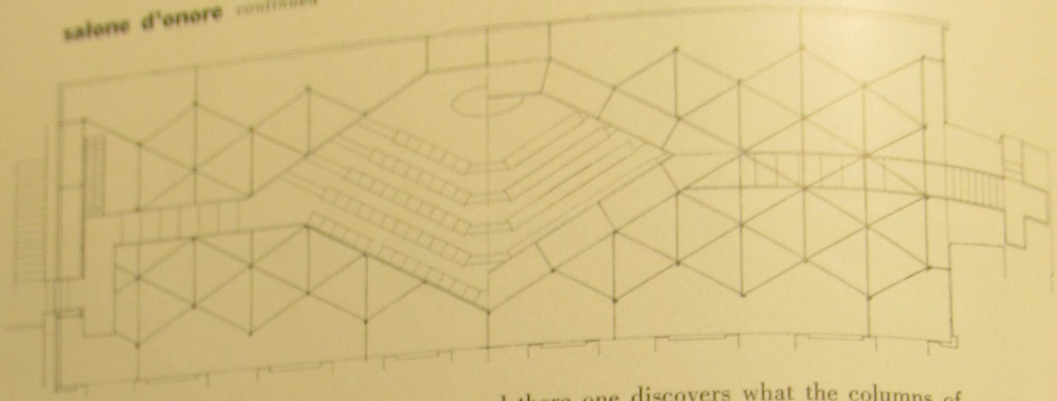
embroid-
glass

(1927)
Ponti

ancillotti



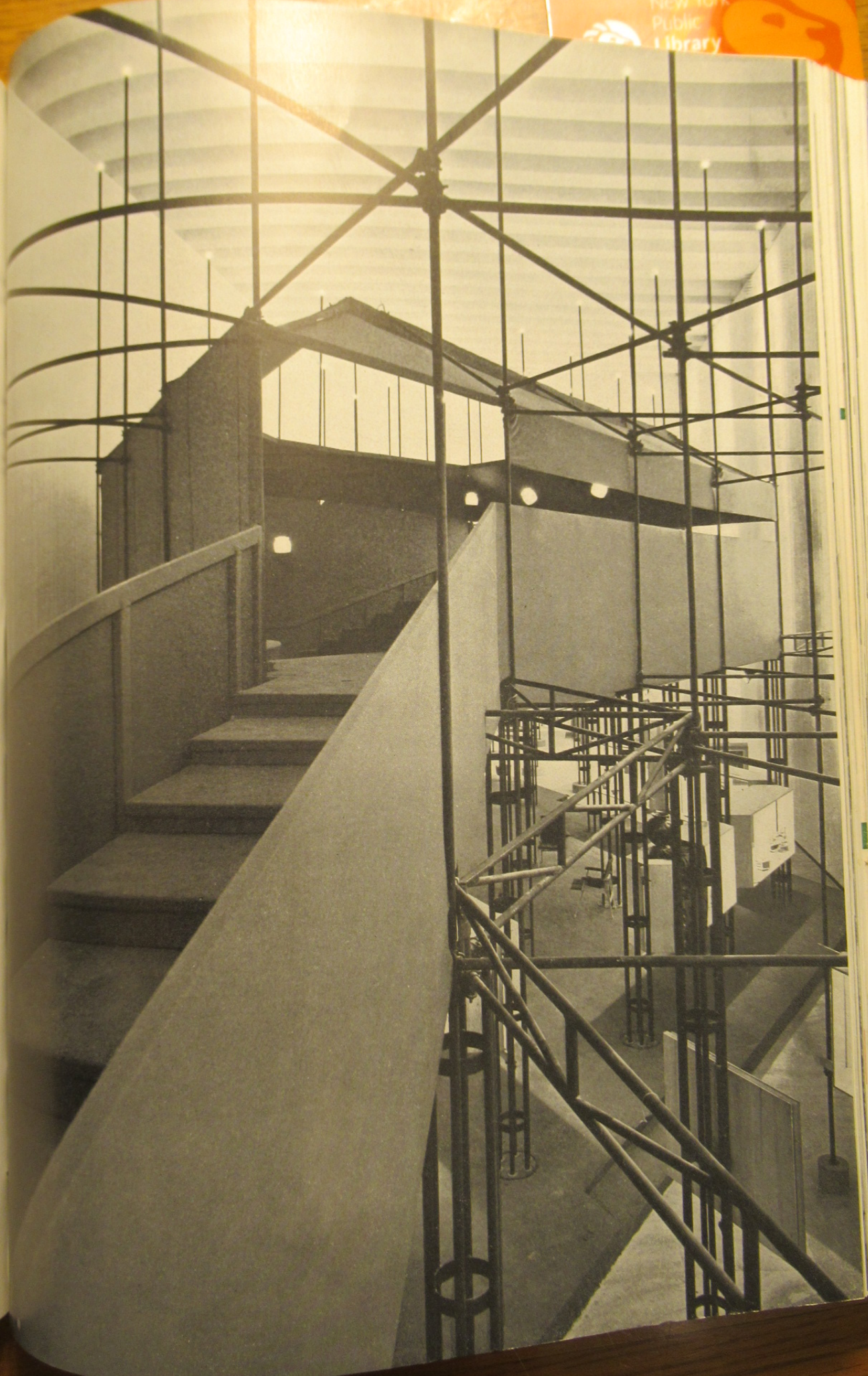
salone d'onore *continued*



The red felt stairs extend into a ramp, and there one discovers what the columns of skeletal piping hold up, safe as a cradle. It is a small auditorium for design conferences. Except for the coffered pine underside one sees in the Salone downstairs, it is lined entirely—inside and out—with the terrific, warm red felt. The covering canopy angles to enclose the shell, leaving openings which show the dazzling white gauze and the lighted black iron tapers that rise all around. The lights inside the little theatre, the size and shape of a woman's haloed cloche hat, are smooth, sea-green Venini glass. The two light armchairs and oval conference table are the only surfaces not covered in red; they are in deep emerald green felt. Seats for the audience are merely backboards with dividing arm boards set on deep steps in a wide V formation. Edges of the arm boards are finished with brass heads. The effect is rich, fantastic. And all with black scaffolding pipe, wood, and some felt! But then Albini, who has been very busy with exhibition work, is one of Italy's ablest architects. One sees clearly that architecture is the indivisible component of all the design fields, stage design especially. Incidentally, Albini and his associate architect Franca Helg designed the green Venini lamp here and also the chair (discussed on page 92).

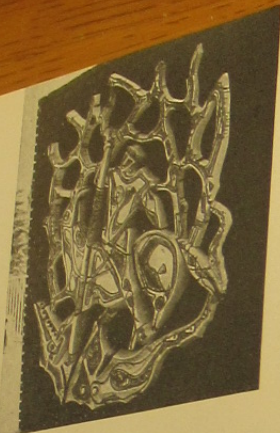


ancillotti



glass, ceramics . . . Italian merchant displays

marshall david meyers



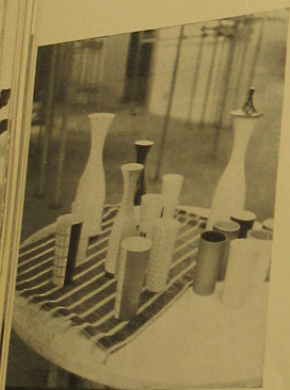
1



3



6



2

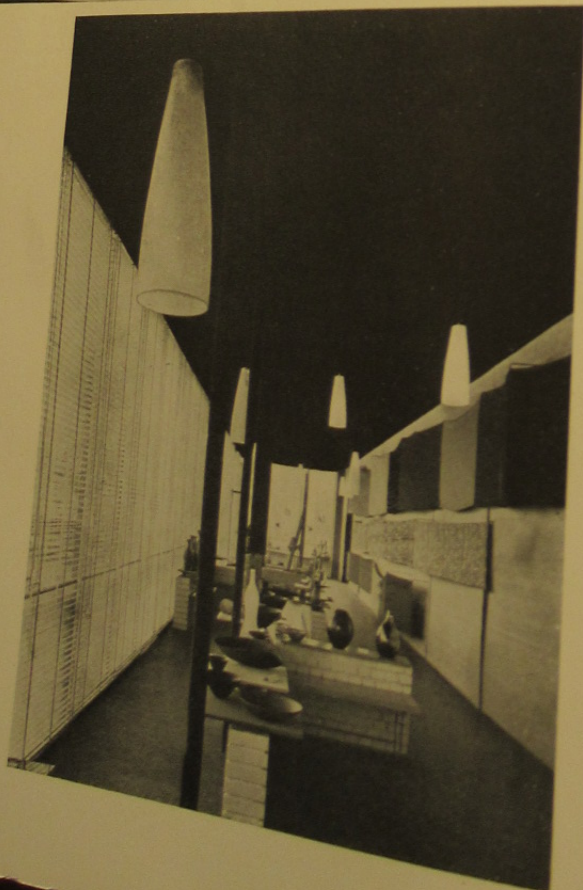


4



5

Two extremes in the size of Richard Ginori-manufactured ceramics: 1 Ten-foot high blue-and-white battling horseman designed by Carlo Ramous, on a brick terrace partition; 2 Dull-glazed pastel vases by Giovanni Cariboldi. 3 and 6 Marble-textured ware with a mica sparkle by Guido Gambone of Florence. 4 The glass equivalent of a patchwork quilt. 5 Engraved filigree engraving on yellow and pink glass by Archimede Seguso of Venetia. The technique is also used on green and on colorless glass. Worth noting, in addition, are Ercole Barovier's asymmetrical, rich-grained "Aborigeni" glass vases, one of the few innovations in glass seen at this Triennale.

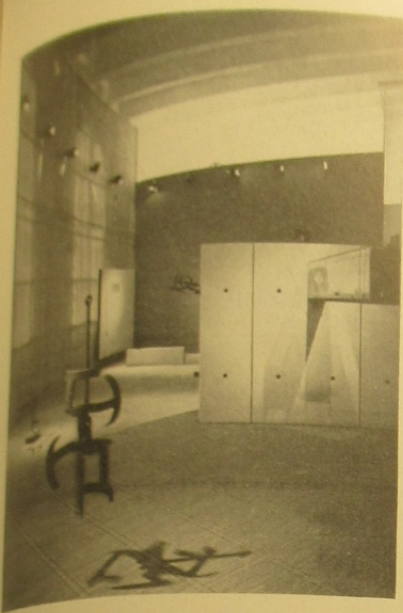


THE GALLERY SECTION: ARCHITECTS ALBERTI AND FRIGHI



ard Ginori
 ot high blue-
 esigned by
 e partition;
 vanni Gari-
 ware with a
 of Florence.
 work quilt.
 yellow and
 of Venini.
 en and on
 ddition, are
 ch-grained
 few inno-
 ale.

AND FAYRE



In an empty, straw-lined space they hung 4 green glass flasks by strings tied around the necks, and some hammered iron sculpture. They stretched fishing net on a black partition and fastened a big iron cooking pan, rope shoes, a sequined fan, two precious Salamanca costumes. They pierced the low, space-dividing plywood panels in order to cantilever steel beams cased in glass whose sole purpose was to display nothing heavier than jewelry—by Dali. Prize piece was a mechanized, pulsating heart that would have been vulgar had it not been of rubies...

