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

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**DAL TELECOMANDO ALLA CITTÀ:
DESIGN E TELEVISIONE DALLE
ORIGINI A OGGI**
**FROM THE REMOTE CONTROL
TO THE CITY: DESIGN AND
TELEVISION FROM ITS ORIGIN
TO THE PRESENT DAY**

a cura di Derrick de Kerckhove
e Gabriele Neri

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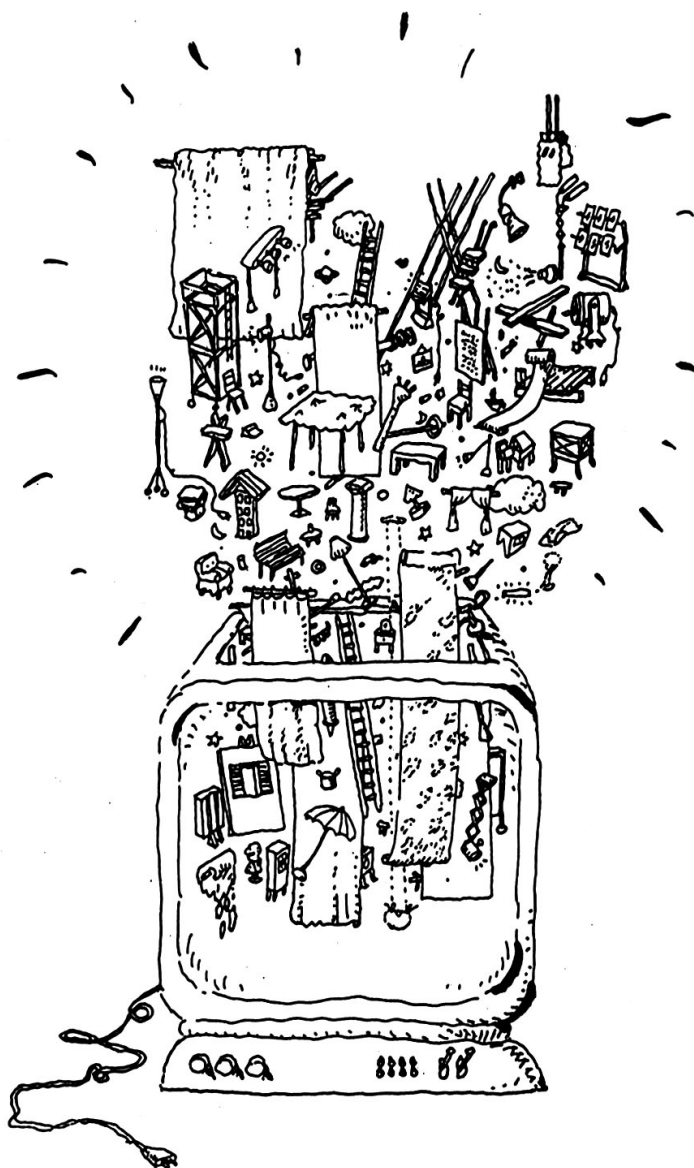
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saggi

Inhabiting Television

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La televisione è emersa tra l'avvento della radio e quello di internet, sfidando l'architettura a ridefinirsi. Pionieri come Ivan Leonidov e Buckminster Fuller concepirono la televisione non solo come un mezzo di comunicazione, ma come un componente integrale dell'architettura, capace di dissolvere le forme urbane tradizionali in una connessione planetaria. La 4D House di Fuller, un'abitazione polemicamente autonoma e trasportabile, dotata di unità integrate per la trasmissione e la ricezione, rappresentava infatti il passaggio dalle connessioni fisiche a quelle elettroniche, anticipando la fine dell'architettura statica e dell'educazione centralizzata. Secondo Fuller, la televisione avrebbe trasformato gli edifici in partecipanti attivi di un sistema globale di informazione, dando vita a un nuovo ordine sociale post-politico.

Mentre Fuller vedeva nella televisione una forza democratizzante, Reyner Banham metteva invece in guardia contro il rischio che essa rafforzasse le élite. L'ottimismo di Fuller si estendeva a concetti come il Geoscope, uno schermo televisivo sferico globale in grado di visualizzare dati planetari in tempo reale per decisioni collettive. Per Fuller, la televisione non rappresentava il futuro, ma un'estensione della capacità intrinseca dell'umanità di elaborare e proiettare informazioni, simile al "televisore omnidirezionale" del cervello.

