

Springer Series in Design and Innovation 37

Francesca Zanella · Giampiero Bosoni ·  
Elisabetta Di Stefano · Gioia Laura Iannilli ·  
Giovanni Matteucci · Rita Messori ·  
Raffaella Trocchianesi *Editors*

# Multidisciplinary Aspects of Design

Objects, Processes, Experiences and  
Narratives

OPEN ACCESS


 Springer

## Editor-in-Chief

Francesca Tosi, *University of Florence, Florence, Italy*

## Series Editors

Claudio Germak, *Politecnico di Torino, Turin, Italy*

Francesco Zurlo , *Politecnico di Milano, Milan, Italy*

Zhi Jinyi, *Southwest Jiaotong University, Chengdu, China*

Marilaine Pozzatti Amadori, *Universidade Federal de Santa Maria, Santa Maria, Rio Grande do Sul, Brazil*

Maurizio Caon , *University of Applied Sciences and Arts, Fribourg, Switzerland*

**Springer Series in Design and Innovation (SSDI)** publishes books on innovation and the latest developments in the fields of Product Design, Interior Design and Communication Design, with particular emphasis on technological and formal innovation, and on the application of digital technologies and new materials. The series explores all aspects of design, e.g. Human-Centered Design/User Experience, Service Design, and Design Thinking, which provide transversal and innovative approaches oriented on the involvement of people throughout the design development process. In addition, it covers emerging areas of research that may represent essential opportunities for economic and social development.

In fields ranging from the humanities to engineering and architecture, design is increasingly being recognized as a key means of bringing ideas to the market by transforming them into user-friendly and appealing products or services. Moreover, it provides a variety of methodologies, tools and techniques that can be used at different stages of the innovation process to enhance the value of new products and services.

The series' scope includes monographs, professional books, advanced textbooks, selected contributions from specialized conferences and workshops, and outstanding Ph.D. theses.

The volumes of the series are single-blind peer-reviewed.

**Keywords:** Product and System Innovation; Product design; Interior design; Communication Design; Human-Centered Design/User Experience; Service Design; Design Thinking; Digital Innovation; Innovation of Materials.

### **How to submit proposals**

Proposals must include: title, keywords, presentation (max 10,000 characters), table of contents, chapter abstracts, editors'/authors' CV.

In case of proceedings, chairmen/editors are requested to submit the link to conference website (incl. relevant information such as committee members, topics, key dates, keynote speakers, information about the reviewing process, etc.), and approx. number of papers.


Proposals must be sent to: series editor Prof. Francesca Tosi ([francesca.tosi@unifi.it](mailto:francesca.tosi@unifi.it)) and/or publishing editor Mr. Pierpaolo Riva ([pierpaolo.riva@springer.com](mailto:pierpaolo.riva@springer.com)).


Francesca Zanella · Giampiero Bosoni ·  
Elisabetta Di Stefano · Gioia Laura Iannilli ·  
Giovanni Matteucci · Rita Messori ·  
Raffaella Trocchianesi  
Editors

# Multidisciplinary Aspects of Design

Objects, Processes, Experiences and Narratives

### Editors

Francesca Zanella   
Department of Engineering “Enzo Ferrari”  
University of Modena and Reggio Emilia  
Modena, Italy

Giampiero Bosoni   
Department of Design  
Politecnico di Milano  
Milan, Italy

Elisabetta Di Stefano   
Department of Humanities  
University of Palermo  
Palermo, Italy

Gioia Laura Iannilli   
Department of Philosophy  
and Communication Studies  
University of Bologna  
Bologna, Italy

Giovanni Matteucci   
Department of Philosophy  
and Communication Studies  
University of Bologna  
Bologna, Italy

Rita Messori  
Department of Humanities, Social Sciences  
and Cultural Industries  
University of Parma  
Parma, Italy

Raffaella Trocchianesi   
Department of Design  
Politecnico di Milano  
Milan, Italy



ISSN 2661-8184

ISSN 2661-8192 (electronic)

Springer Series in Design and Innovation

ISBN 978-3-031-49810-7

ISBN 978-3-031-49811-4 (eBook)

<https://doi.org/10.1007/978-3-031-49811-4>

This work was supported by Centro Studi e Archivio della Comunicazione, Università di Palermo and Politecnico di Milano.

© The Editor(s) (if applicable) and The Author(s) 2024. This book is an open access publication.

**Open Access** This book is licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this book are included in the book's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the book's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

This Springer imprint is published by the registered company Springer Nature Switzerland AG  
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

Paper in this product is recyclable.

# Introduction

This book is the result of a long research process. The work started in 2020 with an exhibition held in Parma (*Design! Oggetti processi esperienze*, CSAC Università degli Studi di Parma), and a book of the same title, edited by F. Zanella (with essays by G. Bosoni, E. Di Stefano, G.L. Iannilli, G. Matteucci and R. Trocchianesi) and published in 2023 (Electa Milano) centered on the role of archives as memory repositories and agents for contemporary design. This first period of reflection was followed by an international conference: *Design! O.P.E.N.* (<https://www.designopen.it>) held in Parma on May 5–6, 2022. The present volume contains most of the papers presented at the conference.

Starting from the first volume (*Design! Oggetti processi esperienze*), the research was always characterized by a multidisciplinary approach, which became even more multidisciplinary at the international conference held in 2022.

In fact, the conference was organized by a network of scholars from the world of design, philosophy and history of art, whose aim was to intertwine several types of knowledge. Consequently, multidisciplinary is also the main feature of this second volume whose objective is to reflect, in an integrated manner, on the different dimensions of design, using competencies from the field of design and from that of humanities.

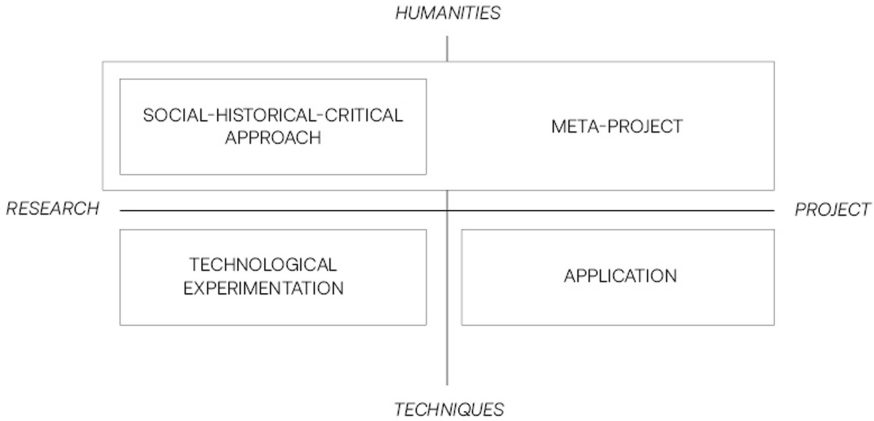
The aim of this project is to create a repertoire of opportunities of exchange and of relation among the culture of designers and the applied marketability of humanists in the project and in the innovation processes, in particular those design processes characterized by an important social and cultural impact.

