

GIO PONTI: HIS

FEATURED PROJECTS

IN ARCHITECTURE,

INTERIOR

ARCHITECTURE

AND DESIGN

BETWEEN

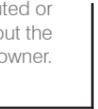
**1960**

**1970**



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**GIO PONTI: HIS  
FEATURED PROJECTS IN  
ARCHITECTURE,  
INTERIOR ARCHITECTURE  
AND DESIGN  
BETWEEN  
1960-1970**

**POLYTECHNIC UNIVERSITY OF TURIN**

M.Sc degree program in  
Architecture for the Sustainability Design

Master Thesis

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## DECLARATION

I hereby declare that, the contents and organization of this dissertation constitute my own original work and does not compromise in any way the rights of third parties, including those relating to the security of personal data.

Karakas Tolunay,  
2022

\*This dissertation is presented in partial fulfillment of the requirements for M.Sc.degree in Polytechnic University of Turin.

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In closing, the best friend I've ever had, my niece Berna, has been by my side in every success and mistake I made, and inspires me every day with her unconditional love and sympathy. There are many good memories that have helped me grow and develop as a person, and I will always be thankful for those little moments.

## **ABSTRACT**

As the research presented here consists of collaborations, architectural and design activities that were carried out during the period 1960 to 1970, as well as sections from Gio Ponti's life itself.

As a result of his career's success story spanning from Italy all the way to the far corners of the earth, he has been able to create works in a variety of fields, both in Italy and abroad. Aside from these creations, he is also known for numerous other creations that became a very strong part of the modern era as well. The renowned designer and architect Giovanni Ponti, who describes himself as being multidisciplinary in his approach to design, believes that two of the factors that form the construction of the design perception are the interaction of the leading designers of the epoch and the trends created by the era.

In the study, all of these trains of thought and approaches are examined in order to reveal the clear dialogue between the great architect and his own world as well as the prevailing trends of his age.

**Keywords:** Gio Ponti, art, design, architecture, 1960's-1970's design, modern age.

## 1.

## INTRODUCTION

- 1.1.** A Selection of Gio Ponti's Works Between 1960-1970.
- 1.1.1** A timeline of Gio Ponti's Architecture, Interior Architecture, Design and Products between 1960-1970.
- 1.1.2** A Selection of His Collaborations Between 1960 – 1970

Note for the readers: These sections provide chronological listing of the various design pieces associated with the project under review, as well as the collaborative efforts with other designers and brands. Throughout his career as an architect and interior designer, Gio Ponti has been responsible for completing a number of major projects across the world. The creation of a timeline was based on the names and locations of the jobs involved in the process.

## 1

**1.1. A SELECTION OF GIO PONTI'S WORKS BETWEEN 1960-1970**

In the years leading up to the 1960s, architecture, design and fashion industries are experiencing a period that is marked by discovery and innovation, moving away from the mindset that was prevalent previously. During the time period between the late 1950s and the early 1960s, when design and architecture had to keep up with the trends and innovations that were prevalent at that time, Gio Ponti was of the same attitude as other designers and architects. The specific selection of the period 1960-1970 was based on the fact that the period had fewer research topics compared to previous ones, given Gio Ponti's transformation in design and architecture during this period. While he was well known for works in a more classical style in architecture and design during the past, his works during this period have changed with the change of the sense of style, as well as the emergence of various techniques. Having recognized that industrial production, which began in 1950 and whose impacts we have seen in the 1960s, played an important role in Italian and foreign markets, Ponti was also aware of the power and necessity of mass production while still pursuing his handicraft work. Putting the importance of material quality in the background, giving consideration to function, and decreasing material diversity are examples of Ponti's adaptation to an industrial age.

He achieved great success over the course of his career and left behind a great body of work both in architecture and product design. Known for his very rich style of design, Ponti, who has been recognized for his very high quality and originality of designs, presented not only these designs to his clients, but he also wrote about them in Domus magazine, where he served as editor, using wonderful language in his writing to the readers. Having been involved with this publication, which includes a combination of his advice on architecture and design, along with articles that he wrote from his own perspective, often focusing on form, function and beauty, he has always been able to advance in his profession.

As he examines his aesthetic sense with a sophisticated point of view, this multifaceted architect creates his creations while adding his own personal interpretation while he is doing so. By continually focusing on the influence of colors and forms on design as a major factor, Ponti has consistently strived to create works that are

distinctive through the use of these aesthetic factors. Furthermore, in addition to the similarities between the designs presented, it is also very apparent that the designs he influenced differed as well from the ones he presented. The 10-year change and development process followed by Ponti has been reflected in large part in his work, which is constantly renewed and keeps up with world trends and developments. In addition to architectural and interior design works such as Hotel Parco dei Principi in Sorrento and Rome, Villa for Daniel Koo in Hong Kong, Co-Cathedral of Taranto in Taranto, Fato Lamp who has collaborated with Artemide who is based in Milan. He has also handled product designs such as Wall Light Models called 575,576, Continuum chair, Dinner service collection for Pozzi Ceramiche and he designed ceramics with Ceramica D'Agostino, Ceramica Joo and Ceramica Gabbianelli.

