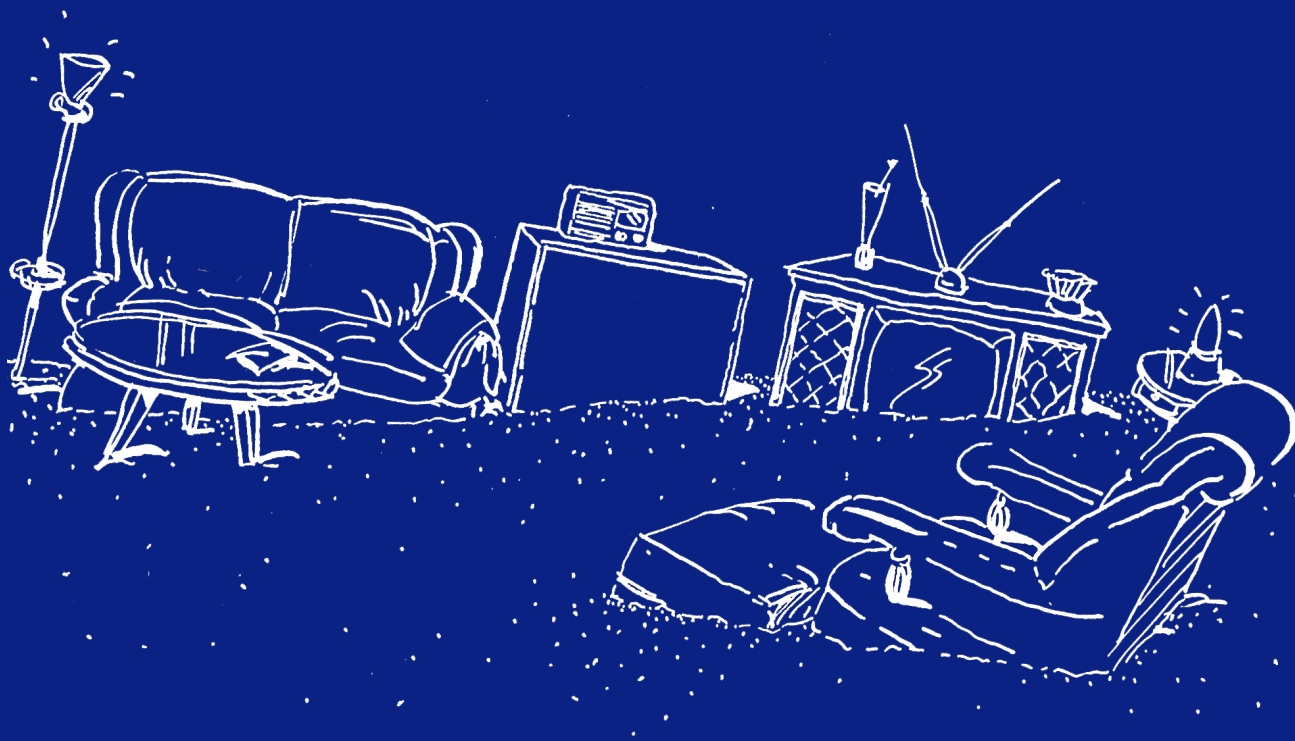# Ais/Design
Journal
Storia e Ricerche

DAL TELECOMANDO ALLA CITTÀ:
DESIGN E TELEVISIONE DALLE ORIGINI A OGGI

Ais/Design Journal

Storia e Ricerche

saggi

The Glass House on TV and as TV

BEATRIZ COLOMINA

Princeton University

colomina@princeton.edu

Orcid ID: 0009-0009-6526-9338

Questo saggio esplora l'intersezione di due sogni fondamentali del XX secolo: la casa di vetro e la televisione, contestualizzati attraverso una lettura insolita della Glass House di Philip Johnson. Costruita nel 1949, la Glass House rappresenta l'apice della trasparenza in architettura, radicata nelle visioni utopiche di Paul Scheerbart, Bruno Taut e Mies van der Rohe. Il design di Johnson trascende l'architettura tradizionale, presentando la casa come un'immagine, un "sogno in forma fisica", che offre un senso di chiusura pur mettendo in discussione la nozione di apertura.

Pur evitando le tecnologie mediatiche come la televisione al suo interno, la stessa Glass House ha operato come un mezzo di trasmissione, servendo da piattaforma per l'immagine pubblica di Johnson e per la sua sperimentazione architettonica. Vista metaforicamente come una "zattera", la casa concilia il contenimento spaziale con un senso di distacco fluttuante, riecheggiando l'orizzontalità della Farnsworth House di Mies e creando al contempo un'intima connessione con il paesaggio circostante.

La Glass House riflette anche l'ascesa della televisione come mezzo integrato nelle case americane della metà del secolo, sebbene la creazione di Johnson resistesse attivamente all'integrazione tecnologica. Diventando un palcoscenico per apparizioni mediatiche, mostre e discussioni, la Glass House esemplifica una dualità: è sia un laboratorio architettonico che un reality show, trasmettendo perpetuamente l'eredità dell'architetto. Questo saggio colloca la Glass House al crocevia tra architettura modernista, design, cultura dei media e autorappresentazione.

This paper explores the intersection of two pivotal 20th-century dreams: the all-glass house and television, contextualized through an unusual reading of Philip Johnson's Glass House. Built in 1949, the Glass House epitomizes the culmination of transparency in architecture, rooted in the utopian visions of Paul Scheerbart, Bruno Taut, and Mies van der Rohe. Johnson's design transcends traditional architecture, presenting the house as an image, a "dream

in physical form," offering enclosure while challenging notions of openness. Despite eschewing media technologies like television within its walls, the Glass House itself operated as a broadcast medium, serving as a platform for Johnson's public persona and architectural experimentation. Through its metaphorical "raft" design, the house reconciles spatial containment with a sense of floating detachment, echoing the horizontality of Mies's Farnsworth House while creating an intimate connection with its landscape. The Glass House also parallels the rise of television as a medium embedded in midcentury American homes, though Johnson's creation actively resisted technological integration. By becoming a stage for media appearances, exhibitions, and discussions, the Glass House exemplifies a duality: it is both an architectural laboratory and a reality show, perpetually broadcasting the architect's legacy. This paper situates the Glass House at the crossroads of modernist architecture, design, media culture, and self-representation.

