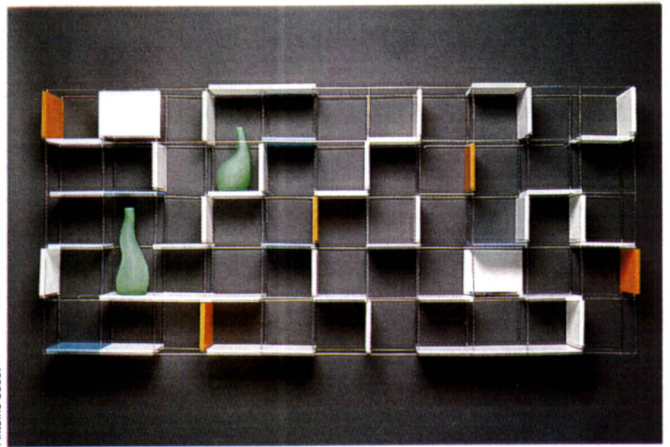




■ In alto a sinistra/top left, Sebastian Ocampo (Francia), Equipal, sedie in due versioni, legno e cuoio e alluminio e batyline/chairs made of either wood and leather or aluminium and batyline; a destra/right, François Duris (Francia), Treillis,



M. Pignatta Monti



Antoine Cedot

struttura modulare in metallo autoportante e componibile/self-supporting, sectional, modular metal frame. A sinistra/left, Zebulon (Bruno Houssin e Alain Girot, Francia), Chill Out, piattaforma multiuso, da divano a salone, permette

di integrare diverse funzioni in forme e costi contenuti/multi-purpose lounge sofa platform combining various functions in different forms and at reduced costs. Sotto, a sinistra/below, left, Paolo De Rosa (Italia), il Cuore,

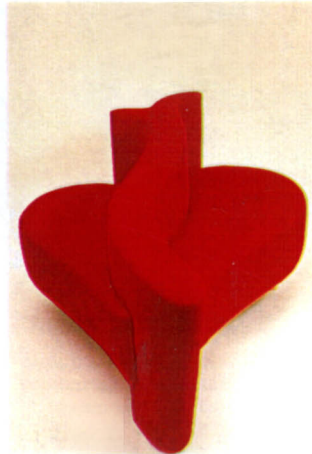
divano/sofa; a destra/right, Alessandro Loschiavo (Italia), Enofila, portabottiglie da parete in PVC trasparente e tondino d'accio inox/wall-mounted bottle holder made of transparent PVC with a stainless steel bar, Aliantedizioni.

new ideas. The caution of the manufacturing sector merely reflects the uncertainty surrounding consumer models apparently concentrating more on safe bets - often turning into pure nostalgia - than deep innovations. The brief reign of "postmodernism", which tried in some way to give shape and voice to this new state of affairs, has been far too quickly trampled under foot by mere copying and imitation.

Leaving aside these rather brief remarks, it is worth taking into account the real sense of contradiction drawn into this context by parallel but quite opposing developments in technology, which has grown so much in importance in the last twenty years of the XXth century that it now has its own idioms and styles. Technological innovation, which is now buried in the deepest folds of everyday community life, has deep repercussions on mass expectations and behavioural patterns and calls for new designs for homes, work places, and social facilities on a worldwide scale. But technology means constant, gradual, dynamic renewal, continual changes in horizons and expectations. So just how can this fit in with "nostalgia" for a rather reassuring, but certainly not dynamically inspiring past?

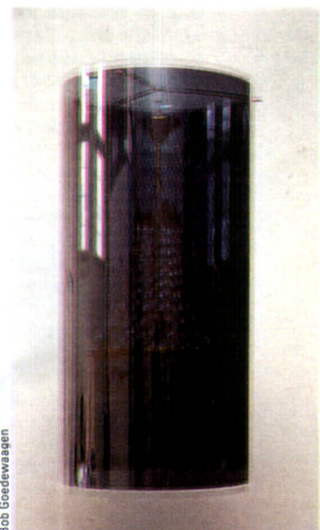
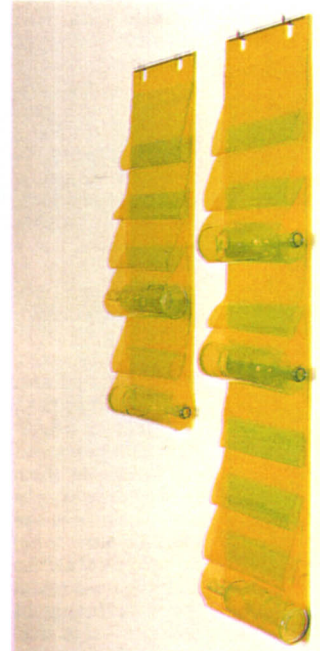
"Young" design has opted for compromise as a response to this contradictory state of affairs. The prevailing trend is for hybridity, contamination and across-the-board solutions; nature is represented in the choice of poor materials or eco-camouflaging; 1980s' expressionism has been watered down into a subtly ironic form, often too full of implications to be really scathing; creative invention has usually resulted in clever designs which, nevertheless, fail to create any real "style". The potential lying in new techniques - affecting design, aesthetic and structural methods - seems, for the time being, to be merely scrutinised from afar. The ideas published here are some of those which, in our opinion, strive with greatest determination to create a design strategy of notable scope and breadth. It might well be claimed that this is just the normal outcome of dialectical relations between anthropological constants and technical innovation, inevitably bringing everything within historically defined limits. But even if this were actually the case, we still need to take into account the negative side of this relation, a sort of rejection that triggers off at times perhaps even utopian designs, inevitably of quite startling force. Given such a state of affairs, perhaps we ought to settle for slow change rather than radical transformations. Fair enough. But, of course, this only puts off the inevitably day of reckoning. As we now know only too well, the future (not just new millennia or turns of centuries) needs building today, not tomorrow.

Maurizio Vitta



Bob Goedevasagen

■ Sopra e a fianco/above and opposite, Jurgen Bey - Droog Design (Olanda), Lightshade-shades, lampadario con involucro a specchio/lamp with reflective shade.



Bob Goedevasagen