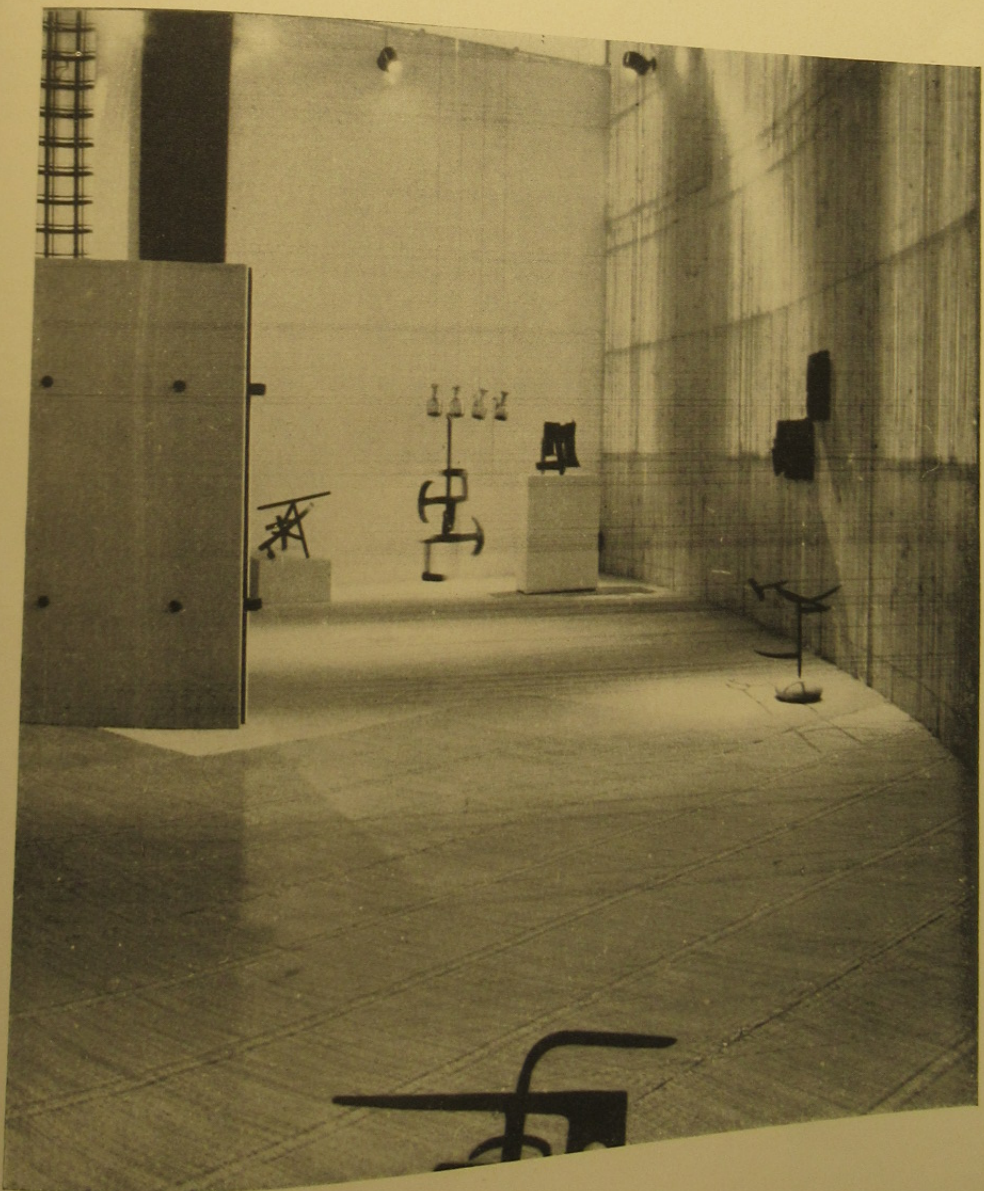
spain

EXHIBITION BY PAINTER MANUEL SUAREZ MOLEZUN,
 ARCHITECT RAMON VAZQUEZ MOLEZUN,
 SCULPTOR AMADEO GABINO UBEDA,
 IRON SCULPTURE: CHILLIDA.



... There is some talk in the catalog about utilitarian products (the skillet?)—but of course what they wanted to sell was Spain itself—its pride, fire, and austere beauty—without resorting to such commonplace as castanets and bulls and matadors. They have, of course.

thorleif schjelderup

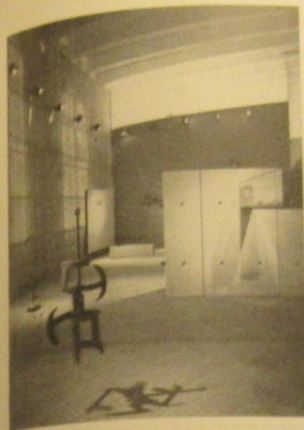


glass, ceramics . . . Italian merchandise displays



Two extremes in the size of Richard Gunn-manufactured ceramics: 1 Ten-foot high blue-and-white battling horseman designed by Carlo Ramous, on a brick terrace partition; 2 Dull-glazed pastel vases by Giovanni Geboldi. 3 and 6 Marble-textured ware with a mica sparkle by Guido Gambone of Florence. 4 The glass equivalent of a patchwork quilt. 5 Engraved filigree engraving on yellow and pink glass by Archimede Seguso of Venice. The technique is also used on green and on colorless glass. Worth noting, in addition, are Ercole Barovier's asymmetrical, rich-grained "Aborigeni" glass vases, one of the few innovations in glass seen at this Triennale.

THE GALLERY NEXTON: ARCHITECTS ALBERTO AND ANTONIO



In an empty, straw-lined space they hung 4 green glass flasks by strings tied around the necks, and some hammered iron sculpture. They stretched fishing net on a black partition and fastened a big iron cooking pan, rope shoes, a sequined fan, two precious Salamanca costumes. They pierced the low, space-dividing plywood panels in order to cantilever steel beams cased in glass whose sole purpose was to display nothing heavier than jewelry—by Dall. Prize piece was a mechanized, pulsating heart that would have been vulgar had it not been of rubies. . . .

Spain

EXHIBITION BY PAINTERS MANUEL BLANCO, MIGUEL ANGEL BAQUERO, RAMON SANJUAN, SANTIAGO SANS, SANTIAGO VALLEJO, SCULPTOR AMADOR GARCIA OREDA, IRON SCULPTURE: CHILLIDA.



. . . There is some talk in the catalog about utilitarian products (the skillet?)—but of course what they wanted to sell was Spain itself—its pride, fire, and austere beauty—without resorting to such commonplace as castanets and bulls and matadors. They have, of course,

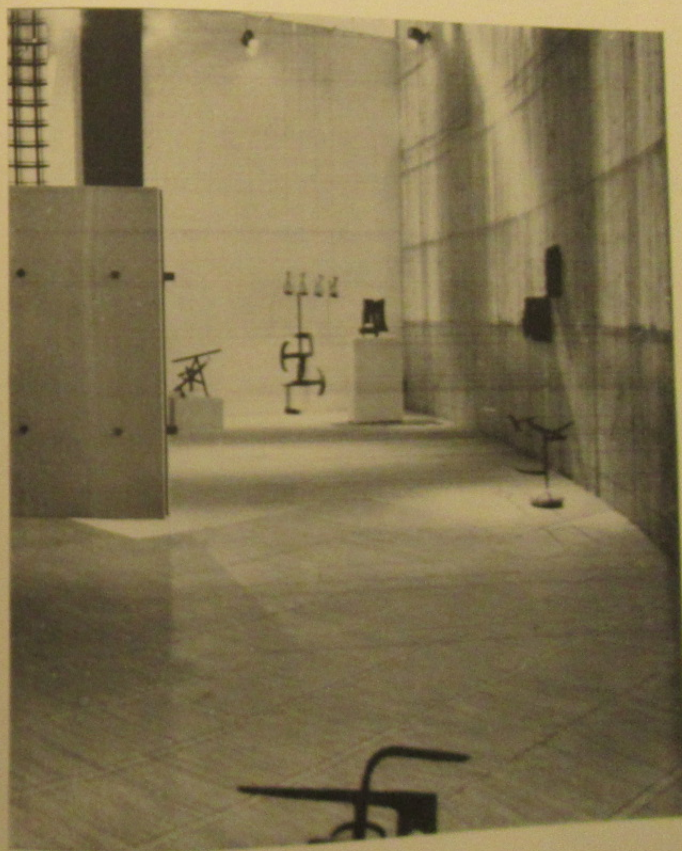
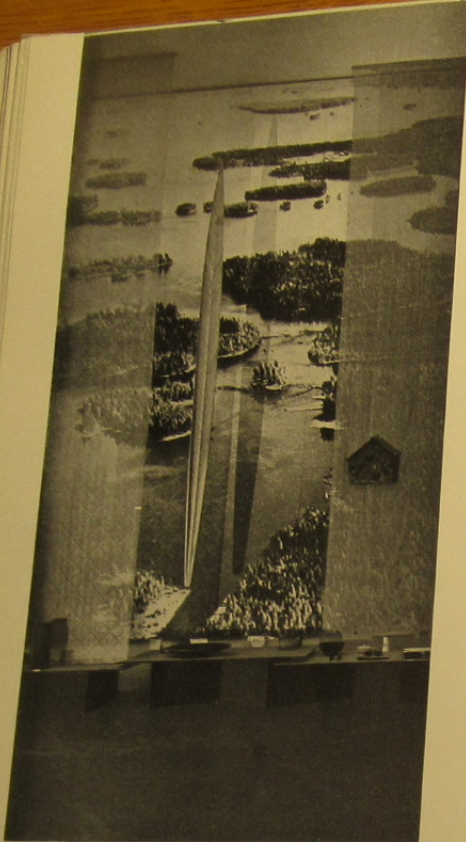


Photo: J. P. [unreadable]



Tapio Wirkkala laminated and carved the long, long plywood leaf. The stretched panels are patterned, translucent, natural handwoven linen gauze by Frederika Witterhoffin.

Rya wall rug by Eva Brummer: the most delicate of grays and mauves on brown. Tapiovaara's broadbased, sculptured stool with a lifted, concave plywood top.



Silver, a new material for Wirkkala. Other designs symmetrical, exotically formal.

the scandinavians; finland

FINLAND'S EXHIBITION BY TAPIO WIRKKALA

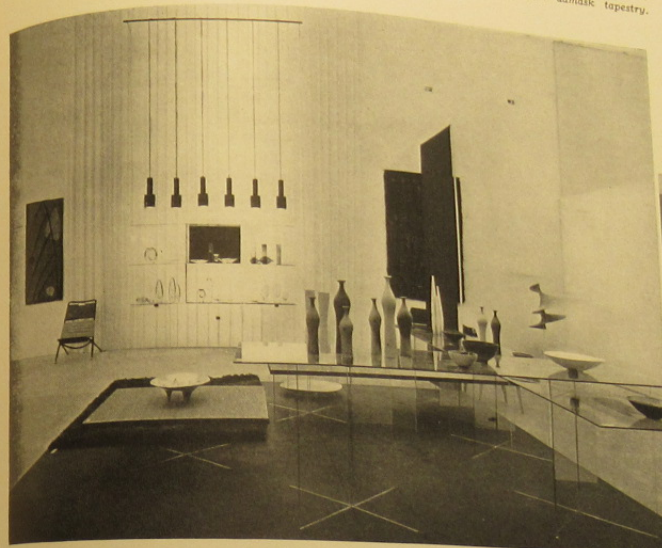
The Scandinavians coordinated their spaces so as to set each other off to best advantage, and also shared an introductory room called "Scandinavian Form." Individually and collectively they scored a tremendous success, making poetry of their northern-ness, and displaying an artistic assurance equaled by few other exhibitors.

Finland, who walked off with six grand prizes in 1951, should do as well now, for her leading artists are still developing, not the least of them Wirkkala, already famous for glass, sculptured laminated plywood, and now launching into silver. Wirkkala, whose 1951 exhibition setting won a grand prize, reacted by making the current setting even less obtrusive. The



C. J. Boman's easy-folding chair. Dora Jung's damask tapestry.

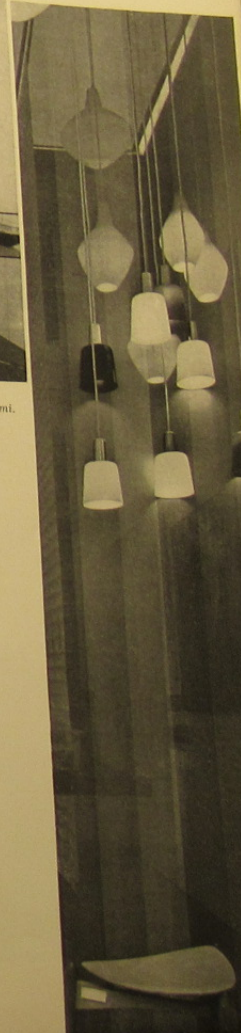
XT

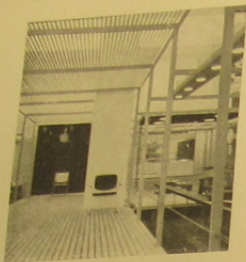


Red and white plastic lamps by Lisa Johnson Pappé and Yki Nummi.

structures are transparent. In a gray linoleum-floored, white-walled space free at the top (to the lofty, white Palazzo ceiling), he assembled sheets of glass on a low black platform — next-to-invisible structures merely to hold the exhibits in their proper places in the air. Rows of black lamps shedding excellent light punctuate the view. Fabrics stand upright alone on the floor, stretched taut on strings.

Almost everything is beautiful and/or striking: a red rya wall rug by Kirsti Ilvessalo with a burst of more glowing red in one corner that makes everyone do a double take—impossible to believe it has not been struck by a shaft of sunlight . . . black metal-frame chairs by Tapiovaara . . . harsh, strong stoneware by Raija Tuomi . . . dreamlike vases of Kyllikki Salmenhaara (above) . . . a spiral of laminated plywood by Wirkkala. jewel-toned birds and an irresistible cat on ceramic plaques by Rut Bryk . . .





Translucent canopy of wood slat blinds over birch platform. Birch framework around displays incorporates lighting.



Rya wall rug with raised white loop pattern on dark brown ground. Anne Lisa Knudtson designer; Rumohr manufacturer.

Light, black and white metal folding tray tables; white metal mesh chair by Ragnar Myre.



norway . .

ARCHITECT ARNE KORSMO

On leaving the Finnish space, one has the sensation of stepping into a forest path under low branches, and discovers whence comes the poignant, and discovers North—the almost physical proximity of fresh-sawn logs and burning pine vaguely noticed throughout the Scandinavian squares on the floor of the Norwegian area. The spectator walks about a foot above it on a slat-canopied central birch platform, looking comfortably over rails at the exhibition.