Two persistent dreams of the twentieth century, that of the all-glass house and that of television, were finally realized at around the same time and in the same place, the suburbs of America. If experiments with glass and glass fantasies had played a dominant role in science fiction and in modern architecture since the mid-nineteenth century, only by the mid-twentieth century was the dream inhabited, in Mies van der Rohe's Farnsworth House in Piano, Illinois, and Philip Johnson's Glass House in New Canaan, Connecticut. Two spacecrafts had landed: the Farnsworth, floating just above the ground like a craft coming in to land, and the Glass House, finally resting on the ground, down on its solid pad, anchored in place and yet somewhat a "raft," in Johnson's words, or, one could even say, a flying carpet. What had been experimented with in drawings, models, writings, and pavilions in fairs had become useful. As Louis Kahn put it in a television program with Philip Johnson: "The Glass House is a marvelous building because it stated very elegantly what was in the secret recesses of everybody's mind at the time of its conception. It brought out the picture of what modern architecture wanted to be" (Kahn, 1961). The house as an image, then, a photograph of what everybody had in mind, a dream in physical form. The dream of transparency finally inhabited. The Glass House represented the realization of the century-old dream of a transparent house that extended from the science fiction–like quality of Paul Scheerbart's images of glass buildings in an ideal future in his novels and in his 1914 collection of aphorisms *Glasarchitektur*, dedicated to Bruno Taut, to Taut's own Glasshaus (the pavilion for the glass industry in the Werkbund exhibition of Cologne of 1914); to Mies van der Rohe and Lily Reich's Glass Room in Stuttgart (1927), German Pavilion at the International Exhibition

of Barcelona of 1929, and project for a Glass House on a Hillside (1934); to George Fred Keck's House of Tomorrow and the Crystal House (photographed with Fuller's Dymaxion car parked in the garage), both built at the 1933–34 Century of Progress International Exhibition in Chicago, and so on. By 1949 this dream of a house defined only by glass walls — or, we could even say, the absence of walls — was fully realized in Mies's and Johnson's houses. But the absence of traditional walls does mean that the inhabitants of glass houses are exposed. As a Danish reporter seeing American houses with big picture windows put it: "A glass house bespeaks more security than a stone house because the owner can afford to dispense with the safety of the stone" ("Glass House Permits", 1949, p. 78). Or as Johnson said of his house in the 1965 CBS program *This Is Philip Johnson*, it was "an opportunity to live in the woods" (Brockway, 1965). He insisted that "a wall is only an idea on your mind. If you have a sense of enclosure you are in a room." And to the repeated question of whether his house was a fishbowl that exposed his body to the eyes of

Fig. 1 – Mies van der Rohe, Farnsworth House, Plano, Illinois, 1945-50. Photograph Hedrich-Blessing, Chicago.

Fig. 2 – Philip Johnson, Glass House, New Canaan, Connecticut, 1949. Photograph Alexandres Georges, New City, NY.
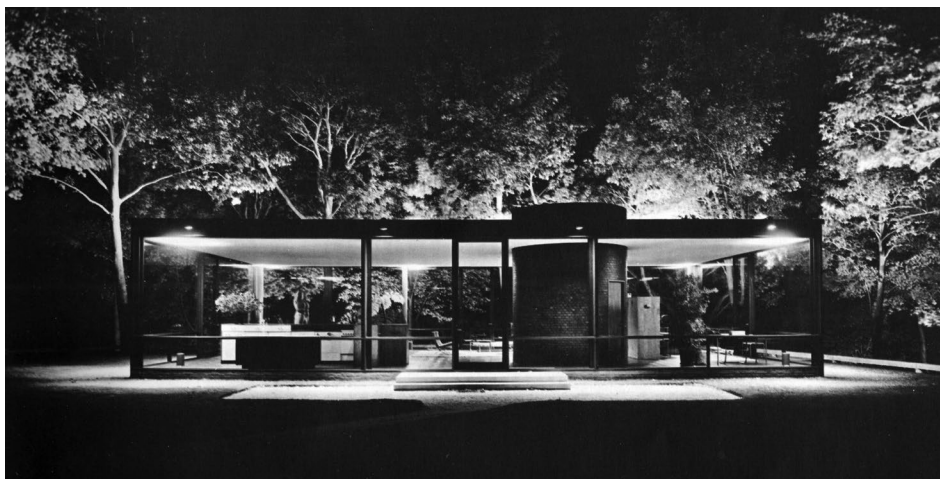
others, he answered that in the sixteen years that he had lived in the house, no-body had come up to glue their face on the glass: "I think it is because people are afraid that you are looking at them" (Ibid.).

The glass house operates both ways, as artists like Dan Graham have been exploiting since the 1970s. Johnson didn't even experience the glass as transparent but as wallpaper. In another TV program, he says the Glass House "works very well for the simple reason that the wallpaper is so handsome. It is perhaps a very expensive wallpaper but you have wallpaper that changes every five minutes throughout the day and surrounds you with the beautiful nature that sometimes — not this year — Connecticut gives us" (Johnson, n.d.). The glass provides enclosure, containment, rather than openness:

Fig. 3 - Philip Johnson, Glass House, New Canaan, Connecticut, 1949. Photograph Ezra Stoller.

I built this Glass house shortly after Mies van der Rohe gave us all the model with his famous glass house near Chicago. This one came first, so people think I'm the original. I'm not. I knew the plans of the Farnsworth House very well.... But of course, there are differences.... I wanted to live on the ground. I wanted to be contained. I don't believe in indoor-outdoor architecture. What you want is a contained house to cuddle you, to hold you, to hold you near the hearth.

You want to get your back up to a fireplace — any Anglo-Saxon does. Maybe the Italians don't care about that, but we do…. So this house is contained. I must admit the containment is a rather small feature a black band that runs around the house — but it keeps the landscape away. It turns the landscape into a kind of wallpaper — expensive wallpaper to be sure — but wallpaper, where the sun and the moon and the stars make different patterns (Bernier, n.d., pp. 13-15).[1]

It is this sense of complete envelopment that makes the minimalist statement architecture: "If you are in a good piece of architecture you have the feeling that you are surrounded" (Ibid.). Rather than dematerialize architecture, the glass reinforces its traditional role. "Architecture is how you enclose space. That's why I hate photographs, TV and motion pictures," Johnson says during the same interview (Ibid.).

Fig. 4 - Philip Johnson, Glass House, New Canaan, Connecticut, 1949. Photograph Arnold Newman

Television, too, arrived in the USA at midcentury. Long part of science-fiction fantasies of the future, television was featured at its first public demonstration in 1927, prompting Buckminster Fuller to state that his Dymaxion House, designed the same year, was organized around a TV communication center. The Dymaxion House was equipped with the latest media technology (telephone, radio, television, phonograph, dictaphone, loudspeakers, microphone, and so on), but some of these technologies barely existed in 1927. Only in the late 1940s and 1950s was TV widely introduced to the American

