In the field of lamps, also (which was to become one of the specialties of Italian design, even if at the level of tailoring rather than of lighting technology), some interesting examples were already being produced, in large part owing to Arteluce (fig. 41).

In transport (besides the Flying Dutchman boat, the beautiful Abarth car (fig. 42), and the little Falco touring airplane (fig. 43), the Golden Compass award went to the Fiat 500 designed by Dante Giacosa (fig. 44), after numerous aesthetic defects in its bodywork had been overcome. It demonstrates a desire to go beyond the equation design= beauty + utility to enter into the field of typological invention and the organization of production, with the intent of operating with regard to the quantitative effects of the product on the city and the environment, and of its 'widespread popular diffusion,' even if the attitude is still paternalistic and on the ambiguous plane of a social pedagogy poised between collective conscience and propaganda for a private product. On an international level, the Cisitalia car designed by Pinin Farina was selected in 1951 for inclusion in the 'Eight Automobiles' show at The Museum of Modern Art, which at this time began its active interest in the field of Italian design. Two shows of Italian design were held in London in 1956 and 1958, respectively, and in 1959 the Illinois Institute of Technology organized an exhibition on this subject in Chicago. Almost everything of any merit in the design field produced during those years, however, was clearly marked out for attention by the prizes and citations of the Golden Compass; and what is striking is the variety and range of what was produced by design at that time, giving rise to the hope — later to be considerably dashed — for a widespread public and private commitment to design throughout broad and diversified sectors of industry. It is sufficient to mention, besides the field of transportation cited above, the first Olivetti computers (Sottsass, fig. 45), the products of the Greco company in lighting, the school equipment designed by Castiglioni and Caccia-Dominioni, and such diversified sectors as sports equipment and optical apparatus.

But the years 1955-60 were also marked by a serious crisis within the sphere of architecture and design. In the preceding years, profound differences had been arising between the two leading centers, Rome and Milan. On the one hand, there was Bruno Zevi's advocacy of organic architecture, and on the other, the maintenance of a continuation of Rationalism; professional relationships were essentially with public agencies in Rome, and with private entities in Milan; the former concentrated on town planning, the latter on design; and what was becoming increasingly manifest was the close relationship between the territorial zones given over to industrial development and the development of design. Naturally, an important factor was the inequality in income levels and the unevenness of distribution; but there was — and still is — a virtual rejection of design on the part of cultural circles in Rome, with the exception of a few people such as Argan, the painter Achille Perilli, and, somewhat later, those who established the School of Industrial Design in that city. The old prejudices against the minor or applied arts still played a part, but even more to the point was the ideological resistance already mentioned.

Furthermore, in Rome there had been an aggravation of neorealist and national populist tendencies (in part related to what was going on simultaneously in literature and the film), and a revision of ideas about history and the neighborhood — in short, of tradition and previous historical and environmental conditions. One of the first manifestations of this crisis was the refusal by architects of the MSA to participate in the XI Triennale, which was once more organized around the topic of design. They cited as their double pretext the

32. A. and P. G. Castiglioni. Light bulb. 1957
33. Giovanni Gariboldi. Stackable dishes. Ceramic. Richard-Ginori. 1954
34. Gino Valle. Electric clock. Solari. 1956