In this context of exploration and experimentation in the territory of bordering subjects, stands the interpretative model in Fig. 1. It represents the potentialities in the interdisciplinary relations which verify the logics and dynamics in the “behavior” of a designer dealing with some project variables. On the vertical axis, humanities and techniques can be found, and on horizontal one, research and project.

Where these variables intersect, there can be four types of intervention:

- The intersection of techniques and research generates technological experimentation considering techniques and technology fields in continuous and fast evolution.
- Where research and humanities intersect, we are in the field of a historical/social/philosophical approach in which the analytical and critical dimensions of the research itself are developed.
- Between humanities and project, we are in the area on which our project focuses: here the meta-project approach becomes the synthetic expression of the relation among the two poles.
- Finally, between project and technique, we are in the area where the executive component of the project itself emerges.

There have already been significant studies which have stressed the importance of humanities for design and have shown that design can be a stimulus for humanities; this



**Fig. 1.** Potential synergies between design and humanities [1]

is why the conference *Design! O.P.E.N.* intended to be an opportunity for research and debate with the objective of continuing this fundamental line of work.

Some crucial issues which interdisciplinary research must tackle are:

- The research of “new problems for design”, that is, the collective need, as a scientific community, to find new directions toward which work must be periodically re-oriented, and this can be done only through a process of joint reflection.
- Research investigating the “meanings” that the product can have for design.
- Research that investigating the “value” that the design product shows.

As far as meanings are concerned, design and humanities integrated research can challenge, in a theoretically sounder way, “sustainability” by enhancing those concepts that are on the boundary between ethics and esthetics. Today, design cannot afford to dismiss ethical reflection, and, in this direction, humanistic culture can help to reinterpret the reflection on the mere functionality, in the more philosophically complex terms of the concept of “suitability for the purpose”.

With regards to the analysis of the value generated by the action of design, it may be interesting to speak of “technology of value”, which only humanistic investigation can help to process and fill with tools useful to produce not only ex-post critical knowledge, but first and foremost, oriented toward experimentation and to showing new corridors for contemporary design [1].

The volume follows the paths of reflection which structured the conference *Design! O.P.E.N.*, focusing on current themes and issues that are still at the center of the multi-disciplinary debate on design, investigated through four keywords: objects, processes, experiences and narratives, which correspond to the book chapters.

The first chapter focuses on object-oriented design, enhancing its functional narrative and experiential values. In fact, objects, beyond their value in use, bear symbolic, anthropological, political and social meanings and worldviews. This section also develops a theoretical reflection on the esthetic categories used to interpret the design object

in relation to the classic dichotomy useful-beautiful, to the category of game, to artistic values and the relation between ethics and esthetics.

The second chapter is on the designer's self-reflective moment which is focused on the analysis and on the definition of processes in various contexts, spanning innovation, social engagement, reflection on emergencies or forecasting. This section investigates how designers develop and test their models, both at production, implementation and research levels. The areas of investigation are those addressing innovation, social engagement and pursuing a reflection on emergencies or forecasting. The section is intended as an arena for discussion on topics revolving around both the different moments in the history of design and the contemporary condition. The contributions collected in the Processes Section reflect the current condition of the disciplinary debate, which is strongly characterized by a profound transformation of design processes due to the comparison with scientific research methods, with a prevailing interest for methodologies and contemporary priorities as the environmental one, or to the dematerialization of processes.

The third chapter focuses on as a theoretical and practical strategy aimed at facilitating and fostering experiential interactions among people, between people and objects or environments. This section aims at investigating the foundations and the implications of a specifically experiential turn in design from various perspectives and in various disciplines. Due to the multifaceted nature of this turn, both theoretical and practice-based research are testified by contributors.

Finally, the last chapter is on narrative. The narrative vocation of design represents a crucial key of interpretation in contemporary cultural expressions such as making history, representing through different media, archiving and exhibiting. This section explores narratives in three different "dimensions": narrative as a scenario (envisioning new contexts, behaviors, uses, spaces); narrative as a tool (creating new ways to trigger innovation); and narrative as a process (framing new methodologies to face complex issues).

Each chapter reflects the results of the conference held in Parma and is constituted by the analysis of concrete case studies and theoretical and methodological proposals aimed at highlighting the "multiverse" character of design. It is organized in the thematic subsection defined for the conference program, just to emphasize the prevailing interpretative trajectories.

A special thanks to the institutions that have funded the conference and the present publication (The Department of Humanities, Social Sciences and Cultural Industries and CSAC, University of Parma; the Department of Philosophy and Communication Studies, University of Bologna; the Department of Humanities, University of Palermo; the Department of Design, Politecnico di Milano; and the Department of Engineering Enzo Ferrari, University of Modena and Reggio Emilia) and all those who, in different ways, have contributed to reach this result (particularly Alice Biancardi and Marta Elisa Cecchi, and also: Okuniev Avhustyn; Katia Botta; Gabriela Del Rosario Abate; Giorgia Ferri; Salvatore Martino; Serena Massimo; Diego Valle; and Laura Xhaja).



Without their help, it wouldn't have been possible to make this event and this volume happen. We hope that this book will become a useful tool of reflection on the theoretical and methodological aspects between humanities and design.

The scientific committee and book editors:

Giampiero Bosoni, Elisabetta Di Stefano, Gioia Laura Iannilli, Giovanni Matteucci, Rita Messori, Raffaella Trocchianesi and Francesca Zanella.

## Reference

1. Celaschi, F.; Penati, A.; Trocchianesi, R. Design e Humanities al Politecnico di Milano, pp. 16–30. In M. Celi; E. Formia (eds) *Humanities Design Lab. Le culture del progetto e le scienze umane e sociali*. Maggioli editore, Sant'Arcangelo di Romagna (2016).