public. DuMont and RCA offered their first sets to the public in 1946, and between 1948 and 1955 nearly two-thirds of American families purchased a television set (Spigel, 1992). In 1950 the most famous of mass-produced suburbs, Levittown in Long Island, offered a television set built into the wall of its prefabricated Cape Cod house. Television had become part of the architecture of the American house.
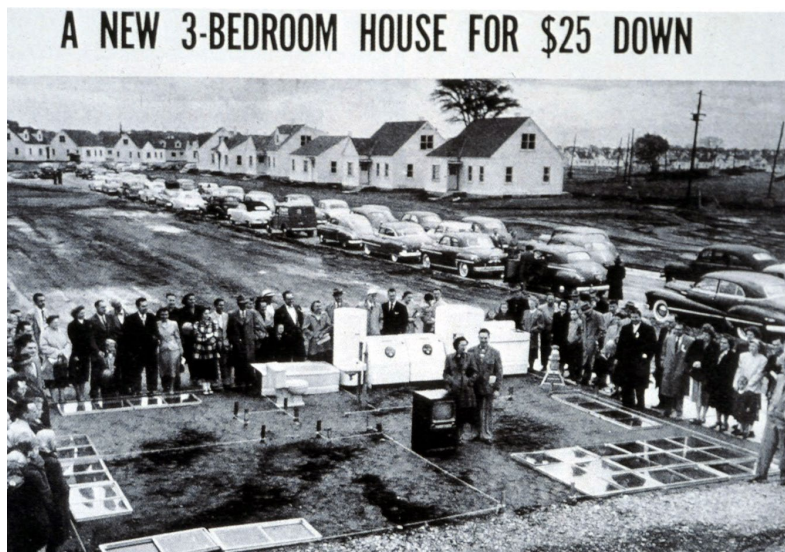
Fig. 5 - "A New 3-Bedroom House for $25 Down", "Life Magazine", October 29, 1951. Photograph Thomas McAvoy.
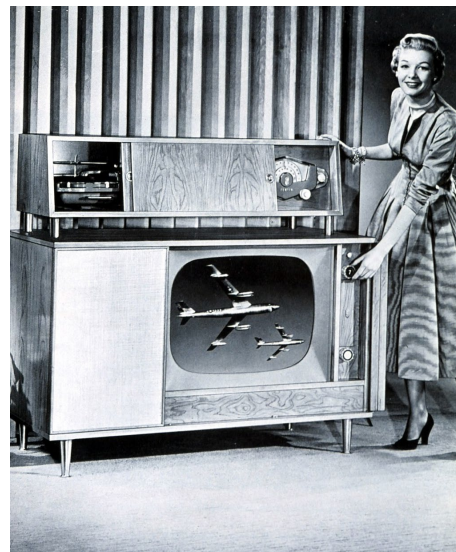
Fig. 6 - Publicity photograph for Zenith "Stratosphere" (L2894U).

Johnson's Glass House, built at the time when most Americans owned a television, avoided all media technology. There was not a TV set in sight in any of Johnson's houses, including the Hodgson House of 1951, whose client was a CBS executive. In one TV interview, Johnson insisted that the Glass House has "no television, no telephone, no gramophone,… no noise of any kind."[2] No media in a house designed for the media.

And yet the Glass House itself was operating as a TV set, but not in the obvious sense of the views that the house makes possible. If the postwar suburban house operated as a television set, broadcasting family life through the picture window, the Johnson's Glass House closed itself to the outside, much more radically than a stone house could, to become a TV broadcasting studio. The model was picked up later by authorities on the American house like Martha Stewart, who not only uses her own houses as a broadcast studio but owns a country estate in Westport, Connecticut, with a series of model houses, in the same way that Johnson had his estate with a series of model structures built over the years, each of which became an opportunity for broadcast. Each time the Glass House seemed to run out of steam, Johnson built a new pavilion, one that renewed the discussion of both the earlier house and of himself. "I keep building around the place because I get itchy," he said.

"Nobody asks me to build funny things, so I do them myself as sort of tests. Clients always want something definite with toilets and other unnecessary gadgets but I can always build what I like for myself. So about every five or six years I build another funny thing" (Bernier, n.d., p. 23).

The Glass House was built first, in 1949; the brick guesthouse, also of 1949, was remodeled in 1953, the pavilion in the lake added in 1962, and "the swimming pool, which is an essential part of the composition, wasn't built until 1963. In 1965, I had some pictures I wanted to hang, so I thought, 'good opportunity, we'll try something funny for a gallery.' Since I didn't want to build it too close to the Glass House, I put it in a bunker. People thinks it is an underground gallery, but it's not underground at all…. 1970 was the sculpture gallery. I had nothing to build for a long time, and about 1978 I was itchy again, the land next door came up for sale, so I kept expanding" (Ivi, pp. 24, 41–42). The studio was built in 1980, the Lincoln Kirstein Tower and the Ghost House in 1985, and a visitor's pavilion, Da Monsta, in 1995.

The official story, passed on in architectural scholarship, is that the Glass House is Johnson's laboratory. As Johnson himself put it: "I consider my own house not so much as a home (though it is that to me) as a clearing house of ideas which can filter down later, through my own work or that of others" (Johnson, 1957). What he doesn't tell you is that the house is a platform for him on the media — and not only the professional media of the architectural journals, but also the popular media of *Vogue, Look*, *House Beautiful, Ladies Home Journal, the New York Times Magazine, Newsweek, Business Week, House & Garden, Show Magazine,* and so on. Johnson also appeared with astonishing regularity on TV programs, from the 1951 *Car Style Show* for CBS to his last interview, with Charlie Rose for PBS. The house is almost always at the center of these programs, every new construction an opportunity for reviving the fire.

So what is this house?

The best descriptions are still those of Johnson. He likens his house to a "celestial elevator in which when it snows, you seem to be going up because everything is coming down" (Frampton, 1978). It reminds me of experience of sitting on a train stopped at a station and feeling that it is moving only to realize that it is only the train across the platform that moves, the same feeling in the stomach, the same sense of displacement, except that in the house the movement is vertical rather than horizontal as in a train or in a Mies or Le Corbusier house, where the framing is relentlessly horizontal. And this is precisely the point at which the Glass House, described by Michael Graves as more Miesian than Mies, departs from that lineage.

What is curious about the idea of an elevator is that Johnson also repeatedly

noted how much he disliked elevators, how elevators represented the end of architecture, the end of the experience of space in movement. Of the Seagram Building, for example, he wrote: "Unfortunately, the entire experience of Seagram's leads but to the elevator.... That claustrophobic box brings visual, processional beauty to a complete dead stop. The visitor can only be restored, if at all, by looking out of a high window. Elevators are here to stay, but one is not forced to love them" (Johnson, 1965). But then in *This Is Philip Johnson*, he theatrically and proudly crosses the lobby of the Seagram Building and goes where? Into the elevator, where he repeatedly presses the button frenetically while the camera follows him all the way up to his office. It seems as if the claustrophobia of the elevator goes away when there is only the elevator in the landscape. A free box. A glass elevator with four doors? Stay clear. The containing gesture is now exactly what allows the box to move. Even the black band going around the glass makes sense now, as if it is something to hold on to when the box moves.

Already in 1947, in his book on Mies accompanying the exhibition at MoMA, Johnson had described the Farnsworth House as a "floating self contained cage" (Johnson, 1947). And Henry-Russell Hitchcock described it as "beached yacht" with no provisions for outer living beyond the very confined space of the fly-screened "deck" and the small travertine "dock" below it (Hitchcock, 1961, p. 66). The idea of floating can already be found in early articles in the popular press, as when *House & Garden* calls the house "a glass shelf that 'floats' in the air" (A Glass Shell That "Floats" in the Air, 1952). Johnson happily picked up the same metaphor for his house, describing it as floating on the sea, even if he disliked the sea as much as he disliked elevators: "That's why I don't like the seaside. There's nothing there, unless it's a boat. If there's a boat, it's O.K. In the East River wonderful barges go by. But God keep me from the Atlantic Ocean. There are a lot of glass houses that face the ocean, and people like them. But I say there's nothing there" (Bernier, 1986).

If Mies's house is a beached yacht, Johnson would rather have his own house be at sea. The Glass House, Johnson says, was designed like a "Chinese box":

> You have a box, then you take the lid off and there's another one, there's another one, there's another one. So what we do, we start with a room — but it's a rather large room. It is the landscape from the forest on the road to the forest in the forest. And from the north to the south it's the same way. That's the room. Within that room we create a raft of space — the green lawn around you. On the green lawn we make another raft, which is the house, separate entirely form the green lawn. On this brown lawn, as it where, of the brick floor, we make another lawn: the white rug... So the living room is just this raft in the brown sea, or the brown

lawn (lets mix metaphors) of the paving. That again is on a green lawn, which again is on a forest lawn around. So here [inside] we have the microcosm, and that's [outside] the macrocosm (Bernier, n.d., pp. 16-17).

