

CD 가 (Novalis)

(Sumo) 가

가 ?

가. (zeitgeist) 가

(Edra) (Massimo Morozzi)

가 가? 가? 가

가 (quality) 가

가 가

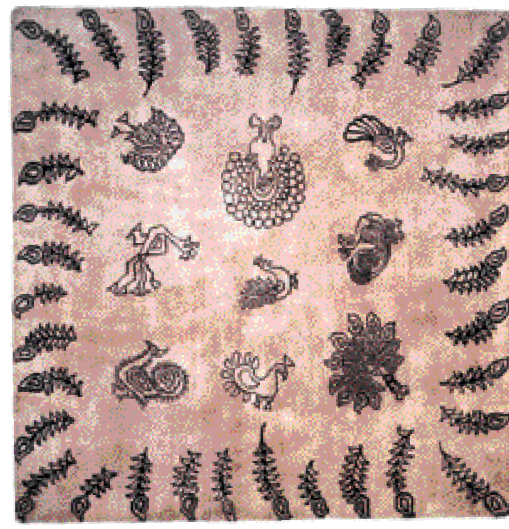
가 (fun)

가 (irony) 가 (Dimple) 가 (Little Fingers) 가 가 (fun) 가 (funny)

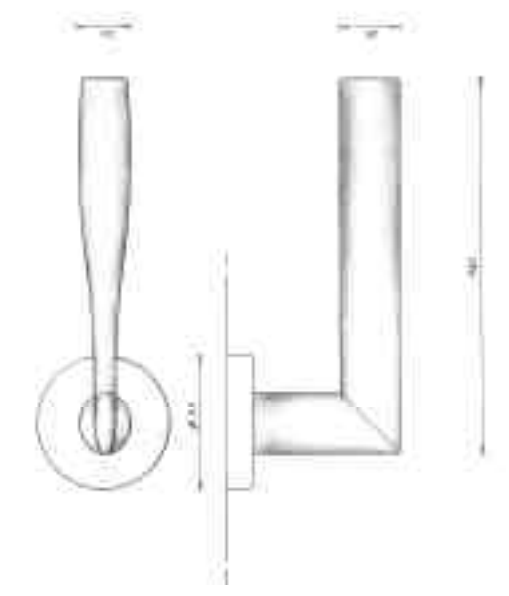
가?

?

20



Mayuri, 1992



Sumo (FontanaArte) 1999

가 HSH

가 가

?

가

(Alberto Meda)가

(Jasper Morrison)

(Achille Castiglioni)가

가 (Paolo Rizzatto)

Paolo Zani, Italian Designer

"Each time I'm asked to talk of the meaning of my work or about the philosophy which might be behind a project, I usually think of two things: the first one is something which was expressed by Giovanni Sacchi, the father of Italian modelmakers, who once said that the result of your work is always there, in front of anybody's eyes, but what's really behind it, time and ideas, are not always visible. The second one, which I do not even remember who stated it, is that at the end of the day, you spend almost your entire professional life designing the same thing, no matter if it's referred to different objects." - Paolo Zani

Your design work recent involving Warli carpets and rugs have been rather interesting and impressive. Could you also tell us about favorite design projects in the past and present that sticks with you the most?

In general my favorite projects are the current ones, those which I am still developing at the moment. This of course is more a psychological saturation towards those products that has kept your mind busy the past months and that once are finished you just want to see out in the market and hear what 's the people 's reaction with them. Now one of my favorite projects is about ceramic tiles which I am developing for two different Italian companies. In both cases the projects are about how to redefine the image of a material like ceramic which too often has been used to imitate other more 'noble' materials. I am not only working on the product's surface - this is not the case of pure decoration - but more on designing the surface, the textures and the colour effects, either in combination with other materials or with other objects like bathroom fittings.

Do you have your own design process which cuts through most, if not all, of your design works? For instance, what is your approach to so-called design innovation and actual application of it, if any? - I know this sounds rather Americanized in approach, but maybe you can comment on that as well, if you like.

Design innovation is always an interesting issue, my approach to it is quite different from the nature of the product to the company identity. For example with

certain products like light fittings or cutlery, especially if related to the home environment, design innovation could have more to do with a formal innovation rather than a technical or a functional one. Recently I was having a conversation with the Managing Director of LG Electronics Design Tech in Dublin, Mr. Bon-Ho Koo, regarding the design of microwave ovens. Nowadays, being these products extremely saturated in certain markets, design innovation goes more on aesthetic appeal rather than designing new product's concepts. Differently, in cases like the CD rack 'Novalis', the design innovation comes from an intuition which looks at the use the technology of extruded aluminium, in other cases like the flower vase 'Sumo' the innovation is in the versatility of an object- usually quite static- which can be reversed upside down.

As you are consistently working on the issue of beauty in home environment, how would you express beauty for a comfort chair at home, for instance?