# Contents

## OBJECTS

Beyond the Beauty-Utility Diatribe: Towards New Aesthetic Categories for the Eco-design .....	3
<i>Elisabetta Di Stefano</i>	

“The Useful-Beautiful Couplet”: On the Aesthetic Appraisal of Designed Objects .....	11
<i>Jane Forsey</i>	

Imaginative Object and Mimetic Object .....	21
<i>Andrea Mecacci</i>	

## OBJECTS. Objects Between Anthropology and Material Culture

Seaweed Fabrics for Fashion Design. A Field Research Experience .....	31
<i>Paolo Franzo</i>	

Material Objects as Dispositive of Memory .....	41
<i>Toufic Haidamous</i>	

Objects Between Material Culture and Visual Culture .....	56
<i>Loredana La Fortuna</i>	

Puppets’ Tales. New Design Perspectives for a Multimedia Archive of a Humanity’s Intangible Heritage .....	65
<i>Vincenzo Maselli</i>	

Anonima Castelli. Objects, Design and Cultural Heritage .....	75
<i>Dario Scodeller</i>	

## OBJECTS. Political and Social Value of Objects

Through the Mirror. Concept Maps to not Lose (One’s Way Between) Objects .....	87
<i>Silvia Berselli</i>	

For F☆ck's Sake. The Political Narrative of Sex Toys in the Communication of MySecretCase ..... 103  
*Silvia Biassetton and Noemi Biassetton*

Telephones in Italy, the Italtel Study-Case ..... 116  
*Rosa Chiesa*

Design and Self-reproduction: A Theoretical-Political Perspective ..... 127  
*Alessio Fransoni*

**OBJECTS. Philosophy and Representation**

Everyday Design: The Aesthetic Dimension of Alternative Use ..... 139  
*Monika Favara-Kurkowski*

Digital Objects' Aesthetic Features. Virtuality and Fluid Materiality in the Aesthetic Education ..... 147  
*Lorenzo Manera*

The Value System of Objects Through the Interpretation of Photographic Language ..... 156  
*Paola Proverbio*

Objects, Things, Hyperobjects. A Philosophical Gaze on Contemporary Design ..... 165  
*Chiara Scarpitti*

**OBJECTS. Symbolic Value and Use Value**

The Evolution of Yacht: From Status-Symbol to Values' Source ..... 177  
*Giuditta Margherita Maria Ansaloni, Arianna Bionda, and Andrea Ratti*

Liberating the Imprisoned Soul of Dorian Gray: Cultural Affordance as Design Tool to Rediscover Cultural Values ..... 187  
*Andreas Sicklinger and Alireza Ajdari*

The Extraordinary Everyday. The Post-Crafts in the Historical City ..... 197  
*Viviana Trapani*

**PROCESSES**

Archives and Processes ..... 211  
*Francesca Zanella*

25 Ways to Hammer a Nail. “Postrocian” Aesthetics and Everyday Life’s Poetics in Enzo Mari ..... 225  
*Rita Messori*

**PROCESSES. Contemporary Strategies and Perspectives**

Design Through Body Memory for the Regeneration of Urban Areas ..... 235  
*Anna Anzani, Giulio Capitani, and Eugenio Guglielmi*

Environmental Re-design of the Top San No Touch 2.0 Portable Toilet: The Contribution of the Bio-inspired Approach ..... 244  
*Mariangela Francesca Balsamo*

How to Use Strategic Design Process to Address Complex Challenges: A Practical Case of Application to Discuss Strategic Design Process’ Fundamental Traits ..... 254  
*Gianluca Carella, Michele Melazzini, and Francesco Zurlo*

Design for Emergencies: The Contribution of Design Culture in Emergencies ..... 263  
*Chiara De Angelis*

**PROCESSES. Histories of Processes and Processes for History**

Exhibiting Design as a Process ..... 275  
*Fiorella Bulegato and Marco Scotti*

Toward Paris! 45 Years of Domus for a Design à la Français ..... 285  
*Elena Dellapiana*

Archival Projects. Tools and Methods for Promoting the Corporate Culture Starting from Historical Brand ..... 295  
*Elena Dellapiana, Ali Filippini, Chiara L. Remondino, and Paolo Tamborrini*

*Working in Regress* and Beyond, with Rural Material Culture [1] ..... 304  
*Elisabetta Rattalino*

**PROCESSES. Design Methodological Processes**

Air as a Design Tool: Raw Material, Infra-material Space, and Transformative Matter ..... 315  
*Francesca Ambrogio*

Evasion Design for the Novacene Era Design and Production of Cultural Imaginaries ..... 325  
*Mario Ciaramitaro and Pietro Costa*

The Physical Model as an Evolution of the Design Process: From the “Capostipite” to the Finished Product ..... 334  
*Alessandro Di Stefano and Davide Paciotti*

The Felicitating Factor. Cinzia Ruggeri’s Clothing Project ..... 344  
*Elena Fava*

Environmental Affordances: Some Meetings Between Artificial Aesthetics and Interior Design Theory ..... 354  
*Fabrizio Gay and Irene Cazzaro*

**PROCESSES. Dematerialized Processes**

The Critical Forms of Design Futures Scenarios: Introducing Unconventional Ways of Scenarios Making ..... 367  
*Ammer Harb*

How Do Design Narratives Play a Role in Cognitive and Social Processes? An Explorative-Systematizing Expert Interview ..... 377  
*Yasuyuki Hayama and Francesco Zurlo*

Human-AI System Co-creativity to Build Interactive Digital Narratives ..... 388  
*Anca Serbanescu*

Envisioning Technological Artefacts Through Anticipatory Scenarios and Diegetic Prototypes ..... 399  
*Mila Stepanovic and Venere Ferraro*

**EXPERIENCES**

Feeling Through Technology ..... 411  
*Jocelyn Spence*

**EXPERIENCES. Education and Culture**

Storytelling as a Tool to Design Museum Experiences: The Case of the Secret Marquise ..... 423  
*Licia Calvi, Bertine Bargeman, Moniek Hover, Juriaan van Waalwijk, Wim Strijbosch, and Ondrej Mitas*

Open Communication Design A Teaching Experience Based  
on Anti-disciplinarity, Thinkering and Speculation ..... 434  
*Francesco E. Guida*

Fashion Education: Cultivating Fashion Designers-Plants ..... 443  
*Clizia Moradei*

