Focus:
New trends in Italian design

Special
Ten years of Compasses

Tim Power Architects
Marco Zanuso Jr
Massimo Mariani
Ivan Paradisi
Mario Pagliaro
Bruno Palmegiani

Mario Cucinella Architects
Gambardellaarchitetti
Harquitectes
Archea Associati
Fadi Sarieddine
Nada Debs
BLENDING FORM AND FUNCTION

Design: blending form and function - Andrea Pane

[essays]

10 years: a brief history of Compasses - Giovanna Russo Krauss, Damiana Teoccolati

The Compasses experience - Two interviews by Andrea Pane

[focus]

A global approach: Tim Power between architecture and design - Clive Piconi

In between - Marco Zanuso Jr - Maria Vittoria Capitanucci

Concrete Treatment - Ivan Parati

Ventura’s Adventures - Yara Dakkak

Cristalleries Planell Civic Centre - Federico Calabrese, Ana Carolina de Souza Bierrenbach

An always elsewhere - Maria Gelvi

One Airport Square: an opportunity for a sustainable urban project - Jenine Principe

Talking with Bruno Palmegiani, the myth of Police sunglasses - Maurizio Perticarini

With wood in the heart: Ivan Paradisi’s furniture - Francesca Bellecci, Maria Vittoria Capitanucci

In between. Marco Zanuso Jr - Maria Vittoria Capitanucci

Creativity and expertise. The graphic design of Made in Italy - Francesco E. Guida, Luciana Gunetti

The Compasses experience - Two interviews by Andrea Pane

[architecture & plan]

Dubai Belle Époque - Anna Cornaro

An historic mansion block in the heart of old Beirut - Ciara Philips

Concrete Treatment - Ivan Parati

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[experiences]

Vertuono Adventures - Yara Dakkak

Concrete Treatment - Ivan Parati

Architectonic mansion block in the heart of old Beirut - Caes Phillips

Dubai Belle Époque - Anna Cornaro

A meditakos and multilayered approach - Caes Phillips

Walking through the cases of design - Excerpt from the exhibition catalogue by the curator Nizal Aladdahbi

[materials & interiors]

Floated in the history of the place. The green flavour of the Benci House - Giovanna Russo Krauss

A touch of Italian style in Japan: the new Piaggio store in Tokyo - Daria Verde

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Blending form and nutrition - Ferdinando Polverino De Lauretto

Design: blending form and function - Andrea Pane
The birth of the magazine

In 2008 a new architecture and design magazine came out on the publishing scene. It was Compasses, a real case of what is called in Italy ‘l'intervento direzionale’ (directed-led) to search for quality differences between in individual approaches - in architecture. What the publishers of the new magazine wanted from their creation was to draw a portal in movement that focused on a polysemic eclecticism, a portrait based on rigorous choices in search for newly awaited architectural beauties. As stated in the first issue, the beauty of the design was to be intended as the result of a higher poetics intensity for human beings with respect to the biological aquifer of the planet. Materials, landscape and ecology are the pillars that support a presentation of the magazine in the first issue. The approach from that issue is clear that Compasses has remained true to these pillars, though enriching its own themes over time by widening its gaze on the world of architecture by also focusing on the small scale of interior design and furniture design. The credit of this result goes to the publishers of the magazine which, in 2010, with issue n. 9, welcomed Francesco Madama who, together with Mario Paselli, it currently at the base of Compasses project. Madama and Paselli are indeed the W rogue of the structure, the team that has been left to other sources of information while Compasses has devoted itself to the world of architecture in a more profound way, widening designers for their meaning, both present and future. In the past ten years historic architecture, recent realisations and renderings of future projects have all found a place on Compasses’ pages, consisting without effort because of their inner coherence. Francesco Madama who, together with Mario Paselli, it currently at the base of Compasses project. Madama and Paselli are indeed the W rogue of the structure, the team that has been left to other sources of information while Compasses has devoted itself to the world of architecture in a more profound way, widening designers for their meaning, both present and future. In the past ten years historic architecture, recent realisations and renderings of future projects have all found a place on Compasses’ pages, consisting without effort because of their inner coherence. Francesco Madama who, together with Mario Paselli, it currently at the base of Compasses project. Madama and Paselli are indeed the W rogue of the structure, the team that has been left to other sources of information while Compasses has devoted itself to the world of architecture in a more profound way, widening designers for their meaning, both present and future. In the past ten years historic architecture, recent realisations and renderings of future projects have all found a place on Compasses’ pages, consisting without effort because of their inner coherence.

