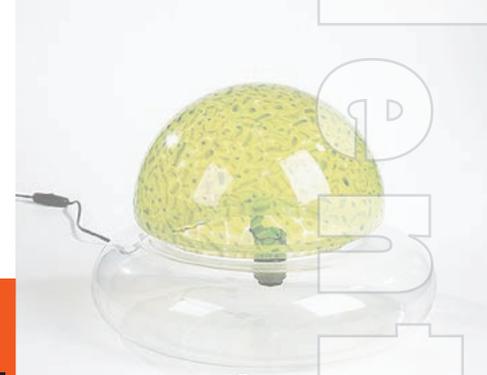


"There is always an interaction between objects of design and architectural space."

Aulenti views architecture as a concrete, untouchable entity that *uses the city as its form generator*. She sees architecture in terms of its **relationship** to the **urban** environment. In her designs, she *blends the private* with the **public** to generate architectural **forms** and **spatial relationships**.

### Guiding Principles:

- o *Analytic ability*: study and recognize architecture to generate single solutions within specific context
- o *Synthetic ability*: evaluate and prioritize architectural major principles, while disregarding what is arbitrary
- o *Prophetic capacity*: an ambition to create continuity in culture, to build its forms, in a personal but always contemporary way



Architect, installation artist, lighting and interior designer and provoking theoretician

**Gaetana Aulenti (1927-)**

## Training:

- formally trained as an architect at the *Milan Polytechnic*, graduating in **1954**

## Postions:

- **1954 to 1962** she worked doing graphic design for and serving on the editorial staff of *Casabella Continuita*
- served on the directorial board of the later "Lotus International" magazine
- **1960-62** she taught at the *Venice School of Architecture*
- **1964-67** she taught at the *Milan School of Architecture*
- designed series of furniture throughout the sixties for the department store, *La Rinascente*
- **1977-80** serve on the Executive Board of the *Triennial*
- **1966-69** she served as the vice-president of the Association for *Industrial Design*
- **1976-78** with the *Prato Theater Design Workshop* creating set designs

Her clients including *Olivetti* in Paris, *Knoll*, *Fiat* in Turin, Brussels and Zurich etc.. She designed in the 90's for *Iguzzini* a fabulous modern range of lights.

FIAT

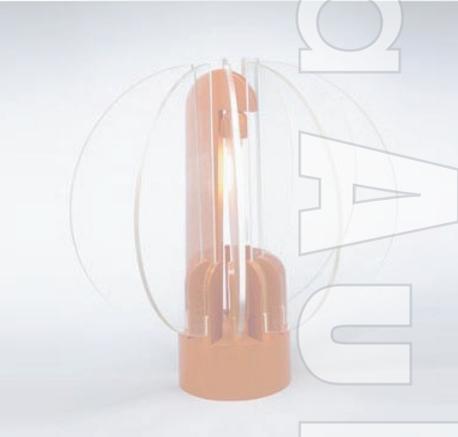
iGuzzini

olivetti



Architect, installation artist, lighting and interior designer and provoking theoretician

**Gaetana Aulenti (1927-)**



## Awards:

- awarded first prize at the *1964 Milan Triennial* for her work in the Italian Pavilion. A distinctly feminine presence at the Triennial, her evocative "Arrivo al Mare" installation had mirrored walls decorated with cutout silhouettes of women inspired by those in the paintings of Picasso
- For her layout of the *Musée d'Orsay in Paris (1980-86)* she was named *Chevalier of the Légion d'Honneur* by the French government.
- Honorary Member, *Italian National Society of Interior designers*, 1967
- Honorary Member, *American Society of Interior Designers*, 1976

