

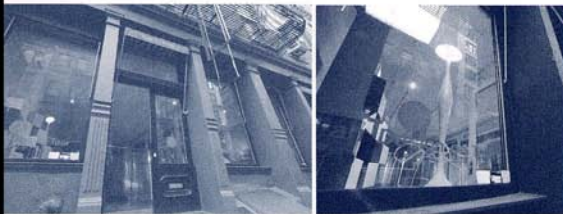
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IDoT IN NEW YORK. Seventh Stage

After Cologne and Zurich, the third port of call for IDoT (Italian Design on Tour) 2002 was New York. The public flocked to 66 Crosby Street, a "Gallery" heart of Soho, to view the 100 selected works on show.

The New York exhibition lasted longer than the usual fair: 20 days in which to take stock of the current trends in Italian design. IDoT chose Manhattan, or rather Soho, because of its similarity to the project's perspectives and characteristics. The location was a kind of temporary gallery of design, exhibiting the selected works in a new setting designed by Ferruccio



Laviani.

The show was planned by playing on transparency, materials and the sense of touch. No stylistic virtuosity, just the wish to pay homage to the selected

works. For the visitor entering the booths, as if they were privileged "places" to create a relationship with the exhibit, became almost an intimate and everyday act. The real protagonist at 66 Crosby Street was design, as offered by IDoT: no "abstractionism" of words or comments, just the veracity of the journey that companies and their designers are making through design and form.

The exhibition was visited and appreciated by such well-known international architects and designers as Gaetano Pesce, Hani and Karim Rashid, Zaha Hadis, Lotek, Steven Holl, Von Robinson, Maryln Taylor and David Childs of SOM, Guy Nordenson, Gregory Clement of KPF, who, along with several personalities of culture and design, met at IDoT Gallery to discuss Italian design and furniture.

There has never been such a variety of comments, methods and different design visions. "Italy has played a determining role in design culture – says Gaetano Pesce – for example, I designed this armchair (UP5 of B&B) in 1968, but production of the article only began recently. The image I referred to was that of a woman with her foot fettered, where the fetters represented the chain of prejudices that surrounds the female world. I think design plays a social part – an object can be religious or existential. Design is religion".