The collection, sponsored by the National Society of Arts and the Ministry of Industrial Esthetics, emphasizes mass-produced objects of common use. Wit, warmth, and variety of design, as well as finished workmanship, would do credit to far more expensive objects.

Typical are the Hiorth chair already known in the United States—a handsome metal frame and removable upholstery over stretched-spring back and seat; Hadelands Glassworks products; mass-produced bowls and fragile decanters, as well as heavy vases with mysterious shadow swirls by Herman N. Bongard; a small lamp with colored conical metal shades, shown on page 106; onion-shaped colored metal hanging lamps in clusters, by Birger Dahl.

all photographs this page
marshall david meyers



Hewing Seidelin designs made by Soholm.



denmark . .

ARCHITECT FINN JUUL



ancillotti

Rectangles of yellow and orange canvas were framed at various levels to make a translucent ceiling. Gray and black lamps.



Straw, iron; designer Grete Falk for Lonborg Finn Juhl designer; Niels Vodder, craftsman Larsen design; peg back, separate cushions

Finn Juhl displayed the sumptuous Danish collection with precision and care (see page 105), using tapered, molded bronze supporting rods under the glass cases, straw-covered furniture platforms varied in size and height, a warm but subtle color scheme: dark grape facing on the platforms, aqua plywood background panels dispersed among natural ones, a ceiling of orange and yellow fabric lengths, a broad olive stripe across the floor. A few excellent fabrics were stretched upright: textured, neutral handwovens by Paula Trock; casement prints from the Unika-Vaev factory (a green one by Rolf Middel Boe is conspicuous on page 105). The canvas chair (page 105) by Erik Ole Jorgensen attracted attention.

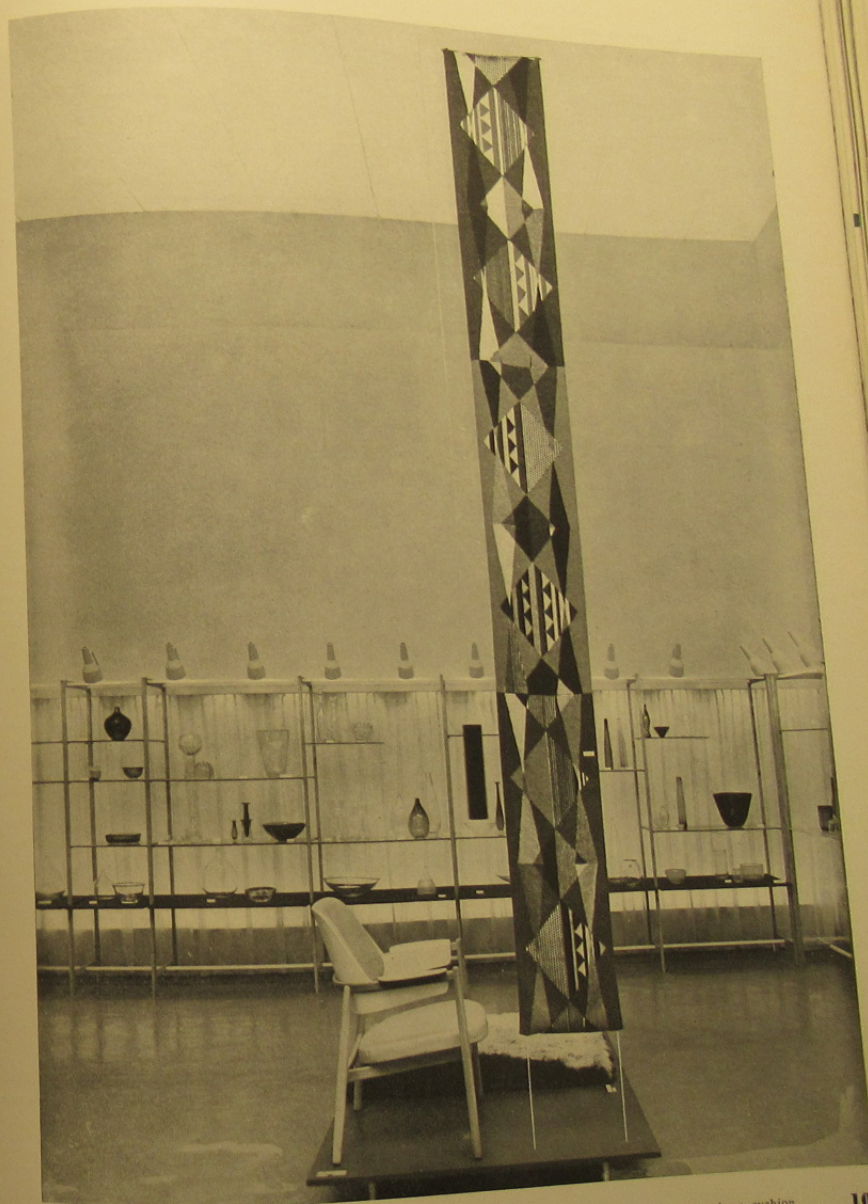
SWEDEN

The gray-floored, white-ceilinged Swedish area is an effectively inconspicuous background for a fabulous collection of glass and ceramics; for great lengths of printed fabrics by Markelius, Sampe, and others; for furniture. The display structures, though extremely simple, are as well-made as the furniture: birch frames joined by white square tubing pierced through; glass shelves supported within them by hardly noticeable white metal rods 1/4" in diameter. Only one area is enclosed and low-ceilinged. It has been set up as a room by architects Elias Svedberg, H. M. Molander, and Bengt Buda to show mass-produced, wall-hung, shelf, desk, and drawer units which they have designed for

Nordiska Kompaniet, Stockholm's forward-looking and influential department store. The modular birch units are attached to the wall by metal supports. Other low-cost pieces from Nordiska are a swivel kitchen stool with a foot rest in its pyramid metal frame, and a lightweight, black metal tube folding chair, angled for loenging, armless, and covered in choice of bright canvas laced on; similar to the Finnish chair on page 102, but slightly higher. Basketwork, carved wood ware, and cutlery were displayed under clusters of weightless translucent lamps made of a shingle sheet of plastic rolled into a cone. The extraordinary collection of ceramics included bright new names, among them Silvia Leuchovius.

typical scandinavian products

Handmade Danish silver, Ole Hagen designer Swedish Orrefores; Edvard Hald, Nils Landberg Norwegian electric stove, colored metal lamp

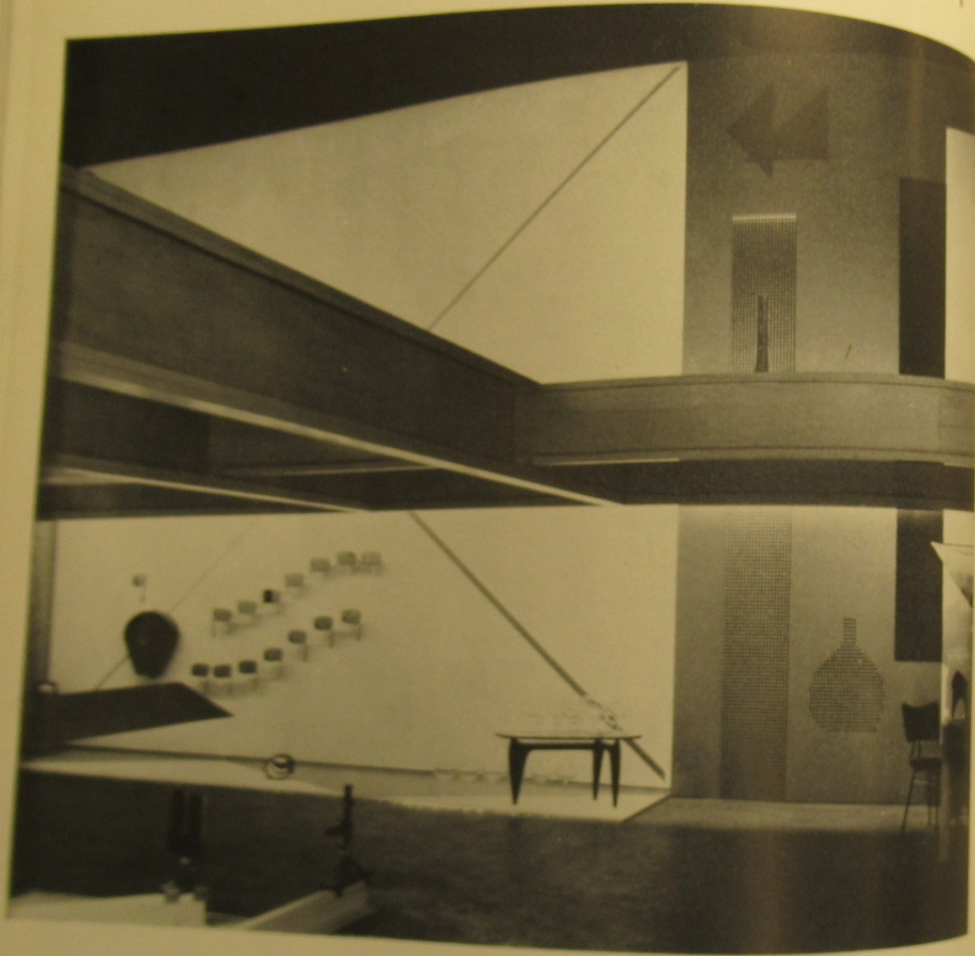


Sofa Wider's gray, black and white tapestry; birch chair with molded, white-plastic back-arm piece, foam cushion.

Outdoor lounge from Holland
(See caption opposite page)



BRUNO ZEVI DESIGN BY ARCHITECTS ANDRÉ DE POUYEN



02007

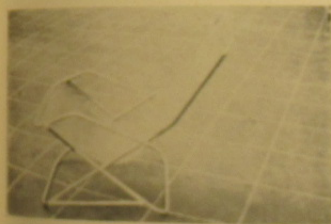
Walls are made of laminated plywood 1 cent above the floor. "Flaps" on brilliantly lit walls are small openings.



SWISS EXHIBITION BY ARCHITECTS MAURIZIO PELLAND

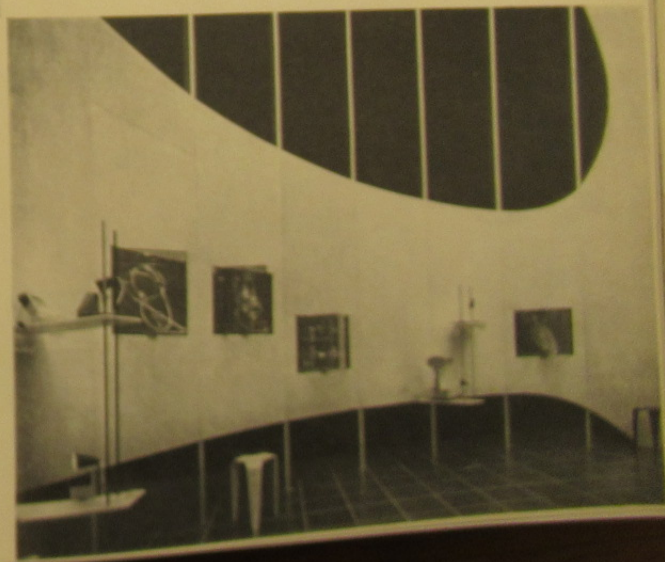


Industry was what Belgium, Switzerland, and Holland dramatized—Holland by the sheer number of her mass-produced objects for the home, Belgium and Switzerland by the very appearance of the spaces. Holland showed low-cost but quite acceptable glass and china, storage cases and cupboards, metal furniture. Best was a metal bed with curled-up ends retailing at \$10, chairs by the well-known architect Rietveld and J. Penraat. The Swiss architect made a circular "Mondrian" of his ceiling, inserted into a free-form plywood wall, glass cubes that the spectator can rotate to examine the contents from every angle. Belgium, presenting the relatively unsympathetic subject of heavy industry, made it beautiful by the sheer handling of space, light, scale. A diamond-cut crystal in a glass panel—symbolizing the optical glass industry—was its focal spark.



jane kutter

photographs above and below by architect



Outdoor lounge on opposite page was designed by architect J. Penraat. Steel base, perforated metal frame, and foam mattress separate for sleeping, storage. Frame, rigid in itself adjusts in three angles at the bidding of the knobbed handle.

Walls, essentially made aluminum and covered Swiss folding chair (above) rocks automatically into position the occupant may desire.