To experience the house is to move from floating raft to floating raft, each one providing a sense of containment. Space is defined by the outer lines of these rafts, the lawn, the pavement, the rug…. The Glass house is not a glass box but a horizontal surface, a raft, drifting among other rafts and having rafts drifting within it.

Fig. 7 - Mies van der Rohe, Farnsworth House in flood conditions, 1950-51. Credit: Gift of Edward Duckett.

Is this horizontal movement contradictory to the idea of the vertical elevator or to Johnson's distaste for glass houses by the seaside? Not at all. Johnson accumulates metaphors and repeats them in different combinations. The raft lacks direction; it is floating in the sea, not looking at it from an anchored position as does the modern house. If the raft is an enclosure, if it provides shelter from the sea, which it does, it is in the vertical volume defined by the surface of the raft:

The intimacy of the raft is as great as the intimacy of a closed room. That's what's hard for older architects, who didn't have glass, to understand. On the ocean, on a raft, boy, you are enclosed. You can't step out. Well, you can't step off this white carpet either. And it brings you emotionally together so you can have a conversation (Ibid.).

This evocative idea of the house as a raft had already been launched by Arthur Drexler within a month of the house's completion. In an article in *Interiors*, he describes the site of the house as itself a room with carpets laid out within it, the brick platform with the herringbone pattern, and within the platform the "sand-colored carpet, like a raft in the ocean, provides safe passage for a low couch" (Drexler, 1949). Was Drexler listening to Johnson, or was Johnson listening to Drexler? Did Johnson do the same thing with his words as he did with the design of the house, picking up ideas from all his critics? Probably. He was a sponge, soaking up things and refining them, simplifying them, like a TV personality, a journalist reporting on his own life in an easily understood language. There is no difference between the reporter and the thing being reported on. Johnson was simply a TV program, a reality-TV show that ran longer than anybody could have imagined.

The Glass house not only exposed itself along with anyone inside it to the passersby, but also broadcast itself out into the world.

BIBLIOGRAPHIC REFERENCES

A Glass Shell That "Floats" in the Air. (1952, February). *House & Garden*.

BERNIER, R. (1986, June). Improving His View. House & Garden. Reprinted in Whitney, D., & Kipnis, J. (Eds.). (1993). *Philip Johnson*, p. 149.

BERNIER, R. (n.d.). *Fons et Origo*. See Note 1.

BROCKWAY, M. (Director). (1965). *This Is Philip Johnson* [Documentary].

DREXLER, A. (1949, October). Architecture Opaque and Transparent: Philip Johnson's Glass and Brick Houses in Connecticut. *Interiors*.

FRAMPTON, K. (1978, September/October). The Glass House Revisited. Catalogue 9. Reprinted in Whitney, D., & Kipnis, J. (Eds.). (1993). *Philip Johnson: The Glass House*, p. 99. New York: Pantheon Books.

Glass House Permits Its Owner to Live in a Room in Nature. (1949, November). *Architectural Forum*.

HITCHCOCK, H.-R. (1961). The Current Work of Philip Johnson. *Zodiac*, 8, p. 66.

JOHNSON, P. (n.d.). *Accent*.

JOHNSON, P. (1947). *Mies van der Rohe*. New York: Museum of Modern Art.

JOHNSON, P. (1957). Philip Johnson (I) and Philip Johnson (II). In RODMAN, S. *Conversations with Artists* (pp. 52–56, 60–70). New York: Devin-Adair. Quoted in Eisenman, P. (1979). Introduction to Philip Johnson Writings, p. 21. New York: Oxford University Press.

JOHNSON, P. (1965). Whence and Whither: The Processional Element in Architecture. *Perspecta*, 9/10.

KAHN, L. (1961, May 14). *The Architect* (Philip Johnson and Louis Kahn). Accent, CBS.

SPIGEL, L. (1992). *Make Room for TV: Television and the Family Ideal in Postwar America*. Chicago: University of Chicago Press.

NOTES

[1] Philip Johnson, three-part interview by Rosamond Bernier, Camera 3, CBS, 1976, partially transcribed in Rosamond Bernier, "Fons et Origo: The Glass House and What Came of It," working draft. A shorter version was later made for the Museum of Television and Radio seminar series "The Artist at Work: Philip Johnson," September 26, 1991.

[2] In fact, there was a telephone in the Glass House and a television set in the guesthouse, many people recalled.

biografie degli autori

Derrick de Kerckhove

Sociologo, accademico e direttore scientifico di Media Duemila, ha diretto dal 1983 al 2008 il McLuhan Program in Culture & Technology dell'Università di Toronto. È autore di *La pelle della cultura e dell'intelligenza connessa* (*The Skin of Culture and Connected Intelligence*) e Professore Universitario nel Dipartimento di lingua francese all'Università di Toronto. Già docente presso il Dipartimento di Scienze Sociali dell'Università degli Studi di Napoli Federico II, dove è stato titolare degli insegnamenti di Sociologia della cultura digitale e di Marketing e nuovi media. È supervisor di ricerca presso il PhD Planetary Collegium T-Node. Nel 2021 è stato docente del corso di Metodologia della ricerca nella società digitale presso la Facoltà di Economia (Corso di Laurea Comunicazione e Multimedialità) presso l'Universitas Mercatorum, Ateneo delle Camere di Commercio. Attualmente è visiting professor al Politecnico di Milano.

Sociologist, academic and scientific director of Media Duemila, he directed from 1983 to 2008 the McLuhan Program in Culture & Technology at the University of Toronto. He is the author of La pelle della cultura e dell'intelligenza connessa *(*The Skin of Culture and Connected Intelligence*) and University Professor in the French Language Department at the University of Toronto. Former lecturer at the Department of Social Sciences of the University of Naples Federico II, where he was holder of the teaching of Sociology of digital culture and Marketing and new media. He is a research supervisor at the PhD Planetary Collegium T-Node. In 2021 he taught a course on research methodology in the digital society at the Faculty of Economics (Communication and Multimedia) at the Universitas Mercatorum, University of the Chambers of Commerce. Currently, he is a visiting professor at the Politecnico di Milano.*

Gabriele Neri

Storico dell'architettura e del design, architetto e curatore, insegna al Politecnico di Torino (DAD) dal 2022. È stato Weinberg Fellow della Italian Academy for Advanced Studies in America, Columbia University, NY (Spring 2022); *Maître d'enseignement et de recherche* all'Accademia di architettura di Mendrisio (2019-2022), dove tuttora è docente invitato; e professore a contratto al Politecnico di Milano (2011-2022). Fa parte del Comitato scientifico della Fondazione MAXXI (Museo delle Arti del XXI secolo, Roma) e della Fondazione Vico Magistretti, Milano. È stato membro del Consiglio d'Amministrazione della Fondazione Museo del Design - Triennale Milano (2018-2021). Negli ultimi anni ha pubblicato monografie e curato mostre e cataloghi su Pier Luigi Nervi, Louis Kahn, Umberto Riva, Vico Magistretti, Pietro Lingeri e Riccardo Dalisi in diversi musei, tra cui MAXXI Roma; Triennale Milano; Teatro dell'architettura, Mendrisio; Istituto italiano di Cultura, Montréal; Fondazione Vico Magistretti, Milano; ecc. Dal 2012 scrive di architettura su "Domenica" de "Il Sole 24 ore" e su "Archi. Rivista svizzera di architettura, ingegneria e urbanistica".