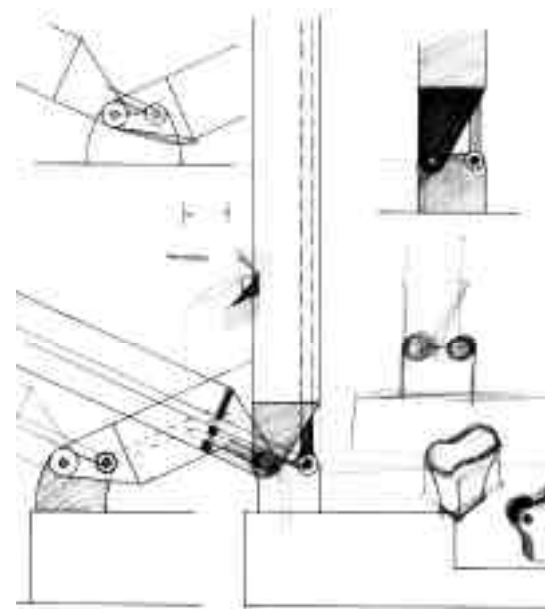
Beauty and comfort in a chair is a complex issue, as comfort, we all know, has got to do with a correct design process, use of materials and so on, but there is also a visual comfort related to the object's visual aspect. There are beautiful chairs absolutely uncomfortable, ugly chair where you could nicely have a nap on them. Beauty is also something related to the 'zeitgeist' the spirit of the time, something continuously changing while comfort, generally speaking, is not. This last concept recently is going thro' slow changes generated other changes of people's lifestyles a t home. Good examples are some of the latest products issued by Edra an Italian upholstery manufacturer, that with Massimo Morozzi is redefining the concept of sofas, with very deep seats which recall a more informal use of them.

Is there any problem you face in every projects that you end up dealing with or cannot get away with? How do you approach that?

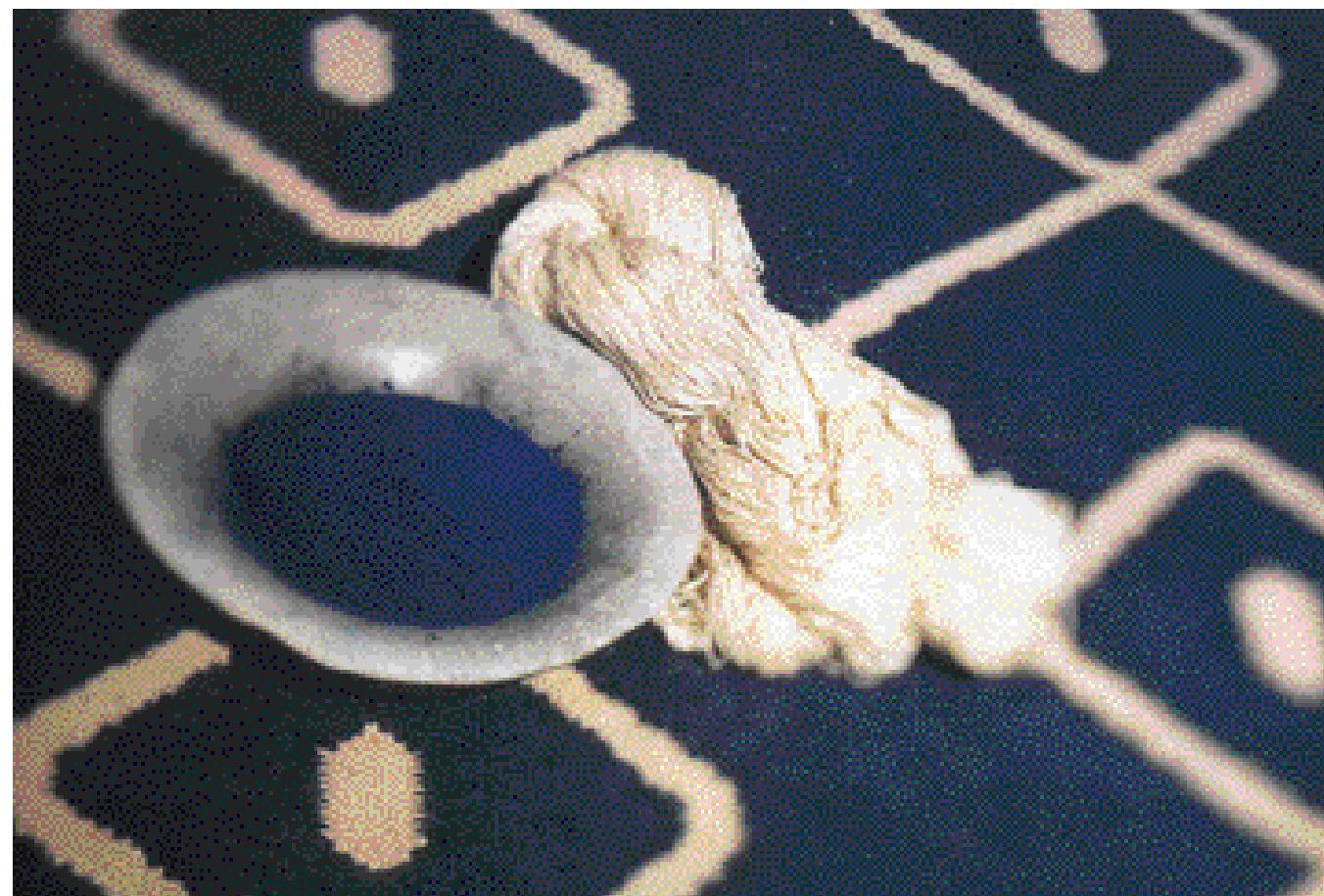
In general one of the most recurring problems with products, at least for certain products categories, is their final cost. Whenever a project is finished, I look at the product, I talk to the marketing and the product 's managers and I end up thinking that the object is still too expensive. Of course I am aware of the fact that working with 'quality' means more costs, but in general I still think that a product with design added values should be more affordable, that design should help in reducing rather than increasing costs. This unfortunately isn't always true and from a designer's point of view, sometimes I consider this a failure, especially when your professionalism can't affect positively the product's development process.