The first two issues of Compasses, the time directed by Cherubino Gambardella and Lorenzo Capobianco as deputy director, have set the identity as an editorial project of quality and content, not only in the quarterly periodicity and Pentominium’s mission, reinforced by graphics. The market, shaped by external forces that move the world, are the Burj Dubai’s emblem designed by Renzo Piano. All the most important tall buildings have strongly on land; the evocative images of the future. In the past ten years historic architecture, recent realisations and renderings of future projects have all found a place on Compasses’ pages, consisting without effort because of their inner coherence. Francesco Madama who, together with Mario Paselli, it currently at the base of Compasses project. Madama and Paselli are indeed the W rogue of the structure, the team that has been left to other sources of information while Compasses has devoted itself to the world of architecture in a more profound way, widening designers for their meaning, both present and future. In the past ten years historic architecture, recent realisations and renderings of future projects have all found a place on Compasses’ pages, consisting without effort because of their inner coherence. Francesco Madama who, together with Mario Paselli, it currently at the base of Compasses project. Madama and Paselli are indeed the W rogue of the structure, the team that has been left to other sources of information while Compasses has devoted itself to the world of architecture in a more profound way, widening designers for their meaning, both present and future. In the past ten years historic architecture, recent realisations and renderings of future projects have all found a place on Compasses’ pages, consisting without effort because of their inner coherence. Francesco Madama who, together with Mario Paselli, it currently at the base of Compasses project. Madama and Paselli are indeed the W rogue of the structure, the team that has been left to other sources of information while Compasses has devoted itself to the world of architecture in a more profound way, widening designers for their meaning, both present and future. In the past ten years historic architecture, recent realisations and renderings of future projects have all found a place on Compasses’ pages, consisting without effort because of their inner coherence.

The first two issues of Compasses, at the time directed by Cherubino Gambardella and Lorenzo Capobianco as deputy director, have set the identity as an editorial project of quality and content. Over the years other sections were added: projects and ideas, designers as well as prestigious architects have joined Compasses’ team, each from the third issue presented in its colophon to the readers the map of its correspondents, demonstrating the global network behind the magazine, a network that still goes from North and South America, to Europe, to Africa, Asia and Australia. Taking a closer look at Compasses’ issues it is possible to delineate an evolution of its structure and content. The first two issues, published under the direction of Cherubino Gambardella, are built around the main project “The Lagoons”, a large project for Emaar and Dubai’s future. The Lagoons will incorporate a unique work environment. The Lagoons will anchor as a bold sculptural presence in the city’s首选 District (CBD), where the Lagoons will also include themes of conservation, parkland and recreational areas that will combine to offer a holistic living experience. The first two issues, published under the direction of Cherubino Gambardella, are built around the main project “The Lagoons”, a large project for Emaar and Dubai’s future. The Lagoons will incorporate a unique work environment. The Lagoons will anchor as a bold sculptural presence in the city’s首选 District (CBD), where the Lagoons will also include themes of conservation, parkland and recreational areas that will combine to offer a holistic living experience. The first two issues, published under the direction of Cherubino Gambardella, are built around the main project “The Lagoons”, a large project for Emaar and Dubai’s future. The Lagoons will incorporate a unique work environment. The Lagoons will anchor as a bold sculptural presence in the city’s首选 District (CBD), where the Lagoons will also include themes of conservation, parkland and recreational areas that will combine to offer a holistic living experience. The first two issues, published under the direction of Cherubino Gambardella, are built around the main project “The Lagoons”, a large project for Emaar and Dubai’s future. The Lagoons will incorporate a unique work environment. The Lagoons will anchor as a bold sculptural presence in the city’s首选 District (CBD), where the Lagoons will also include themes of conservation, parkland and recreational areas that will combine to offer a holistic living experience. The first two issues, published under the direction of Cherubino Gambardella, are built around the main project “The Lagoons”, a large project for Emaar and Dubai’s future.
and of the long process they require, from the design to the realisation. Other sections of the magazine present in the first two issues were dedicated to topics on the topic of the issue, and, dedicated to ‘comparisons’, which featured unpublished drawings and sketches by famous architects interviewed by Compasses: Massimiliano Fuksas and Franco Purini. The design aspects of architecture existed their space on the magazine very early, starting from the second issue which made “interiors & experiences” the main feature it’s not its novelty, but its "cultural, social and religious impact, independent of the innovative strength of [its] formal elaboration." (issues n. 4, 11 and 12) and themes such as “architectures” and “colours” (issues n. 3, 8 and 15), as well as aesthetic ones such as “contemporary elegance” “archiscape” and “colours” (issues n. 4, 11 and 12) and themes more focused on designing processes such as “full energy”, “sign of design”, “making cities” and “new plasticity.” (issues n. 5, 7, 9 and 13).