Architecture and design historian, architect and curator, he has been teaching at the Politecnico di Torino (DAD) since 2022. He was a Weinberg Fellow of the Italian Academy for Advanced Studies in America, Columbia University, NY (Spring 2022); Maître d'enseignement et de recherche *at the Academy of Architecture of Mendrisio (2019-2022), where he is still an invited lecturer; Professor at the Politecnico di Milano (2011-2022). He is a member of the Scientific Committee of the MAXXI Foundation (Museo delle Arti del XXI secolo, Rome) and of the Vico Magistretti Foundation, Milan. He was a member of the Board of Directors of the Fondazione Museo del Design - Triennale Milano (2018-2021). He has published monographs and curated exhibitions and catalogues on Pier Luigi Nervi, Louis Kahn, Umberto Riva, Vico Magistretti, Pietro Lingeri and Riccardo Dalisi in several museums, including MAXXI Rome; Triennale Milano; Teatro dell'architettura, Mendrisio; Italian Institute of Culture, Montreal; Vico Magistretti Foundation, Milan; etc. Since 2012 he has been writing about architecture in "Domenica" of "Il Sole 24 ore" and in "Archi. Rivista svizzera di architettura, ingegneria e urbanistica".*

Ugo La Pietra

Vive e lavora a Milano. Si è sempre dichiarato "ricercatore" nelle arti visive e nella comunicazione. Ha comunicato le sue ricerche attraverso molte mostre in Italia e all'estero. Ha curato diverse esposizioni alla Triennale di Milano, Biennale di Venezia, Museo d'Arte Contemporanea di Lione, Museo FRAC di Orléans, Museo delle Ceramiche di Faenza, Fondazione Ragghianti di Lucca.
Ha vinto il Compasso d'Oro per la Ricerca nel 1979 e il Compasso d'Oro per la Carriera nel 2016. Le sue esperienze di ricerca nell'arte, nell'architettura e nel design lo hanno portato a sviluppare temi come "La Casa Telematica" (MoMA di New York, 1972 – Fiera di Milano, 1983), "Rapporto tra Spazio reale e Spazio virtuale" (Triennale di Milano 1979, 1992), "La Casa Neoeclettica" (Abitare il Tempo, 1990), "Cultura Balneare" (Centro Culturale Cattolica, 1985/95).

Ha sempre sostenuto con opere, ricerche, scritti e didattica un progetto carico di significati, per un "design territoriale" contro il design internazionalista. www.ugolapietra.com

Ugo La Pietra lives and works in Milan. He has always described himself as a "researcher" of visual arts and communication. He has presented his research through many exhibitions both in Italy and abroad. He has curated a number of exhibitions at the Triennale di Milano, the Venice Biennale, the Museum of Contemporary Art in Lyon, the FRAC Museum in Orléans, the Ceramics Museum in Faenza, and the Ragghianti Foundation in Lucca.
He was awarded the Compasso d'Oro for The Research in 1979 and Compasso d'Oro for his Carrer in 2016. His research experience in art, architecture and design led him to develop such themes as "La Casa Telematica" (MoMA, New York, 1972 - Fiera di Milano, 1983), "Rapporto tra Spazio reale e Spazio virtuale" (Triennale di Milano, 1979, 1992), "Cultura Balneare" (Cattolica Cultural Centre, 1985, 1995).
Through his works, research, writing and teaching, he has always supported design that is full of meaning, for design that is "territorial" rather than internationalist. www.ugolapietra.com

Alberto Bassi

Alberto Bassi si occupa di storia e critica del design ed è professore ordinario all'Università Iuav di Venezia e delegato del Rettore alla Comunicazione. Coordina il corso di laurea magistrale in Product, visual e interior design. Fa parte del Comitato Scientifico dell'Archivio Progetti Iuav, nonchè di collane di volumi e riviste scientifiche di design. Ha collaborato con riviste di settore e quotidiani; ha scritto La luce italiana (Electa, 2004), Design anonimo in Italia. Oggetti comuni e progetto incognito (Electa, 2007); Food design in Italia. Il progetto del prodotto alimentare (Electa, 2015), premiato con il Compasso d'oro ADI nel 2018; Design contemporaneo. Istruzioni per l'uso (Il Mulino, 2017). È Presidente del cluster tecnologico nazionale Made in Italy. Coordina la presenza dell'ambito di design Iuav dentro l'ecosistema dell'innovazione Inest-PNRR.

Alberto Bassi deals with design history and criticism and is a full professor at the University Iuav of Venice and the Rector's delegate for Communication. He coordinates the degree program MA in Product, visual and interior design. He is a member of the Scientific Committee of the Archivio Iuav Projects, as well as series of books and scientific journals on design. He has collaborated with trade magazines and newspapers; has written La luce italiana (Electa, 2004), Design anonimo in Italia. Common objects and design incognito (Electa, 2007); Food design in Italy. Il progetto del prodotto alimentare (Electa, 2015), awarded the Compasso d'oro ADI in 2018; Contemporary Design. Instructions for use (Il Mulino, 2017). He is chairman of the Scientific Committee of the national technology cluster MinIt-Made in Italy and is founder and scientific coordinator of the Veneto Regional Innovative Network Face-Design. He coordinates the presence of the Iuav design field within the Inest-PNRR innovation ecosystem.

Marta Vitale

Dottoranda in "Design per il Made in Italy: Identità, Innovazione e Sostenibilità" presso l'Università degli Studi della Campania Luigi Vanvitelli, in inter-ateneo con l'Università Iuav di Venezia. La sua ricerca si concentra sul potenziale offerto dagli archivi nel contesto della regione Veneto, per focalizzare, attraverso uno studio dei contenuti fotografici, le vicende del design meritevoli di essere approfondite. Il recupero di questi preziosi materiali è consustanziale a una riflessione sulle possibili modalità di utilizzo della fotografia in ambito museale, per immaginare forme contemporanee di archivio-museo, volte alla valorizzazione del patrimonio culturale locale e ad innestare una rete di condivisione fra musei e archivi del territorio. Nel 2020 ha conseguito, con lode, la laurea magistrale in Design del prodotto e della comunicazione visiva presso l'Università Iuav con la tesi: "Malfaraggi. Progetto di un atlante fotografico delle tonnare siciliane".

PhD student in 'Design for Made in Italy: Identity, Innovation and Sustainability' at the Università degli Studi della Campania Luigi Vanvitelli, in inter-university with the Università Iuav di Venezia. His research focuses on the potential offered by the archives in the context of the Veneto region, in order to focus, through a study of the photographic contents, on design events worthy of further investigation. The recovery of these precious materials is consubstantial to a reflection on the possible ways of using photography in the museum context, in order to imagine contemporary forms of archive-museum, aimed at enhancing the local cultural heritage and triggering a network of sharing between museums and archives in the territory. In 2020, he graduated, cum laude, with a master's degree in Product Design and Visual Communication at the Iuav University with the thesis: 'Malfaraggi. Project for a photographic atlas of Sicilian tuna nets'.