### 1.1.1 A GENERAL TIMELINE ABOUT GIO PONTI'S WORKS



Architecture



Interior Architecture



Design/Decorative



Product Design

	Wall Light, Model 575 and 576	<b>1960</b>
	Lamps for Fontana Arte	<b>1960</b>
	Hotel Parco dei Principi, Sorrento and Rome	<b>1960-1961</b>
	Ceramic Tiles for Gabbianelli	<b>1960-1963</b>
	Ceramic Tiles for Ceramica D'Agostino	<b>1960-1964</b>
	Church of San Francesco al Fopponino	<b>1961-1964</b>
	RAS Office Building	<b>1958-1962</b>
	Pakistan House Hotel and Secreteriat Building in Islamabad	<b>1962-1964</b>
	Continuum Chair	<b>1963</b>
	Shui-Hing Store and Villa for Daniel Koo	<b>1963</b>
	Chair-Chair	<b>1963</b>
	Church of Santa Maria Annunciata	<b>1964-1967</b>
	Montedoria Residential and Office Building	<b>1963-1970</b>



Architecture



Interior Architecture



Design/Decorative



Product Design



Co-Cathedral of Taranto

**1964-1970**

Beetle Under a Leaf

**1964**

Dezza Armchairs

**1966**

Sanitary Fixtures for Ideal Standard

**1966**

Major Basilica of the Oropa Sanctuary Baldaquin

**1966**

Fato Lamp

**1967**

Los Angeles Cathedral

**1967**

Dinner Service Collection

**1967**

Bijenkorf Department Store Facade

**1966-1967**

Project for Coloured, Triangular Skyscrapers

**1966-1967**

Polsino Lamp

**1967**

Triposto Bench

**1968**

Novedra Armchair

**1968**

Residential project for Daniel Koo

**1969**

### 1.1.2. A SELECTION OF HIS COLLABORATIONS BETWEEN 1960 - 1970

Ceramica D'Agostino | Ceramica Joo | Gabbianelli **1960-1964**Roberto Fernandes | Hotel Parco dei Principi **1960-1961**Figli Di Amedeo Cassina | Furnitures for Hotel Parco dei Principi **1960-1961**Braendli | Lighting Design for Hotel Parco dei Principi **1960-1961**JSA Manufactory | Fabric Design for Hotel Parco dei Principi **1960-1961**Lumi | Wall Light, Models 575 and 576 **1960**Fontana Arte | Lighting products **1960**Studio Portaluppi | Ras Office Building **1958-1962**Knoll International, USA | Chair " Chair " **1964**Daniel Koo | Shui-Hing Store and Villa for Daniel Koo **1963**Apparecchi Sanitari | Sanitary Fixtures for Ideal Standard **1966**Artemide, Milan | Fato Lamp **1967**Cristoforo De Amicis | Paintings for Church of San Francesco  
D'Assisi al Fopponino **1961-1964**

Francesco Tabusso   Paintings for Church of San Francesco D'Assisi al Fopponino	1961-1964
Bonacina   Continuum Chair	1963
Toni Zuccheri   Stained-glass works for Church of Santa Maria Annunciata	1964-1967
Father Agostino Ruggeri   Sculptures for Church of Santa Maria Annunciata	1964-1967
Beato Angelico Art School   Interior Furnitures for Church of Santa Maria Annunciata	1964-1967
Mario Negri   Bijenkorf Department Store Facade	1966-1967
Poltrona Frau   Dezza 12, Dezza 4, Dezza 36, Dezza 48	1966
Mario Negri, Leo Finzi   Major Basilica of the Oropa Sanctuary Baldaquin	1966
Nouhad Albert Farhat   Project for Coloured, Triangular Skyscrapers	1967
Pozzi Ceramiche   Dinner Service Collection	1967
Guzzini And Macerara   Polsino Lamp	1967
Fratelli Greppi   Los Angeles Cathedral	1967
Argaflex, Balamudi, C&B Italia, Novedrate   Novedra Armchair	1968

## 2.

## METHODOLOGIES APPLIED IN PROJECTS

- 2.1.** Forms and Technics About the Works
- 2.1.1.** Cut-Out Façade
- 2.1.2.** Diamond-Shaped Patterns, Forms and Surfaces
- 2.1.3.** Ceramic As a Source and Claddings Made of Ceramics
- 2.1.4.** Reflections of Curves and Rigid Shapes
- 2.1.5.** Enthusiasm For The Nature

Note for the readers: These sections provide explanation and examples of forms and techniques have been used in various fields according to his manifestos following in the field of architecture, interior architecture, and design, which he has transferred.

### 2.1.1. CUT-OUT FAÇADE

There are some examples of Gio Ponti's architectural structures that emphasize the void effect of the volumes on the surfaces of buildings include the Church of San Francesco D'Assisi at Fopponino (1961-1964) in Milan, the Church of Santa Maria Annunciata (1964-1967) in Milan, the De Bijenkorf Department Store (1966-1967) in Eindhoven, and the Co-Cathedral of Taranto (1964-1970) in Taranto. Using this form and technique in architecture, the façade has become virtually two-dimensional and can be seen as a transparent extension of the building it represents. While these projects look modest from the urban scale point of view in the cities built, when viewed individually in each of the subcategories, however, they are a great example of the building working well within itself with the appropriate practices that were applied by Gio Ponti at this time. There are several internationally buildings that can be included in this category, such as the Italian Institute of Culture (1954) in Stockholm and the Villa Planchart (1953-1957) in Caracas and Pakistan House Hotel (1962) in Islamabad which Ponti designed abroad in the same approach in facades.

#### See in details:

Church of San Francesco D'Assisi al Fopponino (1961-1964)

Church of Santa Maria Annunciata (1964-1967)

Bijenkorf Department Store (1966-1967)

Co-Cathedral of Taranto (1964-1970)

#### Related titles:

Pakistan House Hotel and Secreteriat Building in Islamabad, (1962-1964)