Changing worlds: towards a transitional phase
As time passed by and several issues were published, Compasses gained a role within the international magazine scene. With its 10th issue, devoted to the “Design for the future,” Prestinenza and Baldini’s aim was that of questioning on where architecture was heading for. However no mainsteam replies were provided. A plausible response was given by the published projects themselves, which somehow suggested new trends and high-quality design, thus inspiring life and hopefully leading out of the prevailing economic crisis. Another possible answer was given by the 16th issue as well, dedicated “New ideas”. In fact being an archi-star-addicted magazine, it was the directors’ choice to put emerging architects under the spotlight in order to trace new architectural orientations. The same approach was followed in the 17th issue “Emerging countries”, where rather than concentrating on single designers, they depicted a general overview on less known and promoted geographical areas, where contemporary architectural design is certainly absorbed but returned in reinterpreted ways, usually deeply embedded in the local context. The very last aspect was also argued within the following issue, the 18th featuring as main topic “Situation Specific”. In Compasses that is considered as an unavoidable requisite for good architecture which is requested not only to build a relationship with the site’s history and environment, but also to respond in detail and with creativity to the uses to which it is devoted.
demonstrate how that combination of elements may produce a gorgeous effect both of interest and amazement in the first users. Nonetheless the new era started from the very same premises. These kinds of works were taken into account by Prestinenza and Baldini, who believed that they represented a certainly interesting sample as well selected topic which was then sure to give it a new life. As a phoenix arising from its ashes, Compasses came back even stronger taking on a totally new guise. Steeped in the history of its brand new editorial team created by Prestinenza and Baldini, the magazine conferring to it a new system and international newsletter, together with the social media life of the journal the introduction of the “essays” section, the most meaningful innovation has been dedicated to a single, very specific topic: the new, stylish website which in fact tend to homogenise in stressing geographical areas, thus offering a sort of guideline for good design through their issues.

After a two years long time break Compasses was finally restored in 2016 with its 21st issue, the first of its new era. Still believing in the editorial project, its publisher Marco Ferretti and Francesca Madenina persevered in light, to which the 22nd Compasses is addressed. Passing from daylight to “Artificial light” the director wanted to show how spaces are transformed by the energy provided by the sun. This many years ago, this is accused. After all, this Compasses issue entitled “Interface” that is the 23rd, dealt with “Rafik”, an issue hosting “Culture buildings”, 2010 | Registered in Dubai Media City.

**Archiscapes**

**[compasses]**

**Architects of Invention**

**[compasses]**

**Architects of Invention**

**AIR**

**Compassesworld**

**[compasses]**

**Architects of Invention**

**Architects of Invention**
written by specific field experts. Now Compasses can project to the future with a major awareness of the past. Its new look perfectly resembles the historical aesthetics of the 1950s and 1960s. Uncoated paper is used for the essays, lending a tactile intimate aspect to it, reinforced by numerous, small images while in the other sections much more space is given to the descriptive part of the projects. Yet the common trait of the magazine always is its minimal and elegant graphic design. Within its fine grid, the Art Director Ferdinando Pilosof de Laurenzi, having taken part to the Compasses team over the past thirteen issues, always succeeds in creating new captivating layouts. So starting from the 21th issue, a bridge between Europe and the MENA countries, between past and future was finally reconstructed, taking advantage of the expediency of the EXPO event. Then followed the 24th issue dedicated to “INSIDE”. The Art[ic]House. Through history and across modernity, a question is instilled into the readers: what makes a house artistic? Is it the consumer for whom the home is thought for, is the collection of artworks exhibited in it or does it have to do with its artistic all which fits its shapes and essence? Thus the selected artists have been asked about their questions. MUSEUMS. Back to the future in the 25th issue dealing with those particular architectures having as a common thread of relating people through time, letting them become aware of the past, that is to say museums. But how have they adjusted to our consumer society and how do these changes affect their inner distribution and general concept? A wide range of projects explain the terms of this evolution and its final outcome. Finally comes the 28th issue “CONNECTIONS. Among lands and between where and why”. The issue was divided into three parts: first, a bridge between Europe and the MENA countries, between past and future was finally reconstructed, taking advantage of the expediency of the EXPO event. Then followed the 34th issue devoted to “INSIDE”. Thus it is possible to trace a history of architecture, and indeed to recount a situation of the architecture of our globalized future. Further, the Crystal Palace, the Gallery of Fine Arts, and train stations, become much more than means for transportation as they end up being places where civilization and cultures meet and thus connect. Even though Compasses has gone through several different changes over time, from its editorial team members, to its scientific directors, to its format and so on, it has never really changed its core idea. Today, just as 10 years ago, its leading aspiration to spread all over the world the amazing and innovative changes which were and still are happening in the heart of Europe, is still fully respected and perhaps strengthened. In fact, as time has gone by, even more attention has been given to other emerging countries too, enlarging the overview extent beyond the MENAs (Middle East North Africa), capturing all those areas in which planning and design have been opening to new trends. In its tenth anniversary, Compasses definitely confirms its nature: not just a simple, commercial magazine, but rather a platform where opposite “Worlds” meet in time and space, always trying to keep its readers up to date with new challenges. In fact, new challenges will be undertaken, and that charming Compasses beyond specific geographical boundaries, to new, broad destinations, starting from Europe and going even farther.

Although the present paper is the outcome of a collective work between the two authors, par. 1 and 2 are written by Giovanni Fusco Knouse and par. 4 and 5 are written by Danivaco Deccosi.