Giampiero Bosoni

Professore ordinario di Storia del design e Architettura degli interni al Politecnico di Milano. Ha collaborato con Figini e Pollini,Vittorio Gregotti ed Enzo Mari, con i quali ha sviluppato l'interesse per la teoria e lastoria del progetto d'architettura e di design. Ha scritto e curato circa venti libri e pubblicato oltre trecento articoli. Su incarico del MoMA di New York ha realizzato il volume Italian Design (2009) dedicato alla sezione italiana della loro collezione. Presidente di AIS/Design (2018-2021), dal 2022 è direttore di AIS/Design: Storia e ricerche (con E. Dellapiana e J. Schnapp).

Full professor of History of Design and Interior Architecture at the Milan Polytechnic. He has collaborated with Figini and Pollini, Vittorio Gregotti and Enzo Mari, with whom he developed an interest in the theory and history of architectural and design projects. He has written and edited about twenty books and published over three hundred articles. On behalf of the MoMA in New York he created the book Italian Design (2009) dedicated to the Italian section of their collection. President of AIS/Design (2018-2021), from 2022 he is director of AIS/Design: History and Research (with E. Dellapiana and J. Schnapp)

Beatriz Colomina

Beatriz Colomina è Professoressa ordinaria e titolare della cattedra Howard Crosby Butler in Storia dell'Architettura presso la Princeton University, nonché fondatrice e direttrice del programma "Media and Modernity" presso la stessa istituzione. Scrive e cura ricerche nei campi del design, dell'arte, della sessualità e dei media. Ha pubblicato oltre 100 articoli e il suo lavoro è stato tradotto in più di 25 lingue. Tra i suoi libri figurano: *Sexuality and Space* (Princeton Architectural Press, 1992), *Privacy and Publicity: Modern Architecture as Mass Media* (MIT Press, 1994), *Domesticity at War* (MIT Press e Actar, 2007), *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X* (Actar, 2010) con Craig Buckley, *Manifesto Architecture: The Ghost of Mies* (Sternberg, 2014), *The Century of the Bed* (Verlag für Moderne Kunst, 2015), *Are We Human? Notes on an Archaeology of Design* (Lars Müller, 2016) con Mark Wigley, *X-Ray Architecture* (Lars Müller, 2019) e *Radical Pedagogies* (MIT Press, 2022). Ha curato diverse mostre, tra cui: "Clip/Stamp/Fold" (2006–2013), "Playboy Architecture" (2012–2016), "Radical Pedagogies" (2014–2015), "Liquid La Habana" (2018), "The 24/7 Bed" (2018) e "Sick Architecture" (2022). Nel 2016 è stata Chief Curator, insieme a Mark Wigley, della 3rd Istanbul Design Biennial. Nel 2018 ha ricevuto un dottorato honoris causa dal KTH Royal Institute of Technology di Stoccolma e, nel 2020, ha ottenuto l'Ada Louise Huxtable Prize per il suo contributo al campo dell'architettura.

Beatriz Colomina is a full professor holding the Howard Crosby Butler Chair in the History of Architecture at Princeton University and the founder and director of the Media and Modernity *program at the same institution. She writes and curates in the fields of design, art, sexuality, and media.*
She has published over 100 articles, and her work has been translated into more than 25 languages. Among her books are: Sexuality and Space *(Princeton Architectural Press, 1992),* Privacy and Publicity: Modern Architecture as Mass Media *(MIT Press, 1994),* Domesticity at War *(MIT Press and Actar, 2007),* Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X *(Actar, 2010) with Craig Buckley,* Manifesto Architecture: The Ghost of Mies *(Sternberg, 2014),* The Century of the Bed *(Verlag für Moderne Kunst, 2015),* Are We Human? Notes on an Archaeology of Design *(Lars Müller, 2016) with Mark Wigley,* X-Ray Architecture *(Lars Müller, 2019), and* Radical Pedagogies *(MIT Press, 2022).*
She has curated several exhibitions, including: Clip/Stamp/Fold *(2006–2013),* Playboy Architecture *(2012–2016),* Radical Pedagogies *(2014–2015),* Liquid La Habana *(2018),* The 24/7 Bed *(2018), and* Sick Architecture *(2022). In 2016, she was the Chief Curator, along with Mark Wigley, of the 3rd Istanbul Design Biennial. In 2018, she was awarded an honorary doctorate by the KTH Royal Institute of Technology in Stockholm, and in 2020, she received the Ada Louise Huxtable Prize for her contributions to the field of architecture.*

Mark Wigley

Mark Wigley è *Professor of Architecture* e *Dean Emeritus* della Graduate School of Architecture, Planning and Preservation (GSAPP) presso la Columbia University. Storico, teorico e critico, esplora l'intersezione tra architettura, arte, filosofia, cultura e tecnologia. Ha conseguito sia la laurea in Architettura (1979) sia il dottorato di ricerca (1987) presso l'Università di Auckland, in Nuova Zelanda. Tra i suoi libri figurano *Konrad Wachsmann's Television: Post-Architectural Transmissions* (Sternberg Press, 2020), *Passing Through Architecture: The 10 Years of Gordon Matta-Clark* (Power Station of Art, 2019), *Cutting Matta-Clark: The Anarchitecture Investigation* (Lars Müller, 2018), *Are We Human? Notes on an Archaeology of Design* (con Beatriz Colomina; Lars Müller, 2016), *Buckminster Fuller Inc.: Architecture in the Age of Radio* (Lars Müller, 2015), *Casa da Música / Porto* (con Rem Koolhaas; Fundação

Casa da Música, 2008), *Constant's New Babylon: The Hyper-Architecture of Desire* (010 Publishers, 1998), *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (MIT Press, 1995), *Derrida's Haunt: The Architecture of Deconstruction* (MIT Press, 1993) e *Deconstructivist Architecture* (con Philip Johnson; MoMA, 1988). Ha curato mostre presso il Museum of Modern Art, The Drawing Center, la Columbia University, il Witte de With Center for Contemporary Art, Het Nieuwe Instituut, il Canadian Centre for Architecture e la Power Station of Art. È stato co-curatore della 3rd Istanbul Design Biennial nel 2016 con Beatriz Colomina, curatore di "The Human Insect: Antennas 1886-2017" presso Het Nieuwe Instituut a Rotterdam nel 2018 e, più recentemente, di "Passing Through Architecture: The 10 Years of Gordon Matta-Clark" presso la Power Station of Art di Shanghai (2019-20).