THE PARK: TRIENNALE PAVILIONS

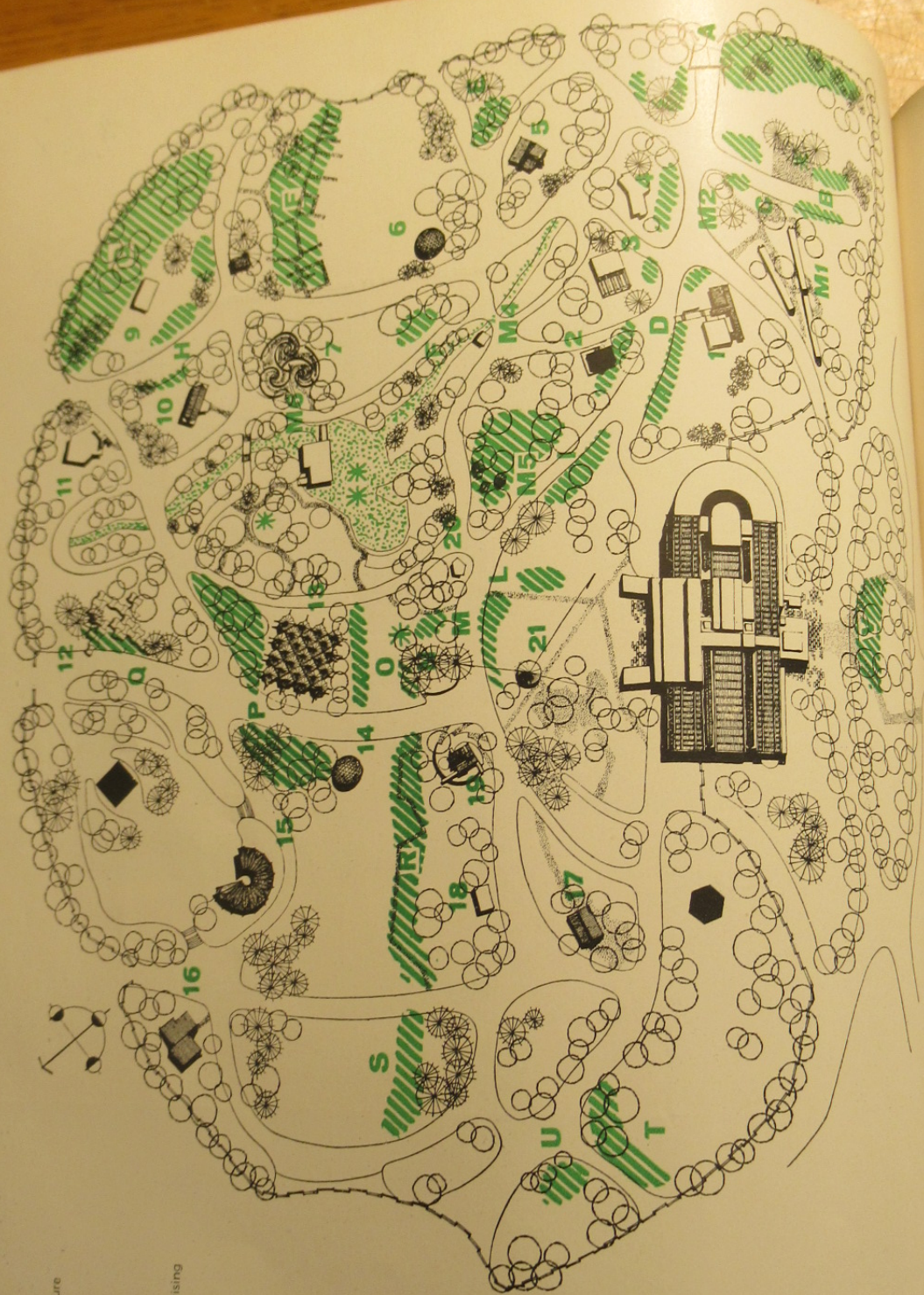
- 1 Pavilion of the Faculty of Architecture
- 2 House of Trusses
- 3 Section of a multistorey building
- 4 Pavilion of Borsoni mass-produced furniture
- 5 Standard single-family house
- 6 Fuller geodesic dome dwelling (U.S.A.)
- 7 Labyrinth for children
- 9 Farmhouse, prefabricated
- 10 Experimental house
- 11 Milk bar
- 12 Canopy on street esthetics and street advertising
- 13 Flower pavilion
- 14 Fuller geodesic dome cactus show
- 15 Bar and dance pavilion
- 16 Model farmhouse
- 17 Mountain lodge
- 18 Prefabricated wooden house
- 19 Transparent house
- 20 Aviary
- 21 Mosaic garden kiosk with pool

ARCHITECTURE IN MOTION

- M1 Railroad coaches, Spanish and French
- M2 Sheds displaying automobile body forms
- M4 Highway telephone booths
- M5 Tents and camping equipment
- M6 Shipbuilding pavilion: Finmare & Finmecanica liners

THE PARK: GARDEN AND FLOWER SHOW

- ⊕ Aquatic plants
- ⊗ Outdoor resting places—benches, etc.
- A Rose garden
- B Gladioli zone
- C Begonias, tuberose
- D Border of mixed flowers
- E Bed of mixed flowers
- F Dahlia zone
- G Nursery zone
- H Borders of mixed perennials
- I Continuously blooming begonias
- M Dahlias from the garden
- N Flower bed from the City of Turin
- O Flower bed from the City of Genoa
- P National nursery zone
- Q Perennial asters
- R Chrysanthemum zone
- S Flower bed from the City of Rome
- T Mixed border
- U Mixed flower bed
- V Bed of continually blooming begonias



In the park, the architects did not put up exhibitions and refreshment pavilions. They refurbished the lake, laid out flower beds (assisted by teams of painters), designed new lamps, benches, and some snappy-looking drinking boxes in metal finished red and white with water leaping from what is a piccolo hole to a hat-shaped basin. But oaks, poplars, and masses of flowering shrubs, no matter how their arrangement or how their night lighting, so the ultra-modern exhibitions are seen in a commanding setting.

Three prefabs—a wooden hot tub, a refuge, and a farm house—were impressive because they were made by companies making the parts were on hand, with blueprints, with plastic models, bookcases, and auditorium seats for mass production, plus skeletal structure of Architecture of Milan. What the Triennale called *Motion*—a full-sized Tatra from Spain, a new aluminum coach, and automobile baker and Alfa-Romeo under trees.

A concrete-topped, glass-enclosed *Soggiorno* (bar and dance hall) "parent"—actually transparent plastic in view and orchids, and a flower bed consisting of a tent suspended by steel scaffolding (inside space free) lent to the park.

5 Experimental house by G. Piretti and G. Piretti, of prefabricated panels. Diamond-shaped at glass sides 6, 7. Clo...





ENGINEER FRANCESCO CLERICI AND ARCHITECTS PIERRO PORCINAI, VITTORIO GIARDINO, BRUNO ZEVI, ENRICO PERESSI, CESARE PIRELLA, ETTORRE BOLOGNI, MAU FIORE LANGE, BY ARCHITECTS PIRIO AND AGOSTINELLI, STUDIO DI STUDIO PER ARCHITETTURA, MILANO 1951

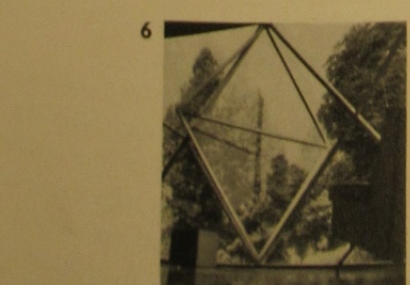
In the park, the architects did not stop at setting up exhibitions and refreshment pavilions. They refurbished the park itself (enlarged by teams of painters), designed new lamps, benches, shiny mail boxes in metal finished red and blue, even some snappy-looking drinking fountains with water leaping from what looks like a pucolo hole to a hat-shaped basin.

Three prefabs—a wooden house, a mountain refuge, and a farm house—though conventional in planning and design—were impressive because representatives of companies making the industrialized parts were on hand, with brochures. Drawings, with plastic models of desks, bookcases, and auditorium seats designed for mass production, plus samples of new building materials, filled the dramatically-lighted skeletal structure of the Faculty of Architecture of Milan University.

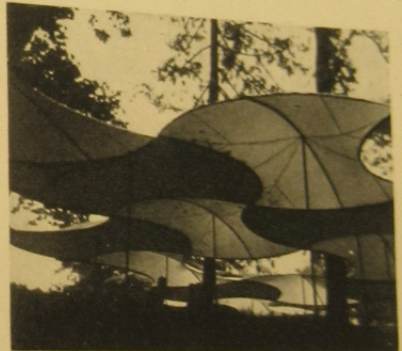
What the Triennale called *Architecture in Motion*—a full-sized Talgo train coach from Spain, a new aluminum French coach, and automobile bodies (Studebaker and Alfa-Romeo)—were displayed under trees.

A concrete-topped, glass-sided Casa de Soggiorno (bar and dancing), a “transparent”—actually translucent—house of corrugated plastic in violent reds, blues, and orchids, and a flower pavilion consisting of a tent suspended from the outside by steel scaffolding (to leave the inside space free) lent less logic than fun to the park.

5 Experimental house by architects Ravegnani and Vincenti, of prefabricated, aluminum-framed panels. Diamond-shaped windows open at glass sides 6, 7. Closet is a canvas bag 8.



A team of architects headed by Remo Muratore and Leonardo Fiori designed a photographic exhibition on “Street Esthetics,” planted the big panels under a graceful umbrella-like canopy stretched with saffron and white canvases 4. The same team designed drinking fountains 1, spotlights 2, and mail boxes 3, benches for the park; also Triennale signs for Milan (cover and page 94).



um zone
from the City of Rome
er
wer bed
continually blooming begonias

THE PARK: TRIENNALE PAVILIONS

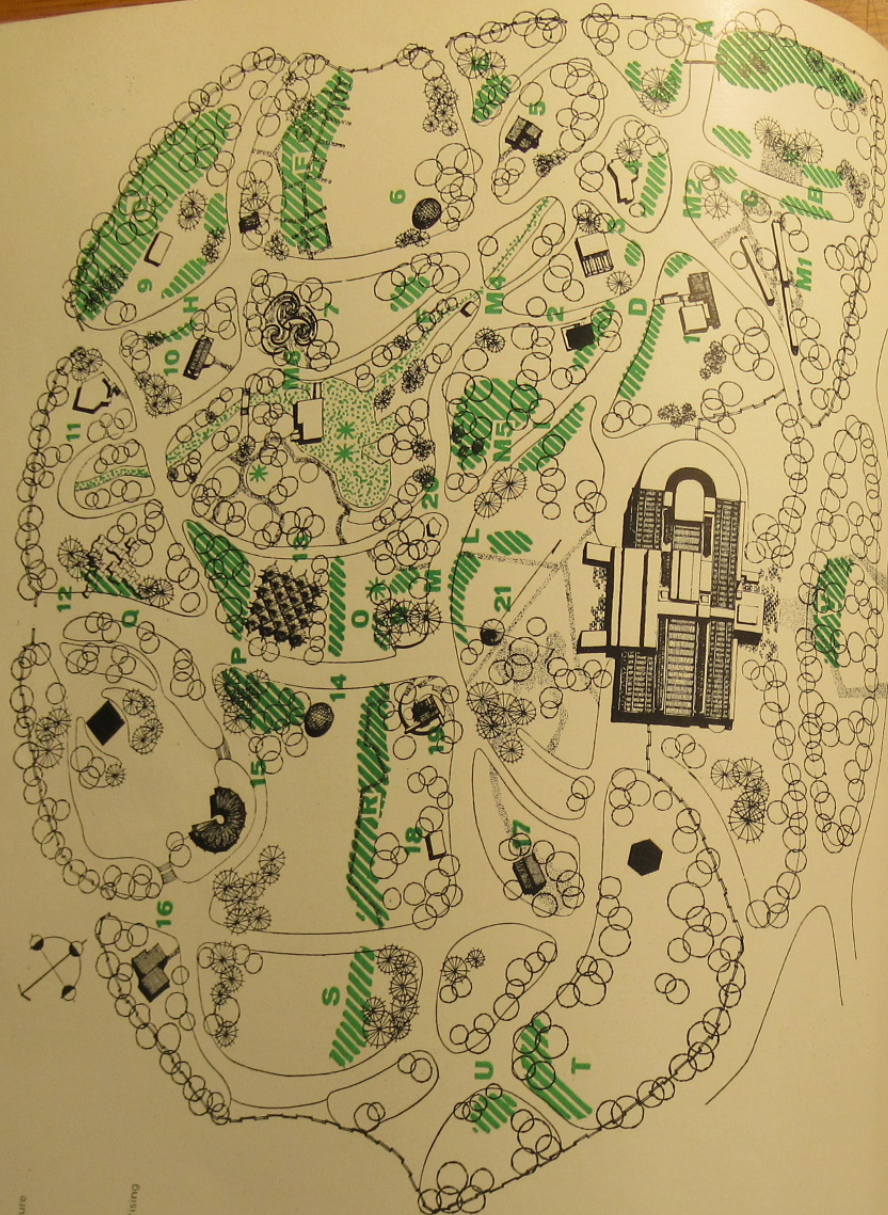
- 1 Pavilion of the Faculty of Architecture
- 2 House of Finneas
- 3 Section of a multistory building
- 4 Pavilion of Bernini mass-produced furniture
- 5 Standard single-family house
- 6 Fuller geodesic dome dwelling (U.S.A.)
- 7 Laboratory for children
- 8 Embassy, prefabricated
- 10 Experimental house
- 11 Milk bar
- 12 Canopy on street esthetics and street advertising
- 13 Flower pavilion
- 14 Fuller geodesic dome cactus show
- 15 Bar and dance pavilion
- 16 Model farmhouse
- 17 Mountain lodge
- 18 Prefabricated wooden house
- 19 Transparent house
- 20 Aviary
- 21 Mosaic garden kiosk with pool