Questo saggio traccia il ruolo evolutivo della televisione nel pensiero architettonico, dalla sua promessa utopica alla sua obsolescenza nell'era dei cellulari, evidenziando come essa abbia ridefinito l'architettura, dissolvendo confini e diventando il fondamento di un nuovo mondo interconnesso.

PAROLE CHIAVE

Buckminster Fuller, televisione, architettura, casa 4D, interconnettività planetaria, Geoscope, ordine post-politico.

KEYWORDS

Buckminster Fuller, television, architecture, 4D House, Planetary interconnectivity, Geoscope, Post-political order.

Television emerged between the advent of radio and the internet, challenging architecture to redefine itself. Pioneers like Ivan Leonidov and Buckminster Fuller envisioned television not merely as a medium but as an integral component of architecture, dissolving traditional urban forms into planetary interconnectivity. Fuller's 4D house, a polemically autonomous, transportable dwelling with integrated broadcasting-receiving units, exemplified the shift from physical to electronic connections, predicting the end of static architecture

and centralized education. Television, Fuller argued, transformed buildings into active participants in a global information system, incubating a new post-political social order.

While Fuller saw television as a democratizing force, Reyner Banham cautioned against its potential to reinforce elitism. Fuller's optimism extended to concepts like the Geoscope, a global spherical TV screen visualizing real-time planetary data for collective decision-making. Television, for Fuller, was not the future but an extension of humanity's intrinsic ability to process and project information, akin to the brain's omnidirectional "TV set."

This paper traces the evolving role of television in architectural thought, from its utopian promise to its eventual obsolescence in the cellphone age. By examining these historic visions, it highlights how television reshaped architecture, dissolving boundaries and positioning itself as the foundation for a new, interconnected world.

Somewhere between the invention of radio at the end of the nineteenth century and the internet at the end of the twentieth-century, television arrived—threatening to either dissolve architecture or magnify it to the size of the planet, or both. Architecture, the field devoted to defining limits, was uncertain how to react. But for Ivan Leonidov and Buckminster Fuller, the idea of dissolving architecture was irresistible and inevitable. Immediately after the first demonstrations of electronic television sets in 1928, both designers immediately elaborated projects with TV at the heart. Leonidov produced a new type of workers club dispersed in the landscape far away from cities with vast antennas to both broadcast and receive TV from around the world on huge screens and Fuller presented the first version of his 4D house that was itself an antenna planted in the landscape like a tree with built-in television in a multimedia broadcasting-receiving unit at the center (Leonidov, 1929; Fuller, 1928). It was as if television would connect buildings more closely than any city, or television itself would be the new planetary-sized city. More precisely, the density of buildings was no longer relevant. The density of electronic interconnections is what defined space, rendering the old urban forms irrelevant, a transformation that became obvious in the post war triumph of television when Marshall McLuhan would write about the end of cities in a hand-distributed zine of 1954:

The CITY no longer exists, except as a cultural ghost for tourists. Any highway eatery with its TV set, newspaper, and magazine is as cosmopolitan as New York or Paris. [...]. The metropolis is OBSOLETE. Ask the Army. The INSTANTANEOUS global coverage of radio-TV makes the city form meaningless, functionless (McLuhan, 1954/2011).

It was not just architecture that moved out of its own skin, but politics. It is striking is that in Leonidov and Fuller's visions, television could seemingly be the perfect medium for both a Russian vision of socialist collectivity and an American vision of individualism. In a sense, both imagined that the planetary interconnectivity offered by the new medium would incubate a new post-political social order—in retrospect as naïve as similar fantasies about the new form of democracy that the internet would supposedly incubate. Just as the internet became the most efficient way to magnify inequities, television ultimately produced a more fixed architecture than the one it displaced. In a very literal sense, television was never simply watched. It was inhabited and its spaces don't allow for much movement. Perhaps its moment has passed in the age of the ubiquitous cellphone, but this just makes it more important to trace its historic architecture, as if an archeological dig. If, following McLuhan, a medium only becomes visible when it is becoming extinct, this might be the moment that television can finally be seen.