Mark Wigley is Professor of Architecture and Dean Emeritus of the Graduate School of Architecture, Planning and Preservation (GSAPP) at Columbia University. He is a historian, theorist, and critic who explores the intersection of architecture, art, philosophy, culture, and technology. He received both his Bachelor of Architecture (1979) and his Ph.D. (1987) from the University of Auckland, New Zealand.
His books include Konrad Wachsmann's Television: Post-Architectural Transmissions *(Sternberg Press, 2020),* Passing Through Architecture: The 10 Years of Gordon Matta-Clark *(Power Station of Art, 2019);* Cutting Matta-Clark: The Anarchitecture Investigation *(Lars Müller, 2018);* Are We Human? Notes on an Archaeology of Design *(with Beatriz Colomina; Lars Müller, 2016);* Buckminster Fuller Inc.: Architecture in the Age of Radio *(Lars Müller, 2015);* Casa da Música / Porto *(with Rem Koolhaas; Fundação Casa da Música, 2008),* Constant's New Babylon: The Hyper-Architecture of Desire *(010 Publishers, 1998);* White Walls, Designer Dresses: The Fashioning of Modern Architecture *(MIT Press, 1995);* Derrida's Haunt: The Architecture of Deconstruction *(MIT Press, 1993), and* Deconstructivist Architecture *(with Philip Johnson; MoMA, 1988).*
He has curated exhibitions at the Museum of Modern Art, The Drawing Center, Columbia University, Witte de With Center for Contemporary Art, Het Nieuwe Instituut, the Canadian Centre for Architecture, and the Power Station of Art. He was the co-curator of the 3rd Istanbul Design Biennial in 2016 with Beatriz Colomina, the curator of "The Human Insect: Antennas 1886-2017" at Het Nieuw Instituut, Rotterdam in 2018 and most recently "Passing Through Architecture: The 10 Years of Gordon Matta-Clark" at the Power Station of Art, Shanghai (2019–20).

Marco Manfra

Marco Manfra, designer sistemico, laureato magistrale presso il Politecnico di Torino, svolge attività di ricerca prevalentemente su temi di ambito teorico-critico relativi alla cultura del progetto e sul design per la sostenibilità sociale e ambientale. Già cultore della materia e borsista di ricerca presso l'Università degli Studi di Ferrara, attualmente è PhD candidate in "Architecture, Design, Planning" presso l'Università di Camerino. È stato Visiting PhD(c) presso la "Faculdade de Arquitetura da Universidade de Lisboa" (Portogallo). Dal 2022 è docente del corso "Processi del design per l'Impresa sostenibile" nel Master di I e II livello in "Design della Comunicazione per l'Impresa" dell'Università degli Studi di Ferrara. Tiene con continuità lezioni, seminari e insegnamenti in varie istituzioni pubbliche e private. È autore di numerosi saggi scientifici, pubblicati su riviste d'area e in atti di convegno nazionali e internazionali.

Marco Manfra, systemic designer, holds a master's degree from the Polytechnic University of Turin. His research activities focus on theoretical and critical issues related to project culture and design for social and environmental sustainability. Formerly a scholar at the University of Ferrara, he is currently PhD candidate in "Architecture, Design, Planning" at the University of Camerino. He was Visiting PhD(c) at the "Faculdade de Arquitetura da Universidade de Lisboa" (Portugal). Since 2022, he has been teacher of the course "Design Processes for Sustainable Enterprise" in the 1st and 2nd Level Master's Degree Course in "Communication Design for Enterprise" at the University of Ferrara. He regularly gives lectures, seminars and teaches at various public and private institutions. Additionally, he is the author of an extensive body of scholarly work, including essays published in peer-reviewed journals and conference proceedings.

Grazia Quercia

Grazia Quercia è dottoressa di ricerca in Comunicazione, Ricerca Sociale e Marketing con indirizzo Comunicazione. I suoi interessi di ricerca si rivolgono ai media studies, le industrie culturali e creative, l'ecologia dei media, il design transmediale, la cultura partecipativa, la narrazione seriale e gli studi di genere. Per Sapienza è stata collaboratrice di ricerca per il progetto "The Social Effects of Fake News", oltre ad aver ricevuto incarichi di ricerca sociale da enti privati. Attualmente è Professore a contratto del "Laboratorio di Design Transmediale" nell'ambito del Corso di laurea in Scienze della Comunicazione e Media Digitali presso l'Università Guglielmo Marconi.

È membro del comitato editoriale della collana "Transmedia" di Armando Editore. Tiene lezioni tematiche e seminari presso vari atenei, oltre a partecipare a convegni di settore nazionali e internazionali. È autrice di saggi e capitoli di libri in area sociologica dei processi culturali e comunicativi.

Grazia Quercia has a PhD in Communication, Social Research and Marketing with a focus on Communication. Her research focuses on media studies, cultural and creative industries, media ecology, transmedia design, participatory culture, serial narratives and gender studies. She has carried out social research for private institutions and was a researcher for Sapienza on the project "The Social Effects of Fake News". She is currently an adjunct professor of the Transmedia Design Laboratory, part of the Communication Sciences and Digital Media degree course at Guglielmo Marconi University. She is a member of the editorial board of Armando Editore's "Transmedia" series. She gives thematic lectures and seminars at various universities and participates in national and international conferences. She is the author of essays and book chapters in the sociological field of cultural and communication processes.

Federica Dal Falco

Architetto e PhD in Tecnologie dell'architettura, è professore ordinario di Design presso Sapienza Università di Roma e Direttore del Master Exhibit Design "Cecilia Cecchini". Le principali linee di ricerca sviluppate nell'arco della sua attività scientifica riguardano studi sull'architettura e il design del Novecento, sull'evoluzione degli artefatti, sul design per lo spazio pubblico, sulla comunicazione multimediale del Cultural Heritage. Guest Investigator CIEBA FBAUL (Faculdade de Belas Artes Universidade de Lisboa), è accademico della National Academy of Design (Federazione Russa). Dal 1992, ha pubblicato più di cento lavori tra libri, articoli su riviste in classe A, saggi e curatele. Due volumi e un documentario sono stati selezionati per l'ADI Design Index (2013, 2014, 2022) ricevendo il Premio Eccellenze Design del Lazio con diritto di partecipazione al Premio Compasso d'oro.

Architect and PhD in Architectural Technologies, she is a full professor of Design at the Sapienza University of Rome and Director of the Master Exhibit Design "Cecilia Cecchini". The main lines of research developed during her scientific activity are studies on the architecture and design of the twentieth century, the evolution of artefacts, the design for public space, on multimedia communication of cultural heritage. Guest Investigator CIEBA FBAUL (Faculdade de Belas Artes Universidade de Lisboa) is an academic of the National Academy of Design (Russian Federation). Since 1992, he has published over a hundred works, including books, articles in A-class journals, essays and curatorships. Two volumes and a documentary were selected for the ADI Design Index (2013, 2014, 2022,) receiving the Premio Eccellenze Design del Lazio with participation right to the Compasso d'oro Award.

Raissa D'Uffizi

PhD in Design e docente a contratto dei corsi "Teoria e Storia del Design" e "History of Visual Communication Design" presso l'Università di Roma "La Sapienza". È impegnata in progetti di ricerca su temi della storia del design e della comunicazione visiva italiana, mettendo a fuoco il ruolo della grafica nei processi di promozione pubblicitaria e divulgazione culturale; tra le pubblicazioni più recenti: "La mediazione degli oggetti di design per la casa nelle riviste di progetto. Linguaggi e strategie visive nella comunicazione dei nuovi prodotti industriali (1949-1972)" (2023); "From Italy, with love and splendor". Il design italiano e le riviste di progetto americane tra gli anni Cinquanta e Settanta" (2023), "Dentro l'oggetto". Aldo Ballo per il catalogo di Italy: The New Domestic Landscape (2023) e Memories of Italian Graphic Design History (2023).