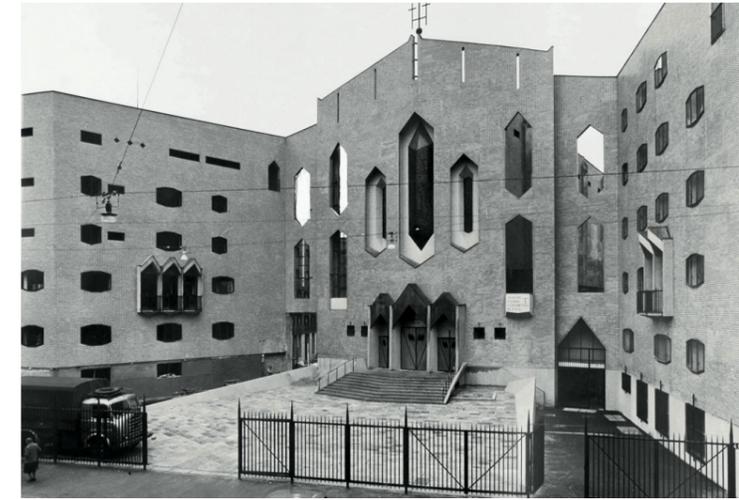


Figure 1: Façade of the Church of San Francesco D'Assisi al Fopponino



Figure 2: Entrance view of Co-Cathedral of Taranto

**Figure 1** | Alessandro Sartori, Stefano Suriano, Gio Ponti Relight, Olivari, Borgomanero, 2018, p.2.  
Source: [https://www.olivari.it/wp-content/uploads/2019/03/Affinita\\_elettive.pdf](https://www.olivari.it/wp-content/uploads/2019/03/Affinita_elettive.pdf)

**Figure 2** | Christopher Stocks, "Gio Ponti's Cut-Out Cathedral in Taranto Deserves A Resurrection", Wallpaper, London, 2018, online blog.

Source: <https://www.wallpaper.com/architecture/gio-ponti-cathedral-taranto-italy>

### 2.1.2. DIAMOND-SHAPED PATTERNS, FORMS AND SURFACES

As Ponti described completed and finished volumes in architecture, he used one of his most well-known discourses and that is, “architecture is a crystal.” From this point of view, he has produced many works in which he has achieved the diamond form by reducing the starting point to one that is even more distinct and inspired by the starting point. The combination of a personal style and this approach and taste that Ponti possesses has led to countless successful works in vital fields such as architecture, interior architecture, design, and decorative art. *“The optimum relationship to be established between culture and form is one of correspondence, the latter efficiently representing the values of the former.”* |1| While sometimes using traditional materials especially when it comes to ceramic tiles, he blended them with a contemporary style by utilizing the effects of form and material on urban context. Even though the Pirelli Tower from 1956-1960 is seen as one of the most iconic works under this title, the ceramic products that emerged from the cooperation with manufacturers such as Ceramica Joo, Sacer, Gabbianelli, Ceramica D’agostino, who were the leaders of the good masters of that period, serve as examples as well. Bathroom fixtures for Ideal Standard (1966), Shui-Hing Department Store and Villa for Daniel Koo (1963) in Hong Kong Hotel Parco dei Principi in Sorrento and Rome(1960-1961)and as well as its angular design, the RAS office building can also be considered part of this form.

See in details:

Hotel Parco dei Principi in Sorrento and Rome(1960-1961)  
Shui-Hing Department Store and Villa for Daniel Koo (1963)  
Sanitary Fixtures for Ideal Standard (1966)

Related titles:

Church of San Francesco D’Assisi at Fopponino (1961-1964)  
Church of Santa Maria Annunciata (1964-1967)  
Bijenkorf Department Store (1966-1967)  
Co-Cathedral of Taranto (1964-1970)  
Ceramic Works for Sacer, Ceramica D’Agosino, Ceramica Joo

<sup>1</sup> K. Micheal Hays, “Critical Architecture: Between Culture and Form”, The Mit Press, Cambridge, 2015, vol. 21, pp.16

Source: <https://www.jstor.org/stable/1567078?origin=JSTOR-pdf>



Figure 3: Facade of the Church of Santa Maria Annunciata  
Diamond-shaped ceramic tiles from Ceramica Joo and a Venini window glass  
work from Gio Ponti and Toni Zuccheri.

Figure 3 | Gio Ponti, The Chapel in the New St. Charles Hospital in Milan, Domus No: 445, Milan, 1966, p. 69.

### 2.1.3. CERAMIC AS A SOURCE AND CLADDINGS MADE OF CERAMICS

" In Gio Ponti's creative universe the arts mirror one another, converging and forever overlapping as part and parcel of architectural space. They could not be left out of the modern home: it was a question of education in taste and aesthetics. " |2| The work of Gio Ponti has always been acknowledged for its interest in ceramics, which he has tried to integrate into his design ever since he began his career. Considering ceramics are at the forefront of this designer-architect's design world, he began his involvement with the prestigious Italian brand Richard Ginori based in Florence, and he became an artistic director of the company. In order to demonstrate his conceptual approach and design ideas, he used ceramic materials as a means to express his thoughts in design and architecture. By using the various techniques that he developed to create his collections, in order to apply them to creating the interior spaces and the outer shell of the building, he incorporated the dialogue created by the composite use of ceramics and the structural elements of the building using his own interpretation. It is this acquired style that has been applied to a variety of contexts, from custom product designs to residential projects to religious buildings.

#### See in details:

Ceramic Works for Saccer, Ceramica D'Agosino, Ceramica Joo Hotel Parco dei Principi in Sorrento and Rome(1960-1961)  
Pakistan House Hotel and Secreteriat Building in Islamabad, (1962-1964)  
Church of San Francesco D'Assisi at Fopponino (1961-1964)  
Shui-Hing Department Store and Villa for Daniel Koo (1963)  
Church of Santa Maria Annunciata (1964-1967)  
Bijenkorf Department Store (1966-1967)  
Co-Cathedral of Taranto (1964-1970)  
Montedoria Residential and Office Building (1963-1970)

#### Related titles:

Beetle Under a Leaf (1964)  
Project for Coloured, Triangular Skyscrapers, (1967)

<sup>2</sup> Paolo Campiglio, Gio Ponti and the artists, Domus No:911, Milan, 2008, pp.84.