ARCHITECTURE IN MOTION

- M1 Railroad coaches, Spanish and French
- M2 Sheds displaying automobile body forms
- M4 Highway telephone booths
- M5 Tents and camping equipment
- M6 Shipbuilding pavilion: Finmare & Finmeccanica liners

THE PARK: GARDEN AND FLOWER SHOW

- ee Aquatic plants
- a Outdoor resting places—benches, etc.
- B Rose garden
- A Gladioli zone
- C Begonias, tuberoses
- D Border of mixed flowers
- E Bed of mixed flowers
- F Dahlia zone
- G Nursery zone
- H Borders of mixed perennials
- I Continually blooming begonias
- M Dahlias from the garden
- N Flower bed from the City of Turin
- O Flower bed from the City of Genoa
- P Perennial asters
- R Chrysanthemum zone
- S Flower bed from the City of Rome
- T Mixed border
- U Bed of continually blooming begonias



In the park, the architects did not stop at putting up exhibitions and refreshment pavilions. They refurbished the park itself: enlarged the lake, laid out flower beds (assisted by teams of painters), beds (assisted by teams of painters), designed new lamps, benches, shiny mail boxes in metal finished red and blue, even some snappy-looking drinking fountains with water leaping from what looks like a piccolo hole in a hat-shaped basin. But oaks, poplars, and masses of flowers are romantic, no matter how free-form their arrangement or how modern the night lighting, so the ultra-industrialized exhibitions are seen in a completely disarming setting.

Three prefabs—a wooden house, a mountain refuge, and a farm house—though conventional in planning and design—were impressive because representatives of companies making the industrialized parts were on hand, with brochures. Drawings, with plastic models of desks, bookcases, and auditorium seats designed for mass production, plus samples of new building materials, filled the dramatically-lighted skeletal structure of the Faculty of Architecture of Milan University.

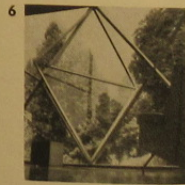
What the Triennale called *Architecture in Motion*—a full-sized Talgo train coach from Spain, a new aluminum French coach, and automobile bodies (Studebaker and Alfa-Romeo)—were displayed under trees.

A concrete-topped, glass-sided Casa de Soggiorno (bar and dancing), a "transparent"—actually translucent—house of corrugated plastic in violent reds, blues, and orchids, and a flower pavilion consisting of a tent suspended from the outside by steel scaffolding (to leave the inside space free) lent less logic than fun to the park.

5 Experimental house by architects Ravegnani and Vincenti, of prefabricated, aluminum-framed panels. Diamond-shaped windows open at glass sides 6, 7. Closet is a canvas bag 8.



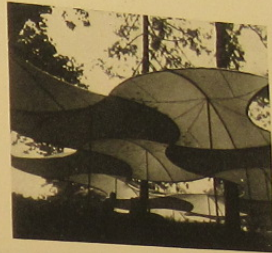
8



6



5



4



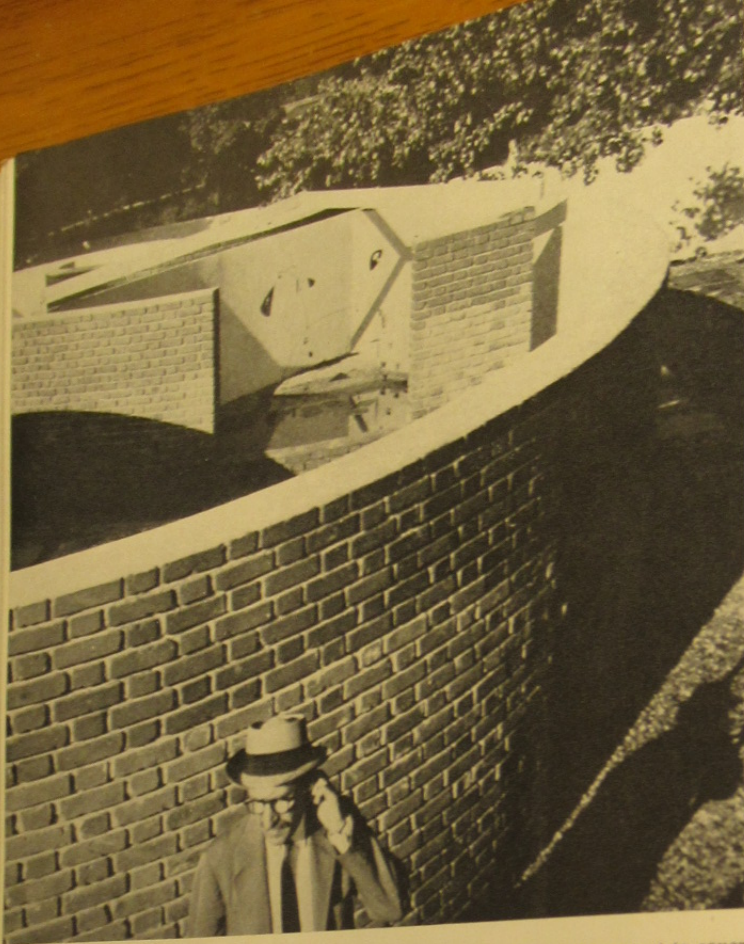
1



2



A team of architects headed by Remo Muratore and Leonardo Fiori designed a photographic exhibition on "Street Esthetics," planted the big panels under a graceful umbrella-like canopy stretched with saffron and white canvas 4. The same team designed drinking fountains 1, spotlights 2, and mail boxes 3, benches for the park; also Triennale signs for Milan (cover and page 84).

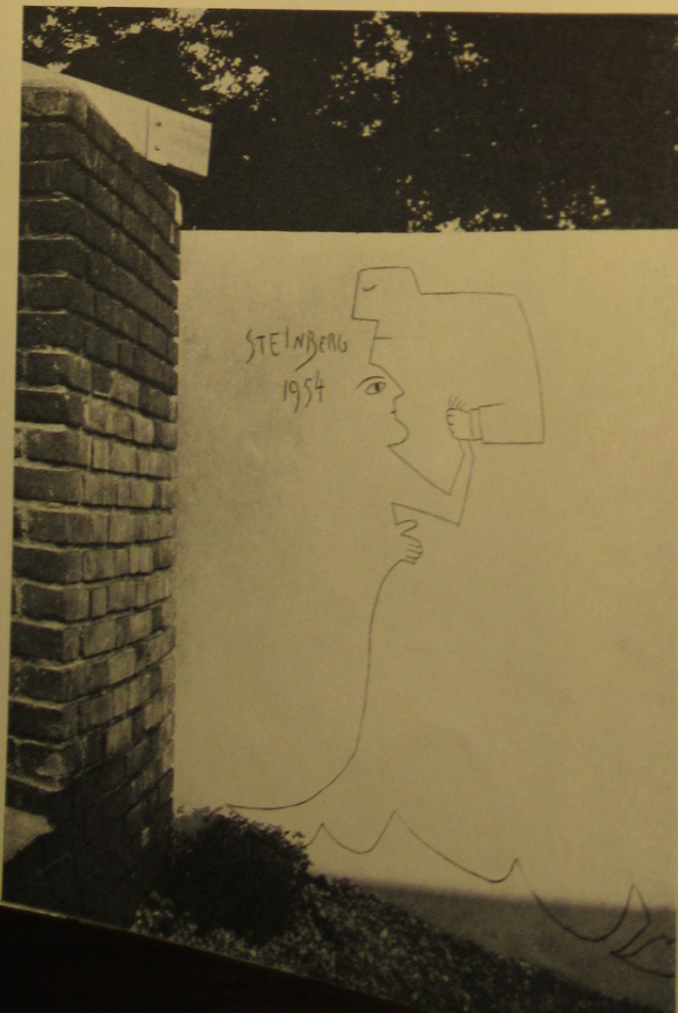


peressutti

For Saul Steinberg a dream came true: 150 yards of clean white cement to cover.

the children's labyrinth

ARCHITECTS BELGIOJOSO, PERESSUTTI, ROGERS; STEINBERG MURALS; CALDER MOBILE



fotogramma

The rounded, red brick mass sits inscrutable and low in the grass across the lake. Its roofless walls are completely blank, yield no clue to the secret they clamp, though their emphatic curves suggest something of importance. The structure is below adult scale, but not even an adult can peer over the walls unless he is close to seven feet tall. Since the guards won't let you climb, there's no alternative but to enter the proper "ingresso" indicated by the arrow.

One peculiarity of this labyrinth is that you couldn't get lost if you tried; the right way is mandatory. But afterwards, unless someone showed you the plan, you would never understand how the maze went or how you got around it.

It consists of three interlocking spiral paths barricaded with bushes and moats to prevent you from wandering through the gaps between. All the walls are brick

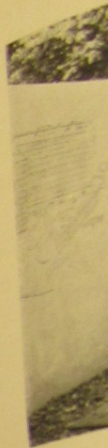


outside, but cemented smooth inside. They stand like six huge rolls of brickbacked parchment loosely unwound. These rolls the architects turned over to Saul Steinberg, who designed line drawings to be incised on them.

In two places child-height peep holes among the brick reveal glimpses of leafy forms—bits of a Calder mobile to be found in the heart of the labyrinth, over a lily pond. You also have to give heed to the stepping stones, which dip and rise with the gravel path.

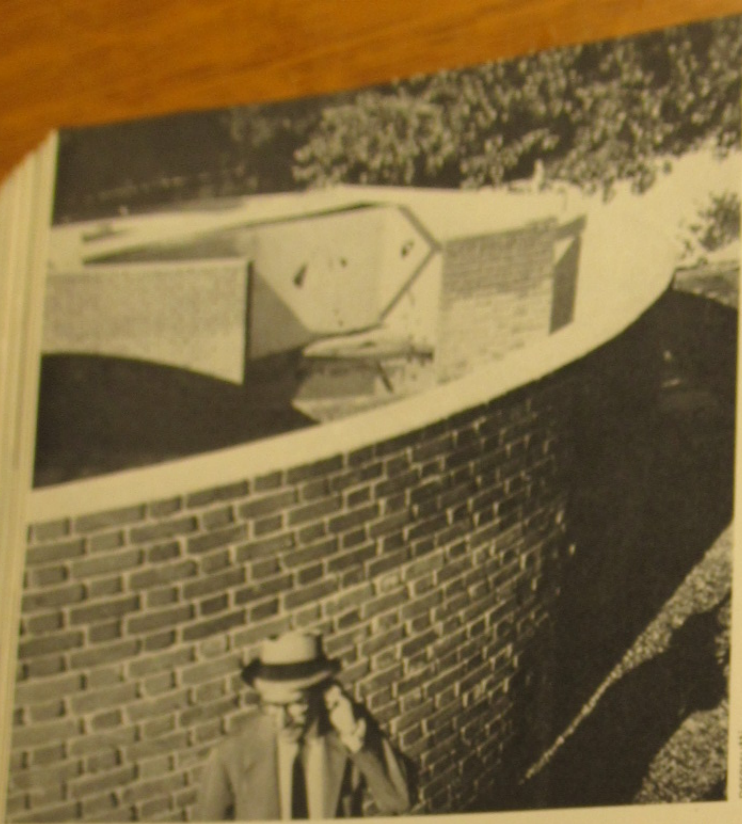
To sum up, we have here: nature's green, fresh air, exercise, and Steinberg drawings wrapped up in a firm architectural statement carried out with simple but dramatically juxtaposed materials. What more could a child ask, short of a chisel and a few yards of wet cement?

Incidentally it is worth noting that the architects have used spiral schemes before—for the "Forms" exhibition, and (in modified version) for the American pavilion in the 1951 Triennale.