PhD in Design and contract lecturer on the courses "Theory and History of Design" and "History of Visual Communication Design" at the University of Rome "La Sapienza". She is engaged in research projects on the history of design and Italian visual communication, focusing on the role of graphics in advertising promotion and cultural dissemination; among the most recent publications: "The mediation of design objects for the home in project magazines. Visual languages and strategies in the communication of new industrial products (1949-1972)" (2023); "From Italy, with love and splendor". Italian design and the American design magazines between the fifties and seventies" (2023), "Inside the object". Aldo Ballo for the catalogue of Italy: The New Domestic Landscape (2023) and Memories of Italian Graphic Design History (2023).

Ludovica Polo

Dottoranda in Scienze del Design all'Università Iuav di Venezia, con una ricerca sui materiali promozionali prodotti dalle fonderie tipografiche europee dal dopoguerra a fine anni '70. Si è laureata in Design della comunicazione al Politecnico di Milano ottenendo anche una doppia laurea con il Politecnico di Torino grazie a un progetto di ricerca sulle font variabili. I suoi principali interessi di ricerca riguardano la storia delle comunicazioni visive, la tipografia e le intersezioni fra arte, progettazione e tecnologia. Parallelamente alle attività didattiche e di ricerca, lavora come visual designer, con un focus sulla grafica per la cultura.

PhD student in Design Sciences at the Iuav University of Venice, with a research on the promotional materials produced by European printing foundries from the post-war period to the end of the 1970s. She graduated in Communication Design at the Politecnico di Milano and also obtained a double degree at the Politecnico di Torino thanks to a research project on variable fonts. Her main research interests are in the history of visual communications, Typography and the intersections between art, design and technology. In parallel to his teaching and research activities, she works as a visual designer, with a focus on graphics for culture.

Vincenzo Maselli

PhD in Design, Vincenzo Maselli è motion designer e ricercatore in Design della comunicazione visiva e multimediale presso l'Università di Roma Sapienza. La sua ricerca indaga i linguaggi del motion design e le qualità materiche dei puppets animati in stop-motion. Ha esplorato questi temi in varie pubblicazioni, tra cui le monografie Design Moving Images (2023), Anatomy of a puppet. Design driven categories for animated puppets' skin (2020), e l'articolo Performance of Puppets' Skin Material: The Metadiegetic Narrative Level of Animated Puppets' Material Surface (2019), vincitore del Norman Mclaren-Evelyn Lambart Award 2020 for "Best Scholarly Article on Animation". Nel 2021 è risultato tra i vincitori del BE-FOR-ERC starting grant per il Progetto di ricerca "CCODE - Design, material experiences and stop-motion animation as didactic tools for developing creative thinking and cooperative learning".

Motion designer and PhD, Vincenzo Maselli is a Research in visual communication design Fellow at the Sapienza - University of Rome. His research focuses on animation and motion design languages and materiality in stop motion animation. On these topics he has authored several publications, among which the books Design Moving Images (Bordeaux, 2023) and Anatomy of a Puppet: Design Driven Categories for Animated Puppets' Skin (FrancoAngeli, 2020) and the article Performance of puppets' skin material: The metadiegetic narrative level of animated puppets' material surface (2019), which received the Norman Mclaren-Evelyn Lambart Award in 2020. In 2021 he won the BE-FOR-ERC starting grant for the interdisciplinary research project "CCODE - Design, material experiences and stop-motion animation as didactic tools for developing creative thinking and cooperative learning".

Giulia Panadisi

Giulia Panadisi è motion designer e assegnista di ricerca presso l'Università Sapienza di Roma. Ha conseguito un dottorato di ricerca in design nel 2022 sul tema del design della comunicazione animata per l'inclusione sociale. È docente di design della comunicazione e motion design presso l'Università Sapienza di Roma e "G. D'Annunzio" di Chieti-Pescara. La sua ricerca indaga la relazione tra design della comunicazione, inclusione sociale e formazione. Parallelamente al suo lavoro di ricerca e insegnamento presso l'Università, è impegnata nella professione; art-director e motion designer freelance, lavora su progetti nell'ambito della comunicazione di pubblica utilità.

Giulia Panadisi is a motion designer and a research fellow at Sapienza University of Rome. She obtained a PhD in design in 2022 on the topic of animated communication design for social inclusion. She is a professor of communication design and motion design at the Sapienza University of Rome and "G. D'Annunzio" of Chieti-Pescara. Her research investigates the relationship between communication design, social inclusion and education. In parallel with her research and teaching work at the University, she is engaged in the profession; freelance art-director and motion designer, she works on communication projects in the field of public utility communication.

Matteo Ocone

Dopo la laurea al Politecnico di Milano si abilita per la professione da ingegnere e architetto. Attualmente dottorando presso l'Università degli studi di Roma "Tor Vergata" indaga le affinità tra ingegneria, architettura e design in Italia nel Novecento. Collabora con l'Università telematica e-Campus, con il Politecnico di Milano e con alcune riviste in qualità di giornalista pubblicista.

After graduating from the Politecnico di Milano he qualified for the profession of engineer and architect. Currently PhD student at the University of Rome "Tor Vergata", he investigates the affinities between engineering, architecture and design in Italy in the twentieth century. He collaborates with the e-Campus telematic university, the Politecnico di Milano and some magazines as a journalist.

Federico O. Oppedisano

Professore Associato in Disegno Industriale presso la Scuola di Ateneo di Architettura e Design "Eduardo Vittoria" dell'Università di Camerino, dove svolge attività didattica e di ricerca. I suoi interessi si concentrano in diversi ambiti del design per la comunicazione: identità visiva istituzionale, comunicazione sociale, comunicazione audiovisiva e multimediale e valorizzazione del territorio. È attualmente impegnato in progetti PNRR e PRIN riguardanti ambienti di apprendimento in Realtà Virtuale Immersiva e strumenti digitali per la valorizzazione del patrimonio culturale.

Associate Professor in Industrial Design at the School of Architecture and Design "Eduardo Vittoria" of the University of Camerino, where he conducts teaching and research activities. His interests are concentrated in different areas of communication design: institutional visual identity, social communication, audiovisual and multimedia communication and valorization of the territory. Currently engaged in PNRR and PRIN projects concerning Immersive Virtual Reality learning environments and digital tools for the valorization of cultural heritage.

Sila Berruti

Lavora a RaiCom alla gestione del patrimonio audiovisivo. Insegna storia e critica del cinema e Analisi del prodotto televisivo presso l'Università di Roma Tor Vergata di Roma e Legislazione dei Media presso Università degli Studi di Udine. Il suo campo di ricerca si concentra sullo studio degli archivi manicomiali, militari e televisivi con un focus sull'uso della cinematografia a scopo didattico. In campo professionale ha lavorato alla ricerca di archivio per diversi registi quali Luca Guadagnino e Marco Bellocchio.

She Works at RaiCom on the management of audiovisual heritage. She teaches history and criticism of cinema and analysis of television products at the University of Rome Tor Vergata in Rome and Media Legislation at the University of Udine. Her research focuses on the study of psychiatric, military and television archives with a focus on the use of cinematography for educational purposes. In the professional field she has worked on the search for archives for several directors such as Luca Guadagnino and Marco Bellocchio.