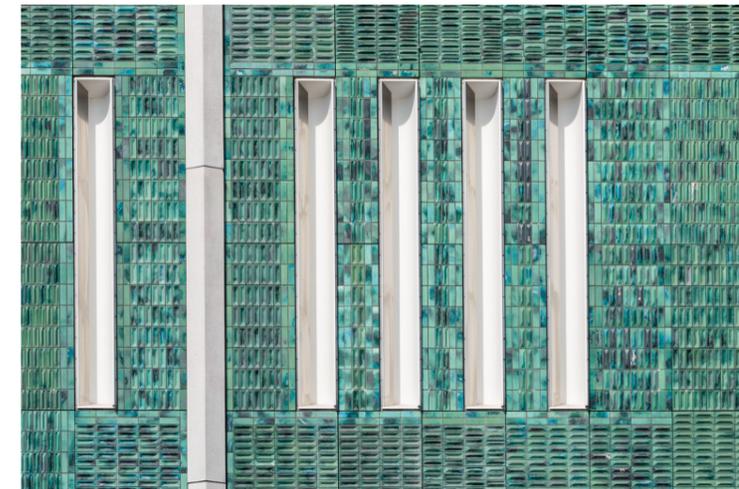


Figure 4: Details of the ceramic tiles that is designed by Gio Ponti for Bijenkorf Department Store.

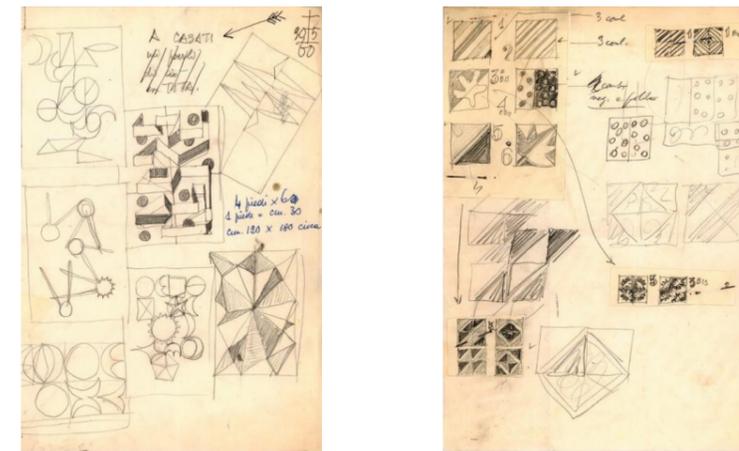


Figure 5: Sketches of the ceramic tiles by Gio Ponti during the design phases of Hotel Parco dei Principi.

Figure 4 | Jan Sluijter, "Magazijn de Bijenkorf Eindhoven", Flickr, Eindhoven, 2017, online blog.  
Source: <https://www.flickr.com/photos/jansluijter/35496477221/in/photostream/>

Figure 5 | Source: Archivio Ceramica Francesco De Maio  
Source: <https://www.francescodemaio.it/>

### 2.1.4. REFLECTIONS OF CURVES AND RIGID SHAPES

In his willingness to interpret art, design, and architecture as well as transforming them into a tangible work with varied forms and a distinctive perspective, Ponti has been able to create a style with the influence of classicism and modernism, as well as forms influenced by nature from time to time. *"Gio Ponti would pass from the sketch of a spoon to the design of a skyscraper or the pattern of a fabric."* |3| As part of this section, which is related to his Completed Form theory which he was especially inclined to emphasize during the 1960s, the various types of materials and structures which serve as the basis for the development of the materials and forms created as a result are discussed as well as the stylistic influences.

See in details:

Wall Light, Models 575 and 576, (1960)

Lamps for Fontana Arte, (1960)

Continuum Chair, (1963)

Chair-Chair, (1964)

Dezza Armchairs, (1966)

Dinner Service Collection, (1967)

Project for Coloured, Triangular Skyscrapers, (1967)

Polsino Lamp, (1967)

Tripосто Bench, (1968)

Novedra Armchair, (1968)

Residential project for Daniel Koo, (1969)

<sup>3</sup> Cristina Moro, Thoughts About A Lamp, Domus No:1059, Milan, 2021, pp.3



**Figure 6:** A photo that is introducing the Model 575, that is designed in 1960, published on the book of Gio Ponti: *Archi-Designer*.



**Figure 7:** Continuum Lounge Chair that is photographed from the side view and published on book of 'Gio Ponti: The Complete Work 1928 – 1978'.

**Figure 6** | Sophie Bouilhet-Dumas, Dominique Forest, Salvatore Licitra, " Gio Ponti: Archi - Designer ", Silvana Editoriale, Paris, 2018, pp. 266

**Figure 7** | Lisa Licitra Ponti, "Gio Ponti: The Complete Work 1928-1978", The MIT Press, Milan, 1990, pp.222

### 2.1.5. ENTHUSIASM FOR THE NATURE

In the 1960s and 1970s, the concept of the nature, which was very prevalent in the field of design and architecture, was reflected in the works of designers and architects, and also Ponti took on numerous projects that became synonymous with the it. *"Plants not only manifest certain forms and combinations of lines and colors, but they set forth a principle of life and energy."* | 4 | Throughout his entire career, he has questioned his relationship with nature both in the form and pattern he has used and the way in which he has implemented them in his works, thus establishing an osmotic dialogue with his own point of view. He incorporated leaf forms into his Ideal Standard works in 1966 for bathroom fixtures and from his collaboration with JSA Manufacture in the Hotel Parco dei Principi project in Rome, he was inspired by nature for textile products. Specifically, the reason why this situation became so important to him was due to the fact that he carried its codes into his perception of design and thus stimulated the desire to bring inside nature what is outside in his architectural works. Nevertheless, the relationship between nature and design has taken on a whole new meaning and has developed into two related but inseparable concepts. Considering the surface designs in his projects with reference to this, it is aimed to allow the window openings to invite sunlight and green up into the interior by repeating them with irregular or regular forms. It might seen this type of approach on Daniel Koo's residential project where the plans were designed in a round shape, as well as in the project Beetle under a leaf, which was a design for a family house.