Accessible Experiences. Designing Synaesthetic Access to Culture ..... 452  
*Dina Riccò*

Misleading Design Implications of Adopting Embodied Interface  
in Everyday Objects ..... 462  
*Umberto Tolino and Ilaria Mariani*

**EXPERIENCES. Transitions**

Communication Design for Welfare, the Challenge of Preserving  
Human Interactions in Remote Participation. Rethinking and Redefining  
Collaborative Activities for a Virtual Environment ..... 475  
*Valeria Bucchetti, Michela Rossi, Umberto Tolino,  
Benedetta Verrotti di Pianella, and Pamela Visconti*

Aesthetics of Design for Social Innovation. Pathways for a Dialogue  
with Everyday Aesthetics ..... 485  
*Annalinda De Rosa and Laura Galluzzo*

*Designing Employee Experience to Experiment with Novel Working  
Modes. Action Research Project to Support Organizations in Engaging  
Employees in a Post-pandemic Scenario* ..... 493  
*Michele Melazzini and Gianluca Carella*

Design for Behavior Change in Design Education. A Case Study ..... 503  
*Margherita Pillan*

**EXPERIENCES. Can Experiences Be Measured?**

Italian Cultural Institutions Across and Beyond Covid-19: Designing  
Digital Cultural Experiences in Extra-Ordinary Times ..... 513  
*Ilaria Bollati, Valeria Morea, Federica Antonucci, and Marta Spanevello*

Beyond Visualisation Data as Raw Material for Uncoded Experiences ..... 526  
*Lucilla Calogero*

Designer and AR Technology: The Relationships Between the User and Virtual ..... 534  
*Antonio de Feo and Luca Casarotto*

The Robotic Service Objects. Design Approach for the Multidimensional Evaluation of Robotic Aesthetics ..... 544  
*Claudio Germak and Lorenza Abbate*

**EXPERIENCES. Tourism and Mobile Experiences**

Designing a New User Experience for the Travel Sector: A Research Project Reimagining the Role of Travel Stakeholders in the Digital Post-pandemic Age ..... 555  
*Venanzio Arquilla, Federica Caruso, Davide Genco, and Chiara Parise*

Operazione Arcevia. Existential Community. The Reality of the Experience and the Utopia of the Vision ..... 569  
*Anna Mazzanti*

Collaborative Dialogues Between Souvenirs and Territories: From Evocative Objects to Experience-Objects ..... 584  
*Marina Parente*

**NARRATIVES**

For a Novel and Transversal Narration of Extemporaneous Places of Artistic and Design Thinking: The City's Network of Crossroads Between Art and Design: The Milanese Case in the 20th Century ..... 595  
*Giampiero Bosoni*

Design Narrative ..... 603  
*Raffaella Trocchianesi*

**NARRATIVES. Communications, Strategies, Tools**

Space as a Narrative Interface. Phyigital Interactive Storytelling in the Field of Cultural Heritage ..... 613  
*Letizia Bollini*

Worldbuilding Practice as a Collaborative and Inclusive Design Process. The Case of ACTS-A Chance Through Sport ..... 623  
*Mariana Ciancia and Francesca Piredda*

The Role of Infographics in the Representation of Design Research . . . . .	632
<i>Vincenzo Cristallo and Miriam Mariani</i>	
The Open Logo and the Closed History Notes of a Social History of Visual Identities . . . . .	640
<i>Michele Galluzzo</i>	
An Advanced Design Tool for Archiving, Mapping, and Narrating a Complex System: The ADU Packaging Innovation Observatory . . . . .	649
<i>Clara Giardina</i>	
<b>NARRATIVES. Cultural Heritage, Museums, Territories</b>	
From Narrative to Phygital. An Experimental Semantic Survey . . . . .	661
<i>Marco Borsotti</i>	
Enhancing Local Cultural Heritage by Designing Narrative and Interactive Exhibitions. MEET at the “Museo del Territorio di Riccione” . . . . .	671
<i>Alessandra Bosco, Silvia Gasparotto, and Margo Lengua</i>	
Making Value: Storydoing Actions for Cultural and Creative Industries . . . . .	682
<i>Simona Colitti, Ami Liçaj, Lorela Mehmeti, and Elena Vai</i>	
Ustica, a Whole World in an Island Fragment . . . . .	694
<i>Cinzia Ferrara and Marcello Costa</i>	
<b>NARRATIVES. Interaction, Digital, Sustainability</b>	
Craftmanship and Digitalization in the Italian Knitwear Industry. A Paradigm Shift for the Narrative of Made in Italy . . . . .	705
<i>Martina Motta, Giovanni Maria Conti, Giulia Lo Scocco, and Rachele Didero</i>	
Design in the Metamorphosis of Matter . . . . .	714
<i>Michele De Chirico</i>	
Counter-Narratives Against Gender-Based Violence. A Twofold Perspective on Choices in Interactive Dramas . . . . .	724
<i>Sofia Peracchi and Ilaria Mariani</i>	
Sustainable Mobility as a Sport . . . . .	735
<i>Domenico Schillaci, Salvatore Di Dio, and Mauro Filippi</i>	



**NARRATIVES. Critical Approach, Languages, Explorations**

Provocation Through Narratives: New Speculative Design Tools  
for Human-Non-Human Collaborations ..... 747  
*Francesca Casnati, Alessandro Ianniello, and Alessia Romani*

Designer as Drama Manager: Understanding the Roles of Narrative Within  
Design Processes for Change ..... 756  
*Mariana Ciancia, Francesca Piredda, and Maresa Bertolo*

Interaction and Verisimilitude. How Narration Can Foster the Design  
Process ..... 765  
*Andrea Di Salvo*

Conversation Design for Raising Awareness on the Responsible Use  
of the Internet: Co-design of a Chatbot Game with Secondary School  
Students ..... 773  
*Mauro Filippi, Salvatore Di Dio, Domenico Schillaci, Stefano Malorni,  
Angelo Scuderi, and Sabrina Guzzo*

From a Word-Formation to a Concept-Formation: Mnemosphere  
as a Connective Tool in Interdisciplinary Design ..... 783  
*Clorinda Sissi Galasso and Marta Elisa Cecchi*

**Author Index** ..... 795



# For a Novel and Transversal Narration of Extemporaneous Places of Artistic and Design Thinking

## The City's Network of Crossroads Between Art and Design: The Milanese Case in the 20th Century

Giampiero Bosoni(✉)

Department of Design, Politecnico di Milano, Milan, Italy  
giampiero.bosoni@polimi.it

**Abstract.** Many public places in our cities, such as cafés, restaurants, dairies, theatre foyers, wine bars, brothels, bookshops, discos, art galleries, street corners and squares, have been historic and ritual points of reference for artists communities. Such environments whose particular “atmospheres” have created ideal places where these authors have met, known, admired, fought, and enjoyed themselves. Places in which they may also have shared fundamental moments as well as artistic and design intuitions. For different eras, yesterday as today, we pinpoint historical maps of the various cities with all the design studios together with the residences of the artists and architects themselves. If we draw the lines connecting these points, folding them along the different streets and squares these personalities might encountered, we then have created an intricate network of paths full of exciting twists and turns. It is easy to discover that some of these intersections correspond to public places where these personalities, more or less consciously, shared their lives, their passions and at the same time their projects and artistic researches.