The int of the Above a tecture regaled under

Secret curve enclosure over

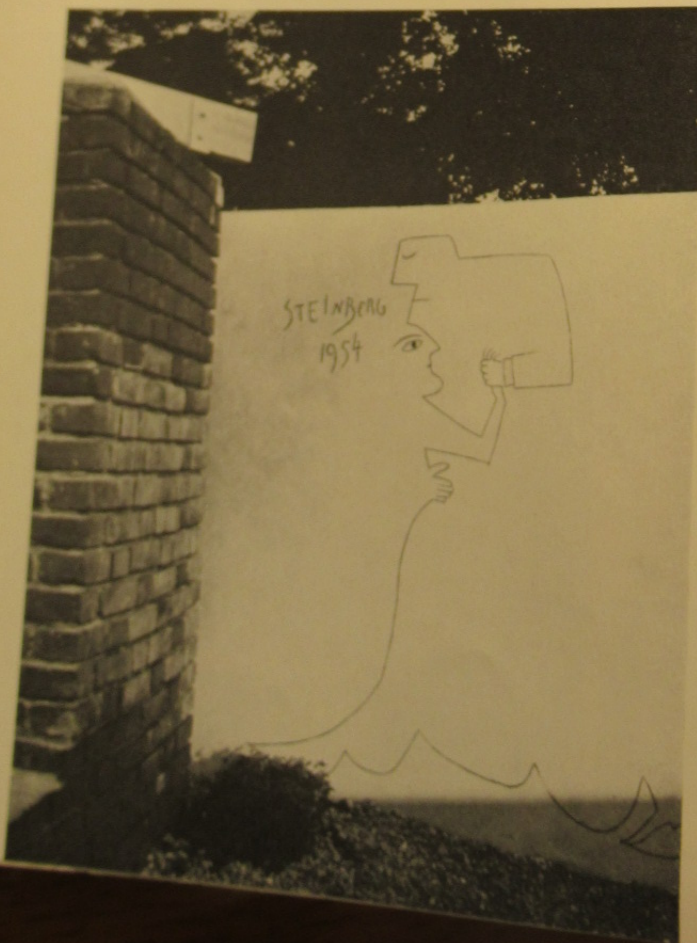


peressutti

For Saul Steinberg a dream came true: 150 yards of clean white cement to cover.

the children's labyrinth

ARCHITECTS: MILGROJANO, PERESSUTTI, ROGERS; STEINBERG MURALS; CALDER MOBILE

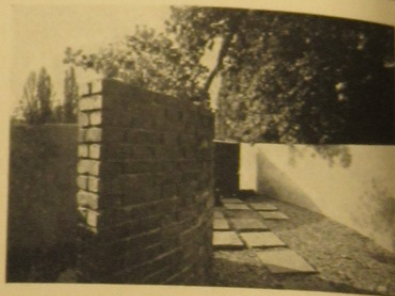


forogramma

The rounded, red brick mass sits inconspicuous and low in the grass across the lake. Its roofless walls are completely blank, yield no clue to the secret they disguise, though their emphatic curves suggest something of importance. The structure can peer over the walls unless he is close to seven feet tall. Since the guards won't let you climb, there's no alternative but to enter the proper "ingresso" indicated by the arrow.

One peculiarity of this labyrinth is that you couldn't get lost if you tried; the right way is mandatory. But afterwards, unless someone showed you the plan, you would never understand how the maze went or how you got around it.

It consists of three interlocking spiral paths barricaded with bushes and moats to prevent you from wandering through the gaps between. All the walls are brick



outside, but cemented smooth inside. They stand like six huge rolls of brickbacked parchment loosely unwound. These rolls the architects turned over to Saul Steinberg, who designed line drawings to be incised on them.

In two places child-height peep holes among the brick reveal glimpses of lazy leafy forms—bits of a Calder mobile to be found in the heart of the labyrinth, over a lily pond. You also have to give heed to the stepping stones, which dip and rise with the gravel path.

To sum up, we have here: nature's green, fresh air, exercise, and Steinberg drawings wrapped up in a firm architectural statement carried out with simple but dramatically juxtaposed materials. What more could a child ask, short of a chisel and a few yards of wet cement?

Incidentally it is worth noting that the architects have used spiral schemes before—for the "Forms" exhibition, and (in modified version) for the American pavilion in the 1951 Triennale.

of brick mass sits inverts
 the grass across the lake
 is completely blank,
 to the secret they clasp,
 emphatic curves they suggest
 importance. The structure
 is, but not even an adult
 can see the walls unless he is close
 since the guards won't
 let e's no alternative but to
 "ingress" indicated by

this labyrinth is that
 if you tried; the right
 But afterwards, unless
 you the plan, you would
 know the maze went or
 it.

interlocking spiral
 h bushes and moats
 wandering through
 the walls are brick

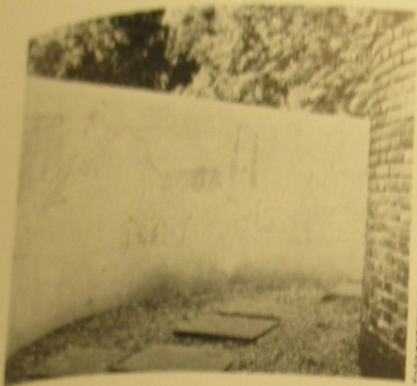


both inside. They
 of brickbacked
 and. These rolls
 to Saul Stein-
 drawings to be

at peep holes
 mpses of lazy
 r mobile to be
 yrinth, over a
 give heed to
 lip and rise

ture's green,
 berg draw-
 rchitectural
 ole but dra-
 als. What
 of a chisel

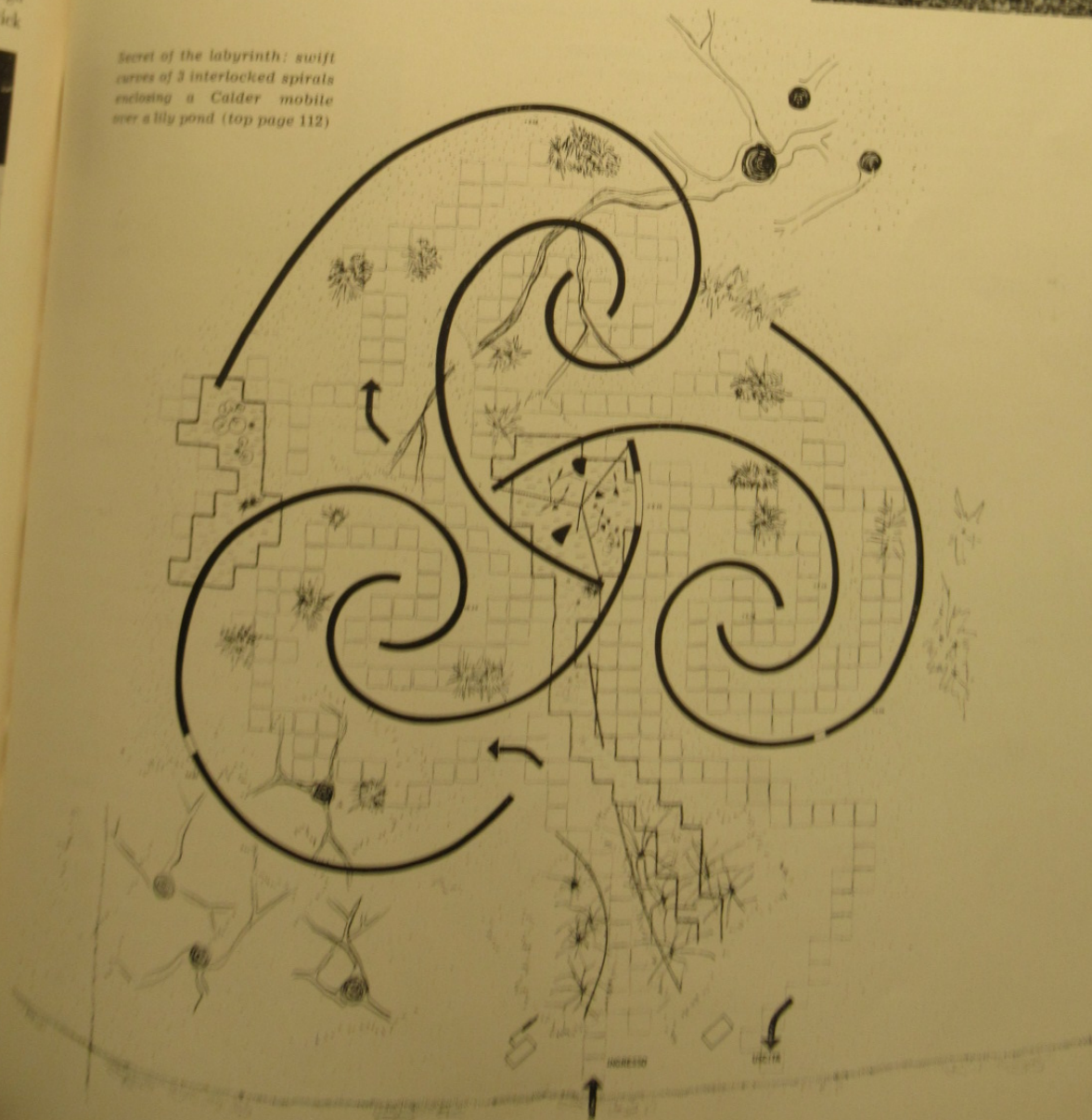
that the
 emes be-
 ion, and
 American

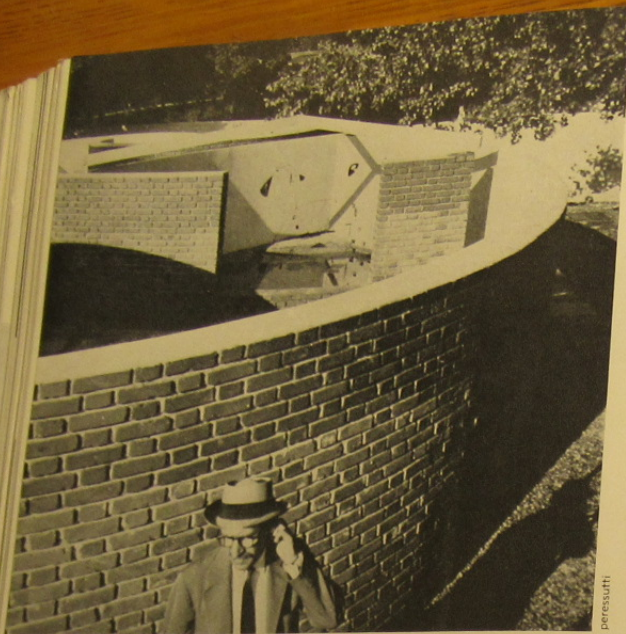


The intertwining walls cut each other off; none
 of the graphic chapters can be anticipated.
 Above and at right, Steinberg comments on archi-
 tecture and on road signs. Younger children are
 regaled with a resplendent cowboy, a castle
 under siege explicitly furnished with skeletons.



Secret of the labyrinth: swift
 curves of 3 interlocked spirals
 enclosing a Calder mobile
 over a lily pond (top page 112)



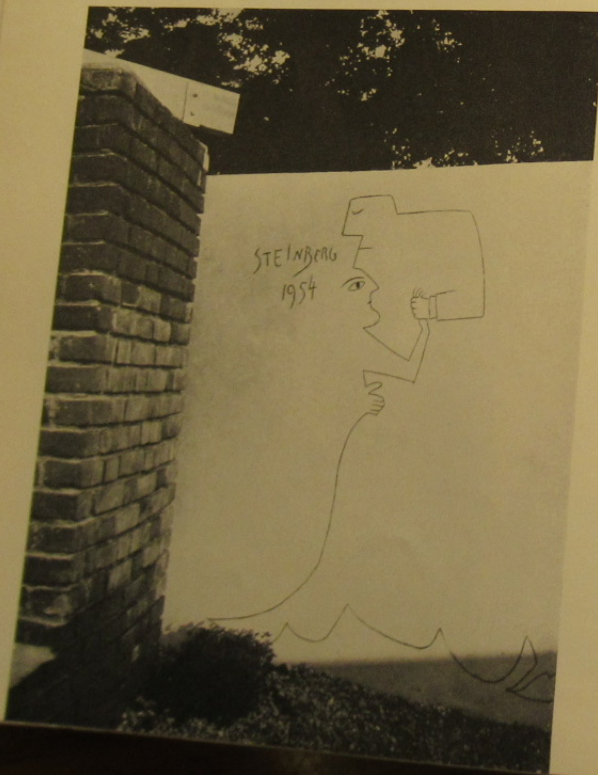


peressutti

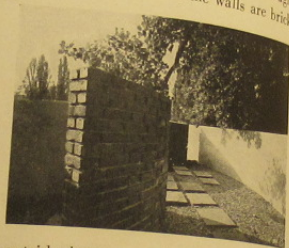
For Saul Steinberg a dream came true: 150 yards of clean white cement to cover.

the children's labyrinth

ARCHITECTS BELGIOIOSO, FERESSUTTI, ROGERS; STEINBERG MURALS; CALDER MOBILE



fotogramma



outside, but cemented smooth inside. They stand like six huge rolls of brickbacked parchment loosely unwound. These rolls the architects turned over to Saul Steinberg, who designed line drawings to be incised on them.

In two places child-height peep holes among the brick reveal glimpses of lacy leafy forms—bits of a Calder mobile to be found in the heart of the labyrinth, over a lily pond. You also have to give heed to the stepping stones, which dip and rise with the gravel path.