See in details:

Beetle Under A Leaf (1964)

Residential project for Daniel Koo, (1969)

Related titles:

Hotel Parco dei Principi in Sorrento and Rome(1960-1961)

Sanitary Fixtures for Ideal Standard (1966)

<sup>4</sup>Mark Mumford, "Forms Follow Nature" Taylor & Francis LTD and Association of Collegiate Schools of Architecture Inc, Milton, 2013, vol 42, n.3, pp. 28  
 Source: <https://tr.art1lib.org/ireader/22766820>



Figure 8: Oneline collection for Apparecchi Sanitari, photographed by Paolo Monti.



Figure 9: A maquette of the proposed residential project Beetle Under a Leaf by Gio Ponti, published in Domus Magazine.

Figure 8 | Gio Ponti, "Ideal-Standard, Apparecchi Sanitari", Domus Magazine n. 458, Milano, 1968, pp.26

Figure 9 | Gio Ponti, "Lo Scarabeo sotto una foglia", Domus Magazine n.414, Milan, 1964, pp.78

## 3. FEATURED PROJECTS

- 3.1.** Principles and Approaches Underlying the Projects
- 3.1.1** A Vision Portrayed With a Bridge: Domus Magazine
- 3.1.2** Special Connection Between Ponti and Ceramic and Porcelains
- 3.1.3** Converting Designs Into Industrial Applications
- 3.1.4** Relationship Between Architecture Interior Architecture, Design and Product Design

Note for the readers: From the point of view of the designer and architect, the contents of this section are devoted to the works that Gio Ponti has produced in the last ten years, and the subject matter is discussed along with the relevant information.

### 3.1.1 A VISION PORTRAYED WITH A BRIDGE: DOMUS MAGAZINE

*“The fracture between a market still marked by historic-style furniture and products and furnishings that praise updating in the wake of international trends and well registered also by the major trade magazines “ Domus ” which saw its birth in 1928 thanks to Gio Ponti.” |5|* Since the beginning of the magazine, the architect and designer who has demonstrated a great deal of success and assertiveness in this field as well as many others, has provided his insights into the contemporary developments of the times in this magazine. One of the most important factors of this initiative, the need for shelter, which is one of the most important and basic needs for a person, so the subject of the house was examined closely by Ponti. As an author and designer, he argues, the house is not merely a phenomenon that seeks function, and that comfort is also an important element within this phenomenon, and he draws inspiration from his own culture in order to convey the concept of home to his readers. As well as apartments, he also incorporates common areas related to his own lifestyle and taste and are of keeping with the modern age, as well as subjects related to different architectural styles, such as churches, educational centers, or factories. Furthermore, by including the sections that describe the works of architects such as Fausto Melotti, Piero Fornasetti, and Massimo Campigli, whom he admires and follows closely, he is not only referring to the outstanding works of Italian architecture, but also to the most significant projects across the globe. The attitude and understanding he displayed allowed him to develop his dialogues with the most notable figures in the world and the period of time in which he lived and became friends with them. Among them were Charles and Ray Eames and Bernard Rudofsky. A moravian-born American architect and designer named Rudofsky, who associates specifically with the Mediterranean spirit for Ponti, speaks often about his influence on himself. According to the magazine, which also discusses the projects, collaborations, and exhibitions the designers have participated in, the combinations, along with the materials and techniques used, are what make the book stand out.

<sup>5</sup> Domitilla Dardi, Vanni Pasca, Manuale Di Storia Del Design, Silvana Editoriale, Cinisello Balsamo, Milano, 2019 pp. 115

Additionally, Ponti included in his magazine students currently pursuing careers as designers, allowing them to tell their stories and share their designs with the new generation. The reader has access to photographs of the entire process from the beginning of the project to the formation and production stages. Therefore, it has been ensured that all phases of the project have been experienced, right from the beginning to the end. Some of the photographers who have worked with Ponti for Domus Magazine include Giorgio Casali, Paolo Monti, Arno Hammacher, Irving Penn and Ugo Muras.

### **3.1.2 SPECIAL CONNECTION BETWEEN PONTI AND CERAMIC AND PORCELAINS**

Gio Ponti has been particularly interested in ceramics from the very beginning of his career, and has produced a number of ceramic projects and collections, and using ceramics in a wide range of his projects. In addition to adapting the ceramic material to decorative products, he used it as an architectural components. This ceramic material was used as a cover and a series that he dressed for his projects, but he also made his works more attractive by using the light through various techniques he applied to the material. This style, which he applied to his large-scale structures, was a key element in his ability to characterize his works.

Despite the fact that the designer has masterfully expressed the Italian culture he comes from and the gusto of life that this culture gives us in this material, he has also added success to his projects by allowing the material to convey a feeling and meaning to the viewer. In addition, it has been successful in converting this source, from which it draws its feed, into industrial production, thus offering access to the material for consumers. The collections that he made fall under a very broad category in terms of their appropriateness. It provides freedom of use in areas including household goods, bathrooms, and kitchens in addition to floor and wall coverings.