**Keywords:** atmospheres · narration · interior design · cafés · wine bars · discos

Many public places in our cities, such as cafés, restaurants, dairies, theatre foyers, wine bars, brothels, bookshops, discos, art galleries, street corners and squares, have been historic and ritual points of reference for artists communities. Such environments whose particular “atmospheres” have created ideal places where these authors have met, known, admired, fought, and enjoyed themselves.

Places in which they may also have shared fundamental moments as well as artistic and design intuitions.

For different eras, yesterday as today, we pinpoint historical maps of the various cities with all the design studios together with the residences of the artists and architects themselves. If we draw the lines connecting these points, folding them along the different streets and squares these personalities might encountered, we then have created an intricate network of paths full of exciting twists and turns. It is easy to discover that some of these intersections correspond to public places where these personalities, more

or less consciously, shared their lives, their passions and at the same time their projects and artistic researches. Some of these places have become legendary for particular eras, especially in Milan, such as: Bar Craja, Biffi café in Galleria Vittorio Emanuele II and Biffi in Baracca Plaza, Bar Grillo, Savini restaurant, Gambirinus brewery, Tumbun in San Marco, Bar Blu, Bar Oreste, the brothel in Fiori Chiari Street, Bar Giamaica, the Moscatelli wine shop, Trattoria Moriggi, the Martini terrace, Camparino or Bar Zucca in Galleria Vittorio Emanuele II, the dairy in via San Marco, Scofone brewery, Plastic discotheque and Bulloni wineshop. To name just a few of the first and most famous names that come to mind, not to mention art galleries and bookshops.

The story of the so-called literary cafés is often picked up on in the city and sometimes national cultural histories. However, we still need to fully understand what these public places' lives consist of. They are not austere, isolated libraries or even exclusive clubs, but rather commonplaces of entertainment, often for large groups, and sometimes even the most unlikely social and cultural entanglements: a true cross-section of city life.

An interesting commentary on the cultural and artistic life in these public places and on the streets of Milan between the 1920s and 1930s is the one left by the architectural historian Giulia Veronesi. The author recalls the authoritative figure of Edoardo Persico, who has been a refined intellectual, art critic, graphic designer and the *victorious provisional architecture's* author as well as a fundamental theorist of Italian rationalist architecture between the two wars. Persico once stated:

“However, he spoke not solely on the pages of magazines and newspapers, not solely in lecture halls; and he spoke not solely in his tiny editorial office in Via San Vittore, which had become a landing place for non-Milanese and even non-Italian friends passing through and a meeting place for some of the liveliest artists that Milan had to offer: poets and critics, architects and painters, sculptors and ceramists, typographers and decorators. He did not only talk in the smoke of the cafés, from Mokador to Craja, from Donini to Biffi in Piazzale Baracca, or in the rare homes of friends where he sometimes liked to stay in the evenings. He often spoke in the dark nocturnal silence of the Milanese asphalt, beaten only by his footsteps, cadenced with those of a listen-pal friend, whose soul he seemed to shake with his passion, with his violence, with the interrogative cry of doubts that continually surfaced in his spirit and in which he pondered, dialectically merging with enlightened reasons, his secret faith and strength” [1].

But this vision of Persico as an assiduous visitor of cafes where he exchanged opinions with other friends, artists and intellectuals, is also reported by Carlo Belli, musician, critic, painter and theorist of abstractionism: “And frequently, over a table in that Caffeuccio on the corner of Via Brera and Via Fiori Oscuri, almost opposite to the Milione, a meeting place always crowded with our artists, the two of us would exchange notes on pieces of paper with graphic projects we had been working on during the week” [2].

In the chapter *Tutti al Craja* (Everyone at Craja) in his memoir *Il volto del secolo* (The Face of the Century), Carlo Belli provides a rich and interesting insight into his visits to the famous Bar Craja, designed in 1929 by Luigi Figini and Gino Pollini together with Luciano Baldessari and with the collaboration of artists Lucio Fontana, Fausto Melotti and Marcello Nizzoli. The quote is long, but it is rare to find such an engaging description of the atmosphere created in a specific place, so it deserves to be read in its almost full length. The author wrote:

“In the meantime, in Milan, architects Figini and Pollini, teamed up for the occasion with architect Luciano Baldessari, because they obtained their first important commission: no less than a bar in the centre of the city! The bar was located in Piazza P. Ferrari square, also accessed from vicolo Margherita<sup>1</sup>. The new bar was called Bar Craja and immediately became the evening meeting place for all modern artists. It can be said that it was the first truly rational building to be built in Milan, and the locals, after looking at it with scepticism for some time, finally accepted it as a *fait accompli*. During the first few months, however, except for the rest of us, the place did not welcome anyone, so much so that we feared it would have to close. Instead, the owner, brave to the last, resisted and won. The Craja continued to be open for many years until it was demolished for dubious speculation! A true sacrilege” [2].