The features topic for this month's <FiD> is " Fun in Design, "and how mush of the fun element (fun in your sense, of course..) do you consider in your design projects? And why?

I don't have a great relationship with 'fun' in design unless we talk about an object which purpose is clearly for 'fun'. This of course doesn't mean that I am interested in doing objects which must be only 'square' or rational. I prefer to talk about 'irony' which I consider to be more subtle and interesting. For example when I designed the ice cubes spring 'Little fingers' for the whisky manufacturer 'Dimple', I wanted to introduce a simple touch of irony in an object which is normally used to take something which you are not supposed to do with your fingers only. On the



Boom Candle . 1994



. 1997

other hand the kind of 'fun' concepts which Alessi is pursuing since a few years with his plastic objects, which in most cases it has been very successful, I do not consider it neither 'funny' nor design. I just consider these objects just as gadgets, at the same level of those you could buy in any supermarket or petrol station, the only thing which makes the Alessi ones different from the rest, is a very clever marketing strategy.

What are other issues that interest you most recently? And your current and near future endeavors and plans?

I would like to be involved into projects where more social aspects are concerned, or which could be useful for a large community of people. I'd like to be working in conceiving new categories of products, products which are not yet existing but which could be the products of the future, like it has been 20 years ago with the 'walkman'. My future plans are to be part of a design process where the designer's role lies above designing the single product, a role where the designer is part of a larger process which involves the company identity, future plans and directions for the next generations of products. This in a way is already happening with a new Italian company 'HSH' which distributes tableware and kitchen accessories, where a part from designing the single products, I am also involved in future product's strategies, participating to fairs, developing the company identity as well as dealing with suppliers which are located in Hungary for hand blown glass, Thailand for porcelain, India for aluminium and fabrics, Portugal for earthenware, Korea for steel cutlery and so on.

Do you have a personal favorite designer or particular projects in that similar context?

No, I do not have a single favorite designer, I have different designers for whom I have a great respect but for different reasons. The first one is Ettore Sotssass for his entire work and his personal approach to design issues, Alberto Meda for his contribution to design with technological aspects, Jasper Morrison for his courage in bringing a naive 'simplicity' into objects, Achille Castiglioni for the great combination of irony and elegance in his objects. Plus Paolo Rizzatto, a designer whose work has not yet been fully appreciated. ■

	(Paolo Zani)			
1986	(Faenza) ISIA	&	1987	
		(Makio Hasuike)(1988 -1993),	Massimo Morozzi,	
	(Daniela Puppa)	Ceramiche Marazzi, Piemme, Gabbianelli, Ross Electronics, Louis de		
	Poortere, Bonacina, Accademia Lagostina, S. Andrea, FontanaArte, Candle, LumenCenter, Schopenhauer, Titan			
	Bagno	San Giorgio, Artifort, Lumiance, Mont Blanc, Alessi, Fissler		
	Lumen Center	가(1993 ~1994), 1992		
		(Warli)		
' Morosó		가	가	' Staff Preis
Design'	(1984)	Ross EL. 'Ladies headphones "	1	(1985)
		(Maxidesign) (1986),	AXIS	
	' Interno & Intorno '	(1989), Cattolica	Design Balneare 3(1990); Dimple'	
	(1991), Spezzano	1 Biennale d Arte Ceramica (2000),		
		' iMade' (2000)		KIAD
	NCAD	(1998)	1995	ISIA
	가			