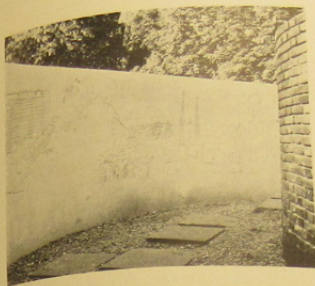
To sum up, we have here: nature's green, fresh air, exercise, and Steinberg drawings wrapped up in a firm architectural statement carried out with simple but dramatically juxtaposed materials. What more could a child ask, short of a chisel and a few yards of wet cement?

Incidentally it is worth noting that the architects have used spiral schemes before—for the "Forms" exhibition, and (in modified version) for the American pavilion in the 1951 Triennale.

The rounded, red brick mass sits insurmountable and low in the grass across the lake. Its roofless walls are completely blank, though their emphatic curves class something of importance. The structure can peer over the walls unless he is close to seven feet tall. Since the guards won't let you climb, there's no alternative but to enter the proper "ingresso" indicated by the arrow.

One peculiarity of this labyrinth is that you couldn't get lost if you tried; the right way is mandatory. But afterwards, unless someone showed you the plan, you would never understand how the maze went or how you got around it.

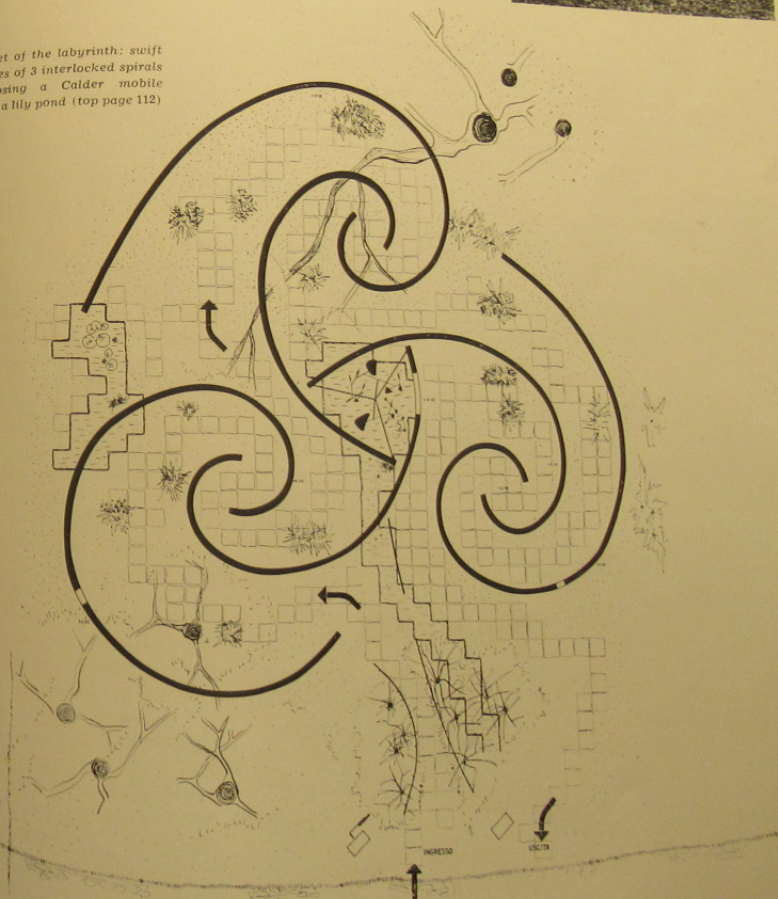
It consists of three interlocking spiral paths barricaded with bushes and moats to prevent you from wandering through the gaps between. All the walls are brick

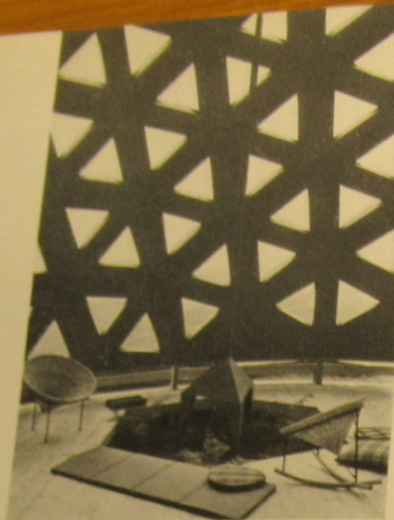


fotogramma

The intertwining walls cut each other off; none of the graphic chapters can be anticipated. Above and at right, Steinberg comments on architecture and on road signs. Younger children are regaled with a resplendent cowboy, a castle under siege explicitly furnished with skeletons.

Secret of the labyrinth: swift curves of 3 interlocked spirals enclosing a Calder mobile over a lily pond (top page 112)





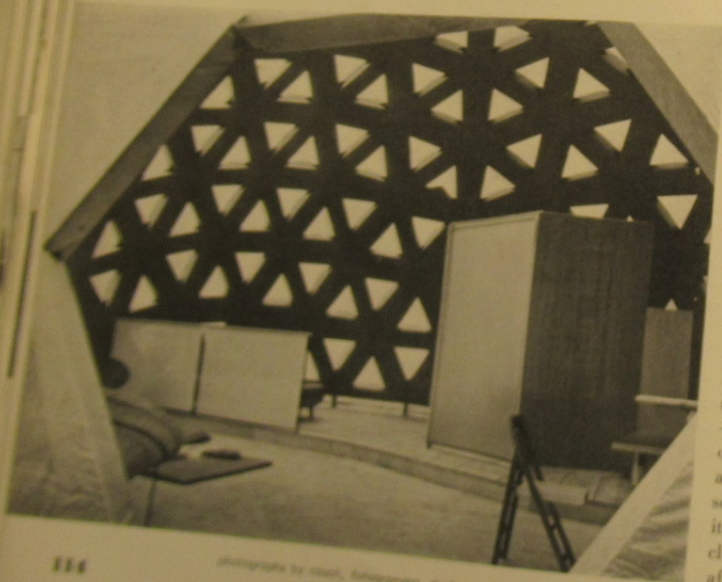
Mango's wicker cone "swiftnet" chairs flank a hexagonal fireplace-garden cut in the floor. 3-legged iron fire hoods send up a chimney.

Two hemispheres rose in the park; this one shelters cacti.

GEODESIC DOMES INVENTED BY R. BUCKMINSTER FULLER; ASSEMBLED ON SITE BY ARCHITECTS ROBERTO MANGO, SHOJI SABAQ, ZANE YOST; INTERIORS OF "WICKS" DOME DESIGNED BY ROBERTO MANGO; HEAVY KRAFT CARDBOARD DONATED AND SPECIALLY DIE-Scored BY CONTAINER CORPORATION OF AMERICA; VINYL FOR WATERPROOF, TRANSLUCENT COVER FROM BAKELITE COMPANY; 12 STAPLING GUNS AND 300,000 STAPLES FROM BOSTITCH CORPORATION; \$500.00 CASH FROM HUGH DENNEY OF THE BIRNBAUM MILLER FURNITURE COMPANY

2 cardboard geodesics from the U. S. A.

Low screen shields a bed. Bored hexagons in the bathroom. Closet hexagons in background.

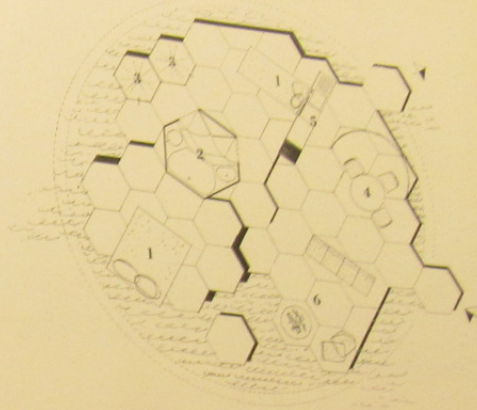


photographs by oval, photographica, durbar

The State Department could not send a United States exhibit to the Triennale, so the job was done by private enterprise with a boost from the Marines. For the only prototype of the geodesic domes designed by Bucky Fuller for the Triennale was tried out early in August at Quantico, Va. under Marine Corps Colonel Henry C. Lane, who is testing geodesic domes of many varieties and materials. The Colonel's men called this cardboard type the "Kleenex" dome because of its lightweight. But this type of dome is meant to be available—though Container Corporation is now developing an aluminum-aluminum laminate. The Marines were satisfied to study the assembly of the structure, even if of unwaterproof material, and they kept it dry in a hangar. But the Milan domes went up in the open, it rained, and we

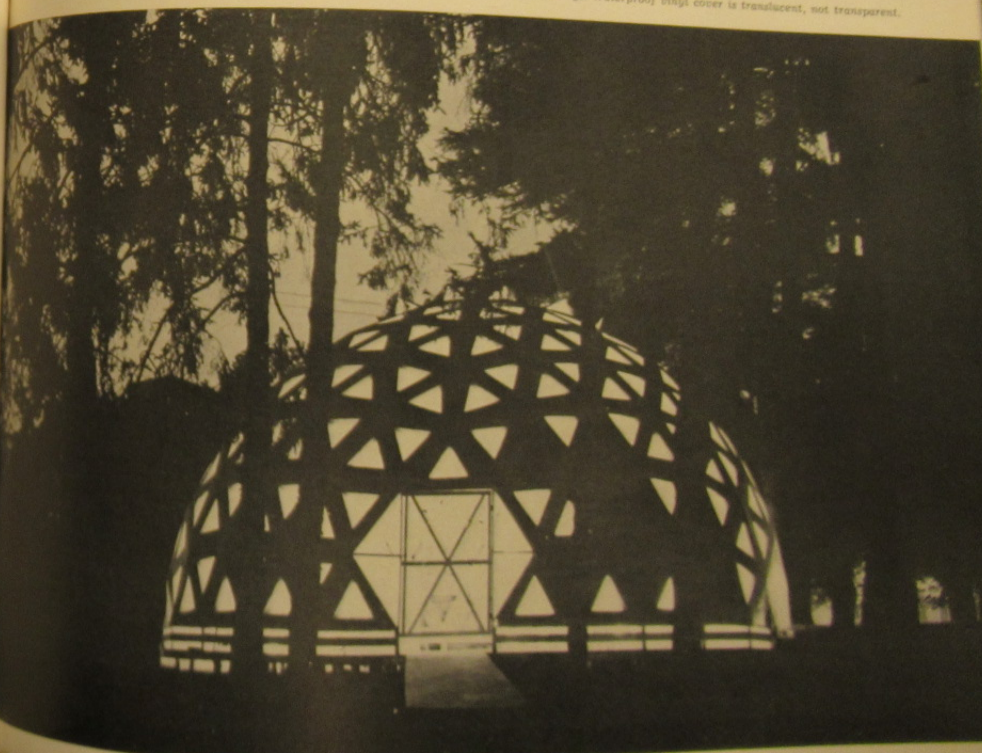


Cactus display dome. In both domes flat cardboard components were folded into 3-dimensional triangles, stapled into groups, then the groups into a dome.

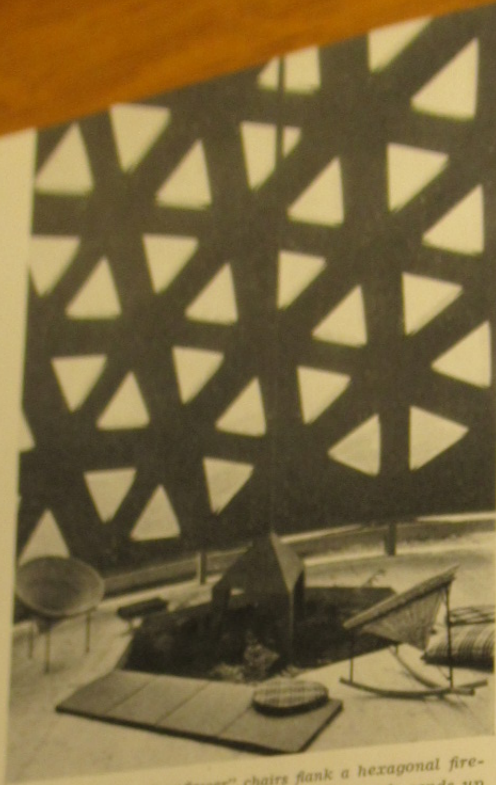


Plan of the "house" dome. Because the great asset of a dome interior is airiness, plenty of space overhead, Mango avoided solid or high partitions. Instead he demarcated areas by slight changes in floor level—never more than a step deep (indicated by thickened lines). The hexagons you see are not a floor decoration but the directional module used to keep the plan orderly—though asymmetrical—without cutting the space into pie sections. 1 bedroom; 2 bath; 3 closets; 4 dining area; 5 kitchen units lined up under a counter; 6 living area with fireplace-garden.