At this point, Belli begins with a very detailed description of all the materials used and all the parts that constituted the refined rational design. Then he resumed his immersion in the lived environment described as follow:

“The overall tone due to the diaphragms slant and the arrangement of the forms was a high one, but I repeat, sometimes, on entering, one was struck by a sense of hostility. We wanted it just like that, for our polemical reasons, but many of us became convinced that we should look for warmer solutions once the controversy was over. Anyway, we were the ones who warmed up the place. Around nine o’clock in the evening, we arrived one after the other (I came from Brescia) and settled down on the black leather sofas. Our place was over there in the third compartment, by the Melotti fountain. The first to arrive were usually the painters Oreste Bogliardi, Mauro Reggiani and Umberto Lilloni. [...] Later, those who had eaten at the Pesce d’Oro [restaurant] arrived: Peppino Ghiringhelli, pale, bewildered and sweet, always on the point of emerging from a fairy tale, followed by his brother Gino, who was the best among us in terms of culture, maturity of spirit and strength of character, together with Maria Cernuschi, a girl of dazzling intuition, lovely and a great entertainer, who later become his wife. The master printer Modiano also came from Verziere, sometimes accompanied by Leonardo Sinisgalli, mathematician and poet, while it is never known from which cardinal point the sculptors Lucio Fontana and Carlo Conte would have come; the former, light-hearted, angry, paradoxical, who rediscovered the world of knowledge on his own, immediately giving it wild and hilarious interpretations; the latter, shy, taciturn and always hungry, complained about the injustices of the world (he was a very good sculptor) that did not care about the things he was creating.

Atanasio Soldati sat very pale and hieratic at a table next to me, almost aside. He waited for me, he always kept a seat for me, because we were very close friends; just as Melotti and Fontana, Persico and Del Bon, and, I think, Lilloni and De Amicis were very close friends at that time: [...] Sometimes, late in the day, the architects would then come: Pollini, distinguished and reserved, Figini *enfant ultraréchauffé* of the company, enthusiastic, translucent, with a spiritual charge that was always extremely powerful. Occasionally, on Saturday evenings, Terragni, the painter’s Rho and Radice, the architect Lingeri and the very young Cattaneo, who died before reaching his peak, would come down from Como. The young master printers Dradi and Rossi, valiant militiamen of *Il Milione*, joined this group of people from Como, who then published, at their own

<sup>1</sup> Today it is called Giovanni Malagodi passage.

expense, i.e. in desperate and heroic conditions, their own frail publication to stimulate a new trend in the art of typography, which was called *Campo Grafico*. [...] Around half-past eleven, it was fully completed. Great discussions, of course. Sometimes Carrà would come, and we would welcome him as a master; other evenings Arturo Martini would break-in, and then we would listen to him because he was always talking big, [...] He was always shouting, yelling, and screaming in such a way as to give the impression that there were little space for him on this earth; [...] How many evenings we spent at Craja! [...] At Craja, we breathed the air we had asked for. There, we harboured the illusion of changing the country, infusing it with a spirit as lively and deep as the one we breathed in other European countries; there, we engaged in collective discussions on the state of things that could then be perceived as present and future” [2].

Compared to such a rich quotation as Belli’s for Bar Craja, unfortunately, there is nothing similar to describe the cultural crossroads that probably enlivened Bottiglieria Bulloni in Piazzale Aquileia in Milan. In the same wine shop since 1933 (the year of the V Triennale and the first Milanese edition), a large tile panel painted by the futurist artist Enrico Prampolini<sup>2</sup>, dedicated to the festive lovers of white and red wine, stands out behind the counter. On the right side of this panel are two abstract-cubist compositions in the form of luminous devices, also depicted and conceived by Prampolini himself. It is easy to imagine frequent evening gatherings, organised to enjoy a good glass of wine or a Campari (to whose history this restaurant is also linked). This place involved some of the emerging architects of the rationalist movement who worked and lived nearby in those years. In the 1930s, opposite the wine bar, there were the Villa and the Milanese residence of the Uselli family (owners of the famous Borsalino hat factory in Alessandria), wherein 1938 Ignazio Gardella had designed the flat of “Nino” Teresio Uselli<sup>3</sup>, who was the nephew of Teresio Borsalino and the author of the great relaunch of the brand from 1939 when he took over as Chairman until 1979. Also nearby, since 1931, Franco Albini and Giancarlo Palanti had shared a studio in Via Panizza 4 (at that time, Albini lived nearby in Via D’Alessandri). Close by was the studio of Gio Ponti and the editorial office of his magazine *Domus*, which in those years were located in the Borletti building, designed by Ponti and Lancia in 1927, at the end of Via San Vittore 42, just opposite to Corso di Porta Vercellina and few steps from Piazzale Aquileia. Lastly, we discover that not far from the Bulloni wineshop, nearby Via Verga 5, Marco Zanuso lived there with his family in pre-war years. In 1933 he was still in high school, but in the late 1930s he was a passionate student of architecture.<sup>4</sup>

Several years later, at the end of the 1970s the Bulloni wineshop experienced a new revival with the assiduous frequentation of Pierluigi Cerri in particular, together

<sup>2</sup> Enrico Prampolini progettò nel 1933 in occasione della V Triennale di Milano nel Parco Sempione il Padiglione futurista esempio di architettura tipo per una stazione di aeroporto civile.

<sup>3</sup> Ignazio Gardella had married his sister Aura Uselli in 1933 and moved in with her in Via Bellini.

<sup>4</sup> An address that is mentioned several times in Gian Luigi and Julia Banfi’s book, *Amore e speranza, Corrispondenza tra Julia e Giangio dal campo di Fossoli*, april-july 1944, Archinto editions, Milan 2009. Because in 1944 Julia Banfi, after the bombing in Milan in 1943 that destroyed the house designed by Gian Luigi Banfi for his family, was a guest at Marco Zanuso’s house and it was there that Banfi’s letters from the concentration camp were addressed.

with numerous collaborators and friends, graphic designers, photographers, artists and art directors. This revival happened when Studio Gregotti Associati moved into the beautiful former brickworks of the historical Candiani company, which was a building magnificently renovated by the studio itself, located in via Bandello 20 next to the elegant Candiani family home. The architect Luigi Broggi designed the building at the end of the 19th century.

After the Second World War, the Brera district of Milan experienced a period of great artistic vitality, and among the various meeting places, the Bar Jamaica became the favourite place of many artists. Especially those artists of the younger generation, partly because ‘Mamma Lina’ gave easy credit to many of these penniless artists of the time.

This story is now very well known and celebrated, thanks also to some great photographers, such as Ugo Mulas, Alfa Castaldi and Mario Dondero. These photographers frequented it in its golden years and immortalised that “atmosphere” and many regular visitors, who would later become famous, like the photographers themselves. The regular visitors included Roberto Crippa, Gianni Dova, Lucio Fontana, Piero Manzoni, Nanda Vigo, Luciano Bianciardi, Salvatore Quasimodo, Enrico Baj, Allen Ginsberg, Dino Buzzati, Valerio Adami, Camilla Cederna, Bruno Cassinari, Ennio Morlotti and Nanni Balestrini.