A well-established Italian porcelain manufacturer, Richard Ginori, crossed paths with Gio Ponti during the early years of his career, possibly one of the most versatile architects and designers of the twentieth century. The Milanese architect-designer, who has been artistic director of the brand since 1923, not only makes decorative objects but also explores the dynamics of ceramics in indoor and outdoor environments. Known for its neoclassical and art deco style coupled with a personal sense of design, Ponti has prepared a collection of decoration products for Richard Ginori and he has presented in Monza Biennale of Decorative Arts in 1923. At the same time, he also infused his works with archeological motifs, combining them with the Italian identity that he also incorporated in his work. A total of approximately 200 models and 350 different patterns were created for this brand by him. The examination of his works suggests that, although he was inspired by several different titles, he also drew inspiration from architectural elements, geometric shapes, and historical motifs. Ponti undoubtedly laid the grounds for future collaborations by taking full advantage of the opportunities provided by the industry giant.

was able to attract attention with his use of design, won the Prize at the exhibition of Exposition Internationale Des Arts Decoratifs et Industriels Modernes in Paris. During the course of these years, he also served as the artistic director of the Domus magazine, whose writing talent as well as his identity as a designer enabled him to advance to the next level of his career. The founders of this magazine originally intended it to be a magazine exhibiting the spirit of the Italian house, but it will later serve a wider audience by introducing all styles, including those for the middle class customer, as well as product designs, architecture, and interior design.

Ponti gained its reputation and reached a wider audience through the promotion of its products, designs, and collaborative efforts in these magazines and similar publications. Although the architect designer parted ways with the Doccia-based Richard Ginori brand in 1932, he continued to enjoy a special relationship with ceramics and porcelain.

During his time as artistic director of the Imola Ceramics Co-operative from 1946 to 1953, Ponti was able to gain more insight into his interest in ceramics through that tenure. Between 1956 and 1957, he began collaborating with the ceramic company Ceramica Joo, which is based in Milan. With this special collection, which features attractive geometric shapes and three sizes, the collection with its main colors, blue, green, and white, has managed to attract the attention of viewers once again. Reliefs are created on colored tiles in order to add a sophisticated accent to the interior, enhancing the effect of natural and artificial light in this collection by Ponti. The effect was applied to the exterior walls of a church in Milan called San Luca Evangelista between the year of 1955 and 1960, providing a different perspective on contemporary architecture. Although, in the Villa Planchart project he has worked on in 1953-1957, which is one of the most well-known and cult buildings, it is used both on the interior and outside walls, writing the building's place in history with golden letters. Same approach has been used in Villa Nemazee (1957-1964) and Hotel Parco dei Principi in Sorrento and Rome by Gio Ponti. Ponti has acquired new sources of inspiration by collaborating with Ceramica D'Agostino and Gabbianelli, and produced more unique pieces for each of his projects thanks to their collaboration.

This collection is known for its geometric shapes that are created by combining diagonal forms in general as a result of his collaboration with Gabbianelli. In this collection, Ponti has chosen to emphasize the use of white, yellow, orange and dark blue colors as the primary colors, which are represented by its minimalism. He even used this material in his house in Milan. He designed a collection of thirty three different motifs by using white and different tones of blue and dark blue, which he called Blu Ponti, in collaboration with Ceramica D'Agostino and once again, he used some pieces in Parco dei Principi hotels both in Sorrento and Roma. About 15 years later, he developed a collection for a company in Salzburg that is named hymn to color and used them on the floor of the building. . Among the works in this collection, which fall into the abstract and minimalist categories, there are various forms that were created through geometric shapes that we also encounter in other projects. He also used the similar approach on the facade of Shui Hing store in 1977.



Figure 10: Ceramic design patterns for Hotel Parco dei Principi, published on Domus magazine in 1964.

Figure 11: Combination of ceramic design patterns using white, black, yellow orange and green by Gio Ponti and produced by Gabbianelli Ceramics

Figure 10 | Gio Ponti, " Giochi con i rivestimenti di Salerno", Domus Magazine, n. 414, Milan, 1964, pp.108

Figure 11 | Stefano Casciani, Karl Kolbitz, "Gio Ponti", Taschen, Cologne, 2021, pp.403

### 3.1.3 CONVERTING DESIGNS INTO INDUSTRIAL APPLICATIONS

Combining the trends of the time period he was living in with his own design taste, Ponti created a style that incorporated the minimalist and plain forms of the modern design world of that time period. Milanese architect and designer Gio Ponti, known for his unique and versatile design style, distinguished himself through the use of geometric forms and vivid colors, in addition to references to nature and other personal sources, which were particularly prominent in his work from the 1960s.

He is well known for his achievements in the fields of design, particularly ceramics, as well as his ability to excel in the field of architecture. His interest in ceramics has led him to a great extent since he began his professional career. In order to further this interest, he has collaborated with the Richard Ginori brand and gained a variety of experience in this field including a variety of trial-and-error experiences at the beginning of his career. Ponti developed this aspect considerably during the 1960s, taking part in various projects that would define the period. As part of the designs he prepared for the Hotel Parco dei Principi in Sorrento and Rome, he prepared ceramic collections for the floor and the walls of the hotel. Eventually, his collaboration with the Ceramica D'Agostino and Ceramica Joo brands ceased to be a project designed only for his personal use, and was incorporated into his industrial product line. Also, on the exterior of the villa for the Villa Koo project for Daniel Koo, he used ceramic shingle facing models manufactured by Ceramica Joo who is based in Milan, with which he had previously worked. Under the influence of sunlight, these design products, whether placing them indoors or outdoors, became much more eye-catching as a result of their shape and material. Another example in this regard can be found in Gabbianelli's collection of geometric and diagonal forms, composed predominantly of green, yellow and white colours, designed during the same period. In addition to this, Dezza Chair Collection that he has been made in 1966 is still in production by Poltrona Frau.