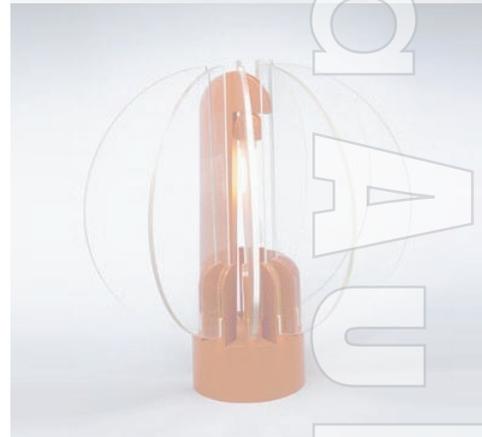


Musée d'Orsay in Paris



Architect, installation artist, lighting and interior designer and provoking theoretician

**Gaetana Aulenti** (1927-)



## Works:

Best known pieces designed for *Zanotta*:

- o 1964 "*April*" folding chair which was stainless steel with a removable cover
- o 1984 plate-glass "*Sanmarco*" table



**1966** she began associations with *Olivetti* Business Machines, and in **1968** with *Fiat* Automobiles, for whom she designed showrooms (e.i. Olivetti Shop, 1966, Paris. Fiat showrooms in Zurich, 1969-70, Brussels and Turin, 1970.) as well as exhibitions and trade stands.

**1972** as part of the "*Italy: The New Domestic Landscape*" show at the MoMA, Aulenti designed one of the "environments," a divided room punctuated by pyramidal shapes at each corner.



Architect, installation artist, lighting and interior designer and provoking theoretician

**Gaetana Aulenti** (1927-)

# Works:

**2002** Piazza Dante

**1997–2003** Asian Art Museum of San Francisco

**Present** Palazzo a Vela



**Piazza Dante, Naples**  
*underground art exhibit in metro station*



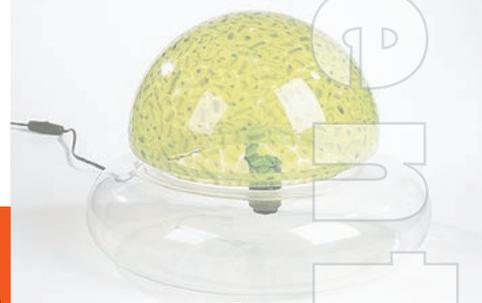
**Asian Art Museum, San Francisco**  
*converting library into historical museum*



**Palazzo a Vela, Turin**  
*2006 Olympic Games, track and skating*



*April Chair*



*Architect, installation artist, lighting and interior designer and provoking theoretician*

**Gaetana Aulenti (1927-)**

Conceived on the conviction that form should follow function, her designs create a synthesis of sensual and practical functionality

She always places special emphasis on the *psychological relationship* between **human beings** and their **living spaces**. She continues this approach in the field of product design, in which she aims to make life **simpler** as well as **improve** it.

## Training:

graduated from *Milan Polytechnic* in **1951**

## Positions:

- **1963**, she founded her own studio concentrating on product design, architecture and interior design
- Long relationship with Rosenthal
- **1980** Visiting Professor, Faculty of Architecture, Polytecnic, Milan,



Architect, lighting and interior designer



**Cini Boeri** (1924-)

## Awards:

- Mention, Compasso d'Oro - 1970
- Compasso d'Oro - 1979
- Gold Medal - 1984

## Works:

1980 - the ghost armchair (Fiamm) used glass in furnishings



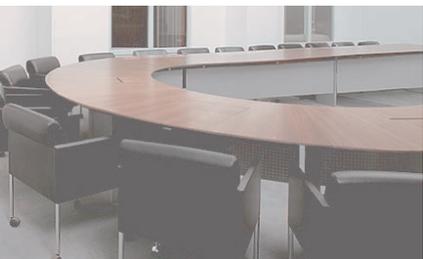
**Ghost Armchair**

*Could be used to "date" the use of glass in furnishings. Surprisingly enough, this chair, constructed of a single sheet of chrystal, is both comfortable and stackable.*



Architect, lighting and interior designer

Cini Boeri



**Cini Boeri (1924-)**