“The walls of Jamaica, then as now, immediately caught the eye. Covered in white tiles, they evoked home kitchens or even, if you wanted, sinful “houses” nearby, until 1958 located in Fiori Chiari and San Carpofofo streets. In the bar, voices chased each other and overlapped, mixing learned disputes about art, painting, literature and journalism (...) with the improper words of the broomstick players who handled the few tables available in the already small place” [3].

The painter and intellectual of the highest rank, Emilio Tadini, has left us a precious testimony of what the world of the Bar Giamaica was like in the 1950s and 1960s, and he begins to talk about it starting with the exemplary case of the photographer Ugo Mulas. Emilio Tadini reported:

“I met Ugo Mulas in the early 1950s at a poets’ convention in an art gallery in Via Borgogna. Because Ugo wanted to be a poet, and naturally he never had any money, so one day Pietrino Bianchi said to him: ‘Why don’t you take some photographs of me for my weekly magazine?’ and Ugo said yes. Then he borrowed a camera and, incredibly, out of the blue, took a series of splendid photographs of Montale’s Liguria and realised that he liked being a photographer. So he became the great master of contemporary photography that everyone knows still today”.

Why have I told this story? To give an example of what Bar Jamaica was then and describe how coincidence and destiny were part of that small Olympus of minor gods. I think we were all sure that these personalities supervised that magical place and its inhabitants (I use the word “inhabitants” because many of us spent more time in the club than at home).

There were many photographers in Bar Jamaica, as much as painters, writers, filmmakers and journalists, or rather, they were a lot of young people who wanted to do one of these jobs - and who managed to do it, and in many cases very well. Of course, one

mustn't forget the help that each of them received sooner or later, from that poor, highly efficient Olympian who moved in mid-air from the garden within Bar Jamaica - always overflowing with people and smoke in the very long evenings, until late at night.

Sometimes I remember when we were drinking white wine at the tables - from half past noon to two o'clock, or towards evening and after dinner - and someone would take out his camera and shoot a few photographs outdoors, if the weather was fine, or, if the weather was bad or too cold, in the background of the white tiles.

And perhaps, in those moments, each one of us photographed, without even thinking about it and certainly without wanting to, was posing for some future story that didn't matter at all whether it came true or not. Because it must have already seemed to us to have been realised them in the dream world, lazily figured in our heads, and perhaps we already thought we could see them sketched out as best we could, on the table, near the glasses.

Almost all of those photographers have become great, famous. But for anyone who is born and bred in Bar Jamaica, those are still the best photographs. - The ones where four or five young people, very young, were sitting either outside on the garden's iron chairs or inside against a backdrop of white tiles - that invisible, these, and yet, to look closely, hazily mirrored in their pupils and perhaps even portrayed as cheap enigmas of the pauses of their inconsistent pride, all too vulnerable...

Almost needless to say, the minor gods of Jamaica's Olympus were still keeping watch. And their representatives on earth quietly and inconspicuously continued to keep themselves busy - at the floor level, let's say. Mrs Lina, Elio..." [4].

Another important testimony of how many clubs and public places in Milan were marked at that time by a new image, which stimulated their creative and artistic frequentation, is that of the famous artist Lucio Fontana. In an interview in 1962<sup>5</sup> [5], Fontana answered the provocative statement "People say that your art is difficult to understand" replying "On the contrary, it is very easy. It is the art of the man in the street. Don't you see the furnishings of the most modern cinemas, bars and public places? They are all my ideas: the cuts, the holes (do you know the ceiling of the Piccolo Teatro in Milan?), replace the ovals, the cherubs, the sirens, the rose windows of the past" [5].

In this quick historical reconstruction of that invisible network of places representing the focal points where some particular creative "atmospheres" of the Milanese artistic and design world have been condensed over the decades, we conclude this synthetic journey with the most recent case. We then move from bars to discotheques: the famous Plastic discotheque in Viale Umbria 120.

Plastic was created in December 1980 from an idea of Lucio Nisi, the owner, and Nicola Guiducci, creative and DJ (who had previously worked as a salesman in Elio Fiorucci's showroom). The club has become internationally known thanks to the frequent visits of personalities and artists such as Madonna, Elton John, Andy Warhol, Freddie Mercury, Prince, Paul Young, Stefano Gabbana, Maurizio Cattelan, Francesco Vezzoli,

<sup>5</sup> Lucio Fontana e l'infinito, intervista tratta da Mario Pancera, *Vite scolpite, Almanacco del Novecento*, vol. III, Simonelli Editore, Milano 1999, pp. 13-25 [5]. Nello stesso volume una nota dell'autore informa che è ripresa da «"La Notte" (19 dicembre 1962) e incontri successivi, 1963».

Bruce Springsteen and Keith Haring, who used to fly from New York with Grace Jones to spend an evening there [6].

The American artist Keith Haring was undoubtedly one of the most famous and emblematic Plastic visitors in the mid-1980s, and Marco Belpoliti described that moment with these lines:

“Milan, June 1984. After working until two o’clock in the morning in a continuous and unstoppable way, Keith Haring leaves the spaces of Salvatore Ala’s gallery and runs to Plastic, a fashionable disco, where Nicola Guiducci, the friend who puts music on the plates and makes him feel as if he were in New York, is waiting for him. They all cuddle him, the artist who paints on the plastic covers of trucks or sheets of paper, covering clay pots and reproductions of classical sculptures with graffiti. As he will tell years later, Ala goes with him to the disco and then runs away: time, during the day, was dedicated to the market and at night was just for himself. An equal division, in which the night feeds the morning, and vice versa. Keith reappears the day after, in the afternoon, following massive doses of sex and drugs” [7].

Years later, in an interview, Elio Fiorucci recalled: “DJs? They should no longer be called that, but *sound designers*. Today the variety of sounds is incredible, and they can switch from one reality to another. The Plastic disco? I have always been a fan of Nicola Guiducci and Lucio. It was the first community that anticipated the Internet. A magical place. I used to take Warhol and Haring there”<sup>6</sup> [8].