The idea of dissolving buildings anyway remains crucial in the cellphone age. It never faded. On the contrary. For Fuller it was already both urgent and destiny. More precisely, it had already happened. Every broadcast signal reveals that no building is solid. Fuller's introduction to Gene Youngblood's 1970 book *Expanded Cinema* dismissed the traditional concept of solidity as concentrating on seemingly static surfaces that are but a minute fraction of the universe and are anyway neither static nor solid:

Society fails to realize that several hundred thousand radio or TV communications are at all times invisibly present everywhere around our planet. They permeate every room in every building—passing right through walls and human tissue. This is to say that the stone walls and human tissue are invisible and nonexistent to the electromagnetic wave reality. We only deceived ourselves into reflexing that walls are solid (Fuller, 1970, p. 26).

So it is not so much a matter of using television to transform architecture. Rather it is a matter of understanding the new form of architecture that has already been constructed by television and Fuller was simply inviting designers to tune into it.

The 4D house has no plumbing connecting it to any neighbor. It is a polemically autonomous bubble that can be placed anywhere and moved as often as people currently move between cities, being more like a vehicle than a static object. But as the physical connections to the land and other buildings are cut, the electronic connections increase. *4D Time Lock*, the book Fuller self-published in 1928 to explain the house, said that even the physical

connections within the house, like electrical wires, would be replaced by “indirect central broadcasting systems.” (Fuller, 1928, p.5). The house is suspended at the intersection of receiving and broadcasting. Two-way connections by radio and television mean no one has to go to school anymore because they can interact directly with a Harvard Professor on the home TV:

Children, as well as grown-ups, in their individual, glorified, drudgery proof homes in Labrador, the tropics, the orient or where you will, to which they can pass with pleasure and expedition by means of every improving transportation, will be able to tune in their television and radio to the moving picture lecture of let us say President Lowell of Harvard, or the professors of mathematics at Oxford; the doctor of Indian antiquities at Delhi, etc. Education by choice, with its marvelous motivating psychology of desire for truth and the exercise of this desire for truth (Ivi, p.18).

Or, to say it the other way around, the house can be part of the Harvard Buildings, or any university in the world, at the flip of a switch. The mobile house is a form of mobility even when still. And anyway these universities are no longer necessarily the centers of knowledge since new forms of knowledge will arise when information arrives to the house from everywhere and every house broadcasts its thoughts. The house not only positions itself in the flows of information seen as a kind of weather, it is itself an information machine, and part of a vast information system when communicating with all other buildings on the planet. Television will initiate a new self-regulating global society. *4D Time Lock* already announces the “The End of Politics” when technologies “weld the peoples together on universal standards, in the common languages of the television radio education.” (Ivi, p. 133)

Not only did the 4D house have TV at its heart, but it was a kind of TV set. When Fuller was first working on the design, he boasted to his family that an “electro-physicist, prominent here as one of the independent television engineers, is studying 4D with view to the practical application of his knowledge to the subject.” (Ivi, p. 72) He already thought it would be advertised on television and ordered for air delivery.

Fuller was himself a regular guest in early test commercial television broadcasts in 1937 from the CBS experimental TV studio inside Grand Central Station to 70 receivers in New York homes. He would end up being endlessly on TV. As he told an architectural magazine in 1972: “I am averaging six local radio and television broadcasts a week, and twelve transcontinental TV programs in some country around the world” (Fuller, 1972). In a personal demonstration of his concept of “education automation” for the new domestic

university, his lectures were filmed in 1960 with the idea of broadcast. He even understood his whole life's work as a form of broadcasting. The house was a real project, intended to be mass produced as the new type for all humanity to live more efficiently and collaboratively, but more importantly it was a concept, a philosophy to be broadcast.

In 1949 Fuller worked on a new version of the house, with all its essential equipment able to fit into a package on the back of a truck then unfolded and covered with a transparent dome. The autonomy of this ultra-light house was once again dependent on receiving, recording, and broadcasting media. One of the student research teams working on the project devoted itself to the design of "a special area inside [the] autonomous dwelling structure in which all equipment selected to develop awareness of human progressions can be used with maximum ease, comfort and efficiency. [...] Within this area, man will extend intellectually his comprehension of dynamic world processes going on outside his immediate empirical scope" (Undated student report, 1949).¹ This unfolding "Kenning Space" would be carefully integrated into the heart of the overall unfolding package and receive broadcasts of all political activity and allow continuous electronic referendums on any political issue. The detachment of the shelter from the city was again to be enabled by an electronic reattachment.