"vacation house" dome at night. Browed scallops near the top are ventilation openings. Waterproof vinyl cover is translucent, not transparent.



feared the stressed-skin architecture would melt with the mathematical theories behind them, before the vinyl "bathing cap" covers could be slipped on. But the domes survived, and stand firm. One of them rests on sand, shading a cactus display. The second, on a wood platform, has been furnished by architect Mango as a vacation house. Each dome is 36 feet in diameter (35 inside), 18 feet high at center, weighs a mere 600 pounds. Both are surprisingly insulated and sound conditioned by the air layer between the inner and outer surfaces of stapled, interlocking cardboard triangles. The interiors of the "house" dome are extremely simple, but architect Mango has brilliantly solved the problem which has stymied everyone—Bucky Fuller included—who has tried to furnish a dome (or other circular interior). Mango has avoided the twin traps of 1) a pie-slice scheme, and 2) arranging areas and furniture without reference to the circular enclosure (which always looks disorderly—after all, in a rectangular interior one has right-angled walls as a guide). His alternative was to accommodate, within the circle, a hexagonal scheme.—O.G.



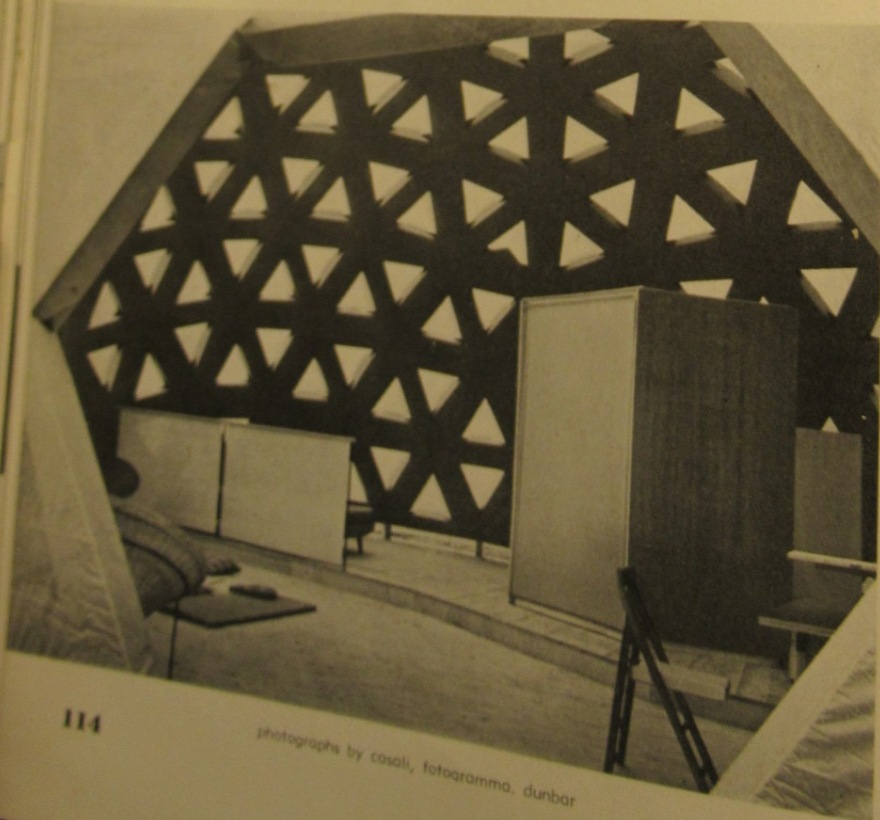
Mango's wicker cone "sunflower" chairs flank a hexagonal fire-place-garden cut in the floor. 3-legged iron fire hoods sends up a chimney.

Two hemispheres rose in the park; this one shelters cacti.

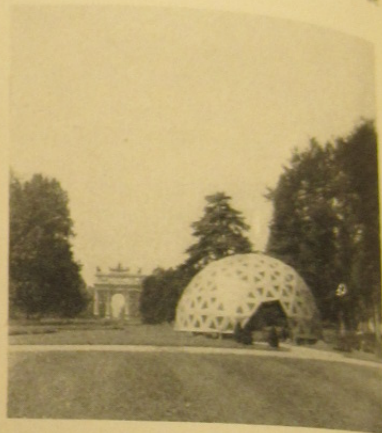
GEODESIC DOMES INVENTED BY R. BUCKMINSTER FULLER; ASSEMBLED ON SITE BY ARCHITECTS ROBERTO MANGO, SHOJI SADAQ, ZANE YOST; INTERIORS OF "HOUSE" DOME DESIGNED BY ROBERTO MANGO; HEAVY KRAFT CARDBOARD DONATED AND SPECIALLY DIE-SCORED BY CONTAINER CORPORATION OF AMERICA; VINYL FOR WATERPROOF, TRANSLUCENT COVERS FROM BAKELITE COMPANY; 12 STAPLING GUNS AND 300,000 STAPLES FROM BOSTITCH CORPORATION; \$500.00 CASH FROM HUGH HERPES OF THE HERMAN MILLER FURNITURE COMPANY

2 cardboard geodesics from the U. S. A.

Low screen shields a bed. Boxed hexagon is the bathroom. Closet hexagons in background.



The State Department could not meet the United States exhibit to the Triennale in Milan, so the job was done by private enterprise with a boost from the Marines. The only prototype of the geodesic dome designed by Bucky Fuller for the Triennale was tried out early in August at Quantico, Va. under Marine Corps Colonel Henry Lane, who is testing geodesic domes in many varieties and materials. The Colonel's men called this cardboard type the "Kleenex" dome because of its lightness, low cost and (therefore) disposability. But this type of dome is meant to be of waterproof Kraft board, which is not available—though Container Corporation is now developing an aluminum-laminate. The Marines were satisfied to study the assembly of the structure, even if it was of unwaterproof material, and they kept it dry in a hangar. But the Milan domes went up in the open, it rained, and we



feared the stressed-skin architecture would melt with the mathematical theories behind them, before the vinyl "bathing cap" covers could be slipped on. But the domes survived, and stand firm.

One of them rests on sand, shading a cactus display. The second, on a wood platform, has been furnished by architect Mango as a vacation house. Each dome is 36 feet in diameter (35 inside), 18 feet high at center, weighs a mere 600 pounds. Both are surprisingly insulated and sound conditioned by the air layer between the inner and outer surfaces of stapled, interlocking cardboard triangles.

The interiors of the "house" dome are extremely simple, but architect Mango has brilliantly solved the problem which has stymied everyone—Bucky Fuller included—who has tried to furnish a dome (or other circular interior). Mango has avoided the twin traps of 1) a pie-slice scheme, and 2) arranging areas and furniture without reference to the circular enclosure (which always looks disorderly—after all, in a rectangular interior one has right-angled walls as a guide). His alternative was to accommodate, within the circle, a rectangular scheme—O.G.

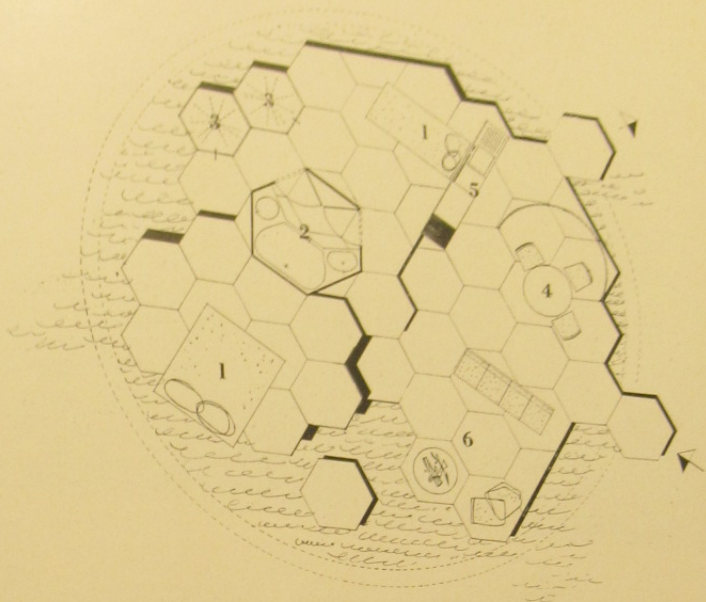
Cactus display components were stapled into grooves

"Vacation house"

could not stand in
 the Triennale, as
 private enterprise
 Marinos. For the
 geodesic domes de-
 signed for the Triennale
 August at Quantico,
 Colonel Henry C.
 geodesic domes of
 materials. The Colo-
 nial type the
 of its lightness,
 responsibility.
 meant to be of
 which is not yet
 Corporation
 aluminum-foil-
 e satisfied to
 ructure, even
 nd they kept
 Milan domes
 ned, and we



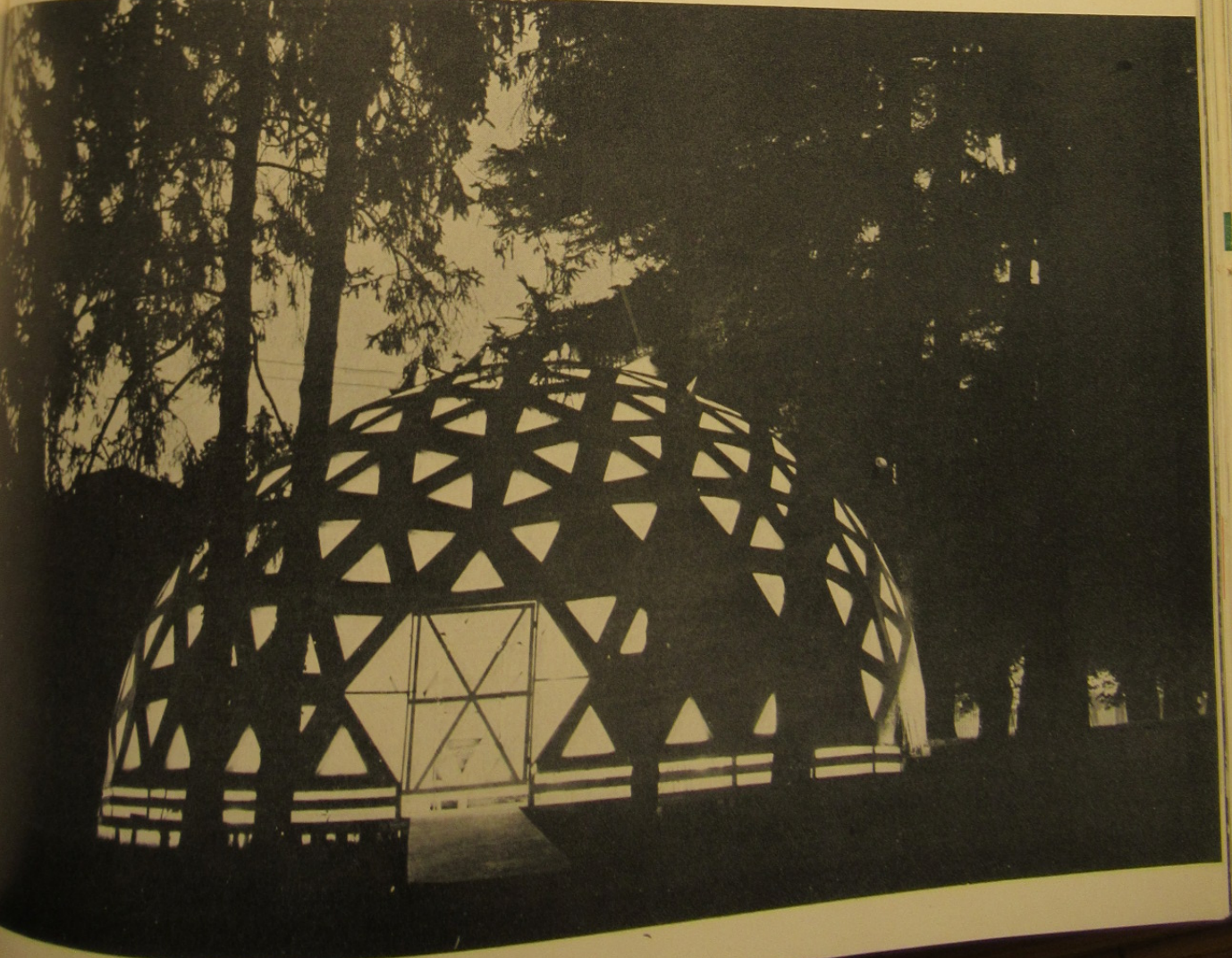
...display dome. In both domes flat cardboard
 components were folded into 3-dimensional triangles,
 grouped into groups, then the groups into a dome.



Plan of the "house" dome. Because the great asset of a dome interior is airiness, plenty of
 space overhead, Mango avoided solid or high partitions. Instead he demarcated areas by
 slight changes in floor level—never more than a step deep (indicated by thickened lines).
 The hexagons you see are not a floor decoration but the directional module used to keep the
 plan orderly—though asymmetrical—without cutting the space into pie sections. 1 bed-
 rooms; 2 bath; 3 closets; 4 dining area; 5 kitchen units lined up under a counter; 6
 living area with fireplace-garden.

"Vacation house" dome at night. Browed scallops near the top are ventilation openings. Waterproof vinyl cover is translucent, not transparent.

hitecture
 theories
 bathing
 But the
 y a cac-
 d plat-
 architect
 dome
 8 feet
 ounds.
 ound
 n the
 nter-



are
 has
 has
 ded
 (or
 has
 ice
 n-
 n-
 s
 e