In light of what has been said so far, it is essential to consider, within the framework of a historical places’ reconstruction of the city’s artistic and design “faber”, the memories of these places as inseparable parts of the urban context’s creative and productive activity. Thus, these unique places and their associated memories and atmospheres deserve to be remembered with appropriate and contemporary narrative systems that can show and revive the network of physical and intellectual relations that have woven the spirit of the “Faber” between art and design the time.

## References

1. Giulia Veronesi, G.: *Difficoltà politiche dell’architettura in Italia 1920–1940*, Chap. IV, Edoardo Persico, Libreria Editrice Politecnica Tamburini, Milan, p. 117 (1953)
2. Belli, C.: *Il volto del secolo, la prima cellula dell’architettura razionalista italiana*, Pierluigi Lubrina Editore, Bergamo (1988)
3. Dicorato, G.: *Andavamo al Giamaica, personaggi e storie anche politicamente scorrette di mezzo secolo di giornalismo a Milano*, Lampi di stampa, Cologno Monzese (Mi) (2012)
4. Tadini, E.: *ricordi ...di Emilio Tadini*, in *jamaicabar.it*
5. Lucio Fontana e l’infinito, intervista tratta da Mario Pancera, *Vite scolpite*, Almanacco del Novecento, vol. III, Simonelli Editore, Milano, pp. 13–25 (1999)
6. Sada, R.: *EDM E Dio Mixa: Guida polifonica all’Electronic Dance Music*, Nobook (2017)
7. Belpoliti, M.: *L’età dell’estremismo*, Ugo Guanda editore, Parma (2014)
8. Intervista a Elio Fiorucci, 6 aprile 2012, extra content from the film *This is Plastic*, directed by Patrizia Saccò, production Plunger Media

<sup>6</sup> *Intervista a Elio Fiorucci, 6 aprile 2012*, extra content from the film *This is Plastic*, directed by Patrizia Saccò, production Plunger Media.



**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.



# Author Index

## A

Abbate, Lorenza 544  
Ajdari, Alireza 187  
Ambrogio, Francesca 315  
Ansaloni, Giuditta Margherita Maria 177  
Antonucci, Federica 513  
Anzani, Anna 235  
Arquilla, Venanzio 555

## B

Balsamo, Mariangela Francesca 244  
Bargeman, Bertine 423  
Berselli, Silvia 87  
Bertolo, Maresa 756  
Biassetton, Noemi 103  
Biassetton, Silvia 103  
Bionda, Arianna 177  
Bollati, Ilaria 513  
Bollini, Letizia 613  
Borsotti, Marco 661  
Bosco, Alessandra 671  
Bosoni, Giampiero 595  
Bucchetti, Valeria 475  
Bulegato, Fiorella 275

## C

Calogero, Lucilla 526  
Calvi, Licia 423  
Capitani, Giulio 235  
Carella, Gianluca 254, 493  
Caruso, Federica 555  
Casarotto, Luca 534  
Casnati, Francesca 747  
Cazzaro, Irene 354  
Cecchi, Marta Elisa 783  
Chiesa, Rosa 116  
Ciancia, Mariana 623, 756  
Ciaramitaro, Mario 325  
Colitti, Simona 682  
Conti, Giovanni Maria 705  
Costa, Marcello 694

Costa, Pietro 325  
Cristallo, Vincenzo 632

## D

De Angelis, Chiara 263  
De Chirico, Michele 714  
de Feo, Antonio 534  
De Rosa, Annalinda 485  
Dellapiana, Elena 285, 295  
Di Dio, Salvatore 735, 773  
Di Salvo, Andrea 765  
Di Stefano, Alessandro 334  
Di Stefano, Elisabetta 3  
Didero, Rachele 705

## F

Fava, Elena 344  
Favara-Kurkowski, Monika 139  
Ferrara, Cinzia 694  
Ferraro, Venere 399  
Filippi, Mauro 735, 773  
Filippini, Ali 295  
Forsey, Jane 11  
Fransoni, Alessio 127  
Franzo, Paolo 31

## G

Galasso, Clorinda Sissi 783  
Galluzzo, Laura 485  
Galluzzo, Michele 640  
Gasparotto, Silvia 671  
Gay, Fabrizio 354  
Genco, Davide 555  
Germak, Claudio 544  
Giardina, Clara 649  
Guglielmi, Eugenio 235  
Guida, Francesco E. 434  
Guzzo, Sabrina 773

## H

Haidamous, Toufic 41  
Harb, Ammer 367

Hayama, Yasuyuki 377  
 Hover, Moniek 423

**I**

Ianniello, Alessandro 747

**L**

La Fortuna, Loredana 56  
 Lengua, Margo 671  
 Liçaj, Ami 682  
 Lo Scocco, Giulia 705

**M**

Malorni, Stefano 773  
 Manera, Lorenzo 147  
 Mariani, Ilaria 462, 724  
 Mariani, Miriam 632  
 Maselli, Vincenzo 65  
 Mazzanti, Anna 569  
 Mecacci, Andrea 21  
 Mehmeti, Lorela 682  
 Melazzini, Michele 254, 493  
 Messori, Rita 225  
 Mitas, Ondrej 423  
 Moradei, Clizia 443  
 Morea, Valeria 513  
 Motta, Martina 705

**P**

Paciotti, Davide 334  
 Parente, Marina 584  
 Parise, Chiara 555  
 Peracchi, Sofia 724  
 Pillan, Margherita 503  
 Piredda, Francesca 623, 756  
 Proverbio, Paola 156

**R**

Rattalino, Elisabetta 304  
 Ratti, Andrea 177  
 Remondino, Chiara L. 295  
 Riccò, Dina 452  
 Romani, Alessia 747  
 Rossi, Michela 475

**S**

Scarpitti, Chiara 165  
 Schillaci, Domenico 735, 773  
 Scodeller, Dario 75  
 Scotti, Marco 275  
 Scuderi, Angelo 773  
 Serbanescu, Anca 388  
 Sicklinger, Andreas 187  
 Spanevello, Marta 513  
 Spence, Jocelyn 411  
 Stepanovic, Mila 399  
 Strijbosch, Wim 423

**T**

Tamborrini, Paolo 295  
 Tolino, Umberto 462, 475  
 Trapani, Viviana 197  
 Trocchianesi, Raffaella 603

**V**

Vai, Elena 682  
 van Waalwijk, Juriaan 423  
 Verrotti di Pianella, Benedetta 475  
 Visconti, Pamela 475

**Z**

Zanella, Francesca 211  
 Zurlo, Francesco 254, 377