Fuller said that the new kind of completely transparent architectural bubble would be like the large valve that is a television tube, likewise having its specialized elements for radiation inside. Early sketches imagined that the transparent surface of the dome would even be some kind of information screen. Domesticity was literally inhabiting a TV set.

In 1965 Reyner Banham directly channeled Fuller's idea of the house as an information machine with a communication center package with its screens and broadcasting-receiving antennas at the heart of a transparent bubble (Banham, 1965). Indeed, he would soon declare that television is the "symbolic machine" of what he called the second machine age defined by "domestic electronics" just as the automobile had been to the first (Bahham, 1967, p. 10). Television technology has itself been "broadcast over a large part of society" without the elitism of the previous mechanical and electrical age. And yet Banham warned that its effects might be less than democratic:

Again, our explorations into the nature of information have made it possible, on the one hand, to set electronics to work to take the drudgery out of routine thought, and on the other hand to tailor human thinking to suit the needs of some narrow-minded power-élite." (Ivi, p. 9)

But Fuller's optimism in a radical democracy incubated by television was unbounded. In the spring of 1955 he devoted his studio class at North Carolina State College to the way television could "amplify and improve" education and what unique architecture could support that new and improved system of knowledge creation and transfer since traditional architecture is inadequate (Fuller, 1955). By 1961 he was arguing for a huge version of the idea, a 200-foot diameter spherical television screen called a Geoscope that would broadcast global information in real time and allow global citizens to model alternative futures. An interlinked network of such huge spheres in prominent locations would be echoed by two-way television devices in every house to enable a new post-political order in which global resources would be distributed more efficiently and equitably, making violent conflict extinct.

This glorified television set does not sit in any living room. It is the living room. The modern architect's dream of bringing the outside in and taking the inside out makes a quantum leap when the view from the inside is bigger and more complex than from the outside, giving the viewer the world in a glance, an immediate and comprehensive awareness of "man in the universe," as Fuller put it. The huge TV set displaces traditional architecture to provide a total picture. It becomes the paradigmatic architectural project, transforming the world into a single space, an interior with a domestic economy to be monitored and regulated. Turning the planet into a TV set reinforces the polemical idea of Earth as a house. It is the final implication of Fuller's repeated description of how the arrival of television into houses completed the invention of a global world by radio. The Geoscope is a TV set for the world that looks like the world or, more precisely, gives the first sense of what the world really looks like. Fuller presented the concept in detail to the US Senate in 1969, arguing that a computer that receives all the data from orbiting satellites picking up every event across the planet in all bands of the electromagnetic spectrum and visualizing it for all citizens would act "as an enormously expanded and accelerated brain facility" that would permanently replace the always inadequate work of politicians (Fuller, 1969, p.26). The imagery "will be so photogenic that it will become popularly and repeatedly broadcast on the world's TV circuits" (Ivi, p. 10). It is no accident that the Geoscope's computerized data visualization device takes the form of a sophisticated television set. For Fuller, the computer is but an organic extension of the human brain and the brain is itself a kind of television set, with the mind acting as the TV studio production director selecting and sorting incoming images:

All our vision operates as an omnidirectional TV set, and there is no way to escape it. That is all we have ever lived in. We have all been in omnidirectional TV sets all

our lives, and we have gotten so accustomed to the reliability of the information that we have, in effect, projected ourselves into the field. We may insist that we see each other out in the field. But all vision actually operates inside the brain in organic, neuron-transistorized TV sets (Fuller & Applewhite, 1982, p. 440).

Since humans have always been TV sets, nothing could be more human than television. Nothing could be more liberating than to dissolve architecture. Television was never the future for Fuller. It was the unconstrained past.

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NOTES

- ¹ The political section of the Autonomous Dwelling Facility brief includes a "system of individual dual balloting relayed into central agencies to permit universal referendum on every political issue" and "24 hour a day radio and television broadcasts from all central legislative bodies." In Undated student report on the Spring semester (1949). *BFP Series 2*, Box 70, Folder 3. Buckminster Fuller Archive (BFA), Stanford University.

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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.

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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 Neoclettica" (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 Career 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, nonché 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 consubstanziale 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 tonnarie 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 la storia 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 and 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 Professoressa 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 pubblicitaria.

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.

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CITTÀ: DESIGN E TELEVISIONE
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TO THE CITY: DESIGN AND
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TO THE PRESENT DAY

a cura di Derrick de Kerckhove
e Gabriele Neri

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