### 3.1.4 RELATIONSHIP BETWEEN ARCHITECTURE, INTERIOR ARCHITECTURE, DESIGN AND PRODUCT DESIGN

Italian designer and architect Gio Ponti, who gained not only a name for himself in Italy but also the attention of the world at large with his fame, was interested in designing the facade of the Shui Hing store in Hong Kong. Daniel Koo, who had been appointed as store manager, was meeting with various architects at that time in order to design the store's facade. It can be attributed to the location of the store as one of the positive factors that serve to distinguish it from other similar buildings. Located on Nathan Road, this store is soon to be transformed into a magnificent building that will incorporate Ponti's unique design perception and architecture. Ponti responded positively to this request of the manager of the store, Daniel Koo, and began working without interruption in accordance with the wishes of its customers as well as taking into account prevailing trends. The building was projected and structured by Harriman Reality & CO and Ponti has developed a design and engineering plan for the façade and interior in accordance with the location and strategic advantage for the store. It is true that his primary concern was to design a structure that would meet the needs of his customers, however he also saw that this structure would serve as a store and, as such, the overall design should be in keeping with one of the most crucial marketing strategies, which is inviting people to enter the building.

As a result of the architectural style and touch of Gio Ponti, the building took the form of a magnificent 12 storey structure. A key starting point for this project has been the fact that there are multiple store floors as well as accompanying offices within the building. The first three floors of the building, including the entrance of the building and after, are reserved for the store. In order to increase visibility of the products in the store, the display cases created in front of glass openings serve as a warning for the mass of people walking along the street of the Nathan Road. A reflection of this architectural approach can be seen in the facade of the building. The construction on the façade, which functions almost as a shell from the fourth floor, is almost in keeping with the architecture of the building. This façade, which can be described as the outer shell, was designed by the Milanese architect Ponti without hesitation, using inclined angles that are too close to our accustomed design attitudes.

While the angle that is created from the façade's edges to the front produces a sharp floor in the center, the windows that follow this attitude and are situated on the façade adhere to the same aesthetic style. As a concept, the diamond form is accompanied by this structure, which recalls the diamond form. It was the architect's skill to exploit the effects of light and sun in this project to create a semi-gloss finish on the facade of the building by using a material that was used to reflect light.

The director of the store, Daniel Koo wanted to keep in touch with Ponti, who made his name known to a worldwide audience and added value to all the projects that he worked on. At the same time, he also asked him to design his villa in Hong Kong as well. Gio Ponti, who had been very pleased with his collaboration with Mr. Koo, agreed to undertake the villa project for himself this time.

The family project Villa Koo is considered to be one of Ponti's most significant undertakings. This design and construction continues to be discussed for a variety of reasons, among them, the usage of ceramic materials on the facade, the use of some contemporary architectural features in this design, and the solutions that the architect has found for the enclosed space. The house is situated in the northern part of the city and it is located on a large plot of land with considerable greenery surrounding it. Desiring to take advantage of the opportunities offered by the nature and the location, Ponti has included the window openings that the architect created on the facade of the building as he always wanted to let the natural sun rays in. . If the exterior of the building is examined, it is evident that the window openings are generally formed horizontally and vertically, whilst the oval-shaped window openings are also included, particularly in the living room area of the villa. In this way, these architectural solutions provide the ability to observe the exterior from within the house, as well as the ability to rest and be alone with nature in Hong Kong, where many buildings and reinforced concrete are found. Among the interior architectural design elements, which integrate organic forms with rigid forms, the Villa includes various elevation changes. With this architectural intervention, which can be given as an example for the living area in the house, it is seen that the living room is moved up with five steps and the space dynamics are changed and a difference is made.

The interior decoration was generally designed to achieve integrity through the use of natural textures. In order to achieve a balance, ceramic tiles intended for floors have been used in conjunction with carpeting in other parts of the house that covers almost the entire floor. A variety of animal textures accompanying this warm and friendly texture, as well as floral patterns referring to the Far East culture, have been carefully used throughout the villa. To augment the sense of comfort in the exterior of this house, Ponti has incorporated on the facade of the building gray and white ceramic shingles from his collaboration with the Milan-based company Ceramica Joo. Thus, the designer architect Ponti, who has embodied his individuality with great success in this project, has enhanced the use of ceramics in this structure.



Figure 12: Intervention that has been made by Gio Ponti and a photo of today's interior of the Shui-Hing Department Store.



Figure 13: A photo of the living area of the Villa Koo.

Figure 12 | Emily Verla Bovino, Chungking Crossing: Gio Ponti's Forgotten Projects for Daniel Koo in Hong Kong, 1963, Engramma, 2020 online blog.  
Source: [http://www.gramma.it/eOS/index.php?id\\_articolo=3972](http://www.gramma.it/eOS/index.php?id_articolo=3972)

Figure 13 | Courtesy: Gio Ponti Archives, Milan

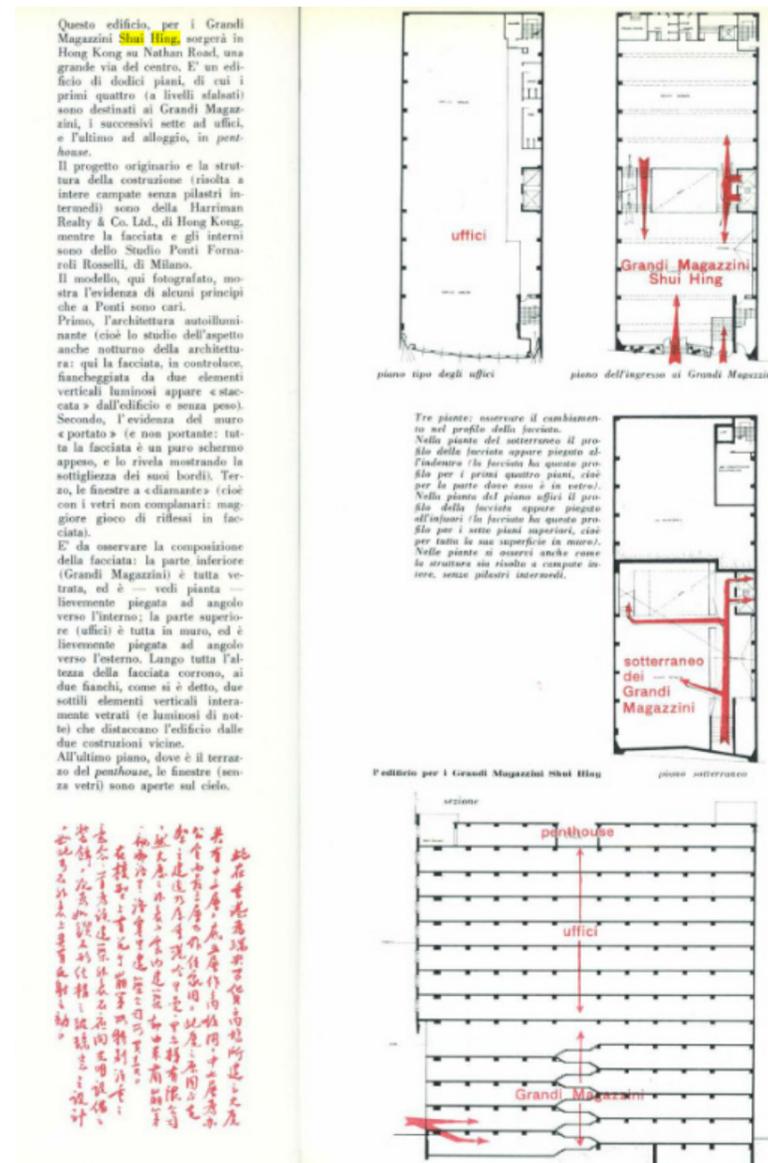


Figure: 14 Top: Office Plan and Ground Floor Plan that have been drawn by Gio Ponti for Department Store.

Above: Basement Floor Plan of the Department Store.

Bottom: A section drawing by Gio Ponti explaining the sections of the building.

Left: Explanation of the whole project that is published in Domus Magazine on the issue 385.

Figure 14 | Gio Ponti, "Per Hong Kong", Domus Magazine, n. 385, Milano, 1961, pp.88

It follows in the tradition of previous phases of his career that Gio Ponti made reference to rational and modern architecture in his works with very clear lines and approaches. Throughout all the works and designs he creates, the versatile architect and designer, who takes care to reveal his intellectual knowledge and attitude, did not hesitate to refer to architectural and design subcultures as his inspirations. Milan based lighting brand Lumi was established in 1944 with a mission to design and manufacture custom lighting fixtures of superior quality for an audience with refined tastes and an attentive audience. Having worked with some of the most significant names in the industry during this period, Lumi has been successful in establishing itself as a top manufacturer by successfully distinguishing itself from its competitors since its establishment. The brand includes some of the most notable designers of the period, such as Nanda Virgo, Mario Vallini, Matteo Thun, Maurizio Favetta and Gio Ponti, who all worked on various creations and put them into production. As Lumi was one of Gio Ponti's biggest admirers and expressed his admiration at every opportunity, a milanese company approached him in 1960 and asked him to design a lighting product. Accepting the offer, the architect approves in principle the cooperation with Lumi and presents two different products. With his diverse way of thinking and artistic perception that sets him apart from others in the field of design and architecture, Ponti associates his Lumi product designs with the title "illuminated paintings". It must be noted that the artist, who gave a lot of emphasis to brass, enamelled brass and laser metal materials in his product's construction, succeeded in creating an attention-catching product with the rectangular forms he created. This wall lighting product by Ponti, labelled Model 575 and Model 576, at first glance model 575 may resemble Black Square and Red Square, an oil painting by Kazimir Malevich that was influenced by the suprematism movement. For Model 576, five different rods have been used in a white painted brass material. These illuminations measure 45 cm in height, 40 cm in width, and 9 centimeters in thickness. This product, which catches the eye with its gold/yellow color choice and the black color the rectangle is given, is made with a masterful composition. A visual observation is that the vertical and bearing elements accompanying the rectangles and squares, fabricated of brushed-brass rods, repeat one another at various intervals. By combining these compositional elements, which have been thoughtfully planned by the artist, abstract figures are formed on the walls as well as on the ceiling that are reflected by the light.



Figure 15. A photo that is introducing the Model 575, that is designed in 1960, published on the book of Gio Ponti: *Archi-Designer*.



Figure 16. A photo that is introducing the Model 576, that is designed in 1960.

**Figure 15** | Sophie Bouilhet-Dumas, Dominique Forest, Salvatore Licitra, "Gio Ponti: *Archi-Designer*", Silvana Editoriale, Paris, 2018, pp. 266

**Figure 16** | Ugo La Pietra, "Gio Ponti: *L'arte Si Innamora Dell'Industria*", Rizzoli, Milan, 2009, pp. 344

It wasn't long after Gio Ponti's collaboration with Lumi that he collaborated with Milan based company Artemide in 1967 on the design of a new lighting product. Comparing the wall lighting that he designed for Lumi with the table lighting that he designed for Artemide, it becomes clear that the materials and forms that are utilised both harmonize well with each other.

In 1959, Ernesto Gismondi, a Milan-based designer, and Sergio Mazza, who used to teach at the Polytechnic University of Milan, founded the brand Artemide, which is best known for its Italian heritage. The two successful designers recognized the importance of quality and craftsmanship and decided that their brand should be able to serve their unique products along with the quality and craftsmanship they put into it. Artemide approached Ponti to design the lighting product that will be referred to as Fato Lamp. This indoor ambient lighting was specifically designed to be used as a table light as well as a decorative product, since it was intended to be used not only as a table light. In this way, this table lighting, whose versatile identity in different space settings attracted attention, was able to add value to the company as well as the brand to which it belongs and which bears the signature of Gio Ponti.

In contrast to the brass and enamelled brass used for the Model 575 and Model 576 lighting fixtures, Ponti used only steel for this design. The product has dimensions of 35 cm in height, 35 cm in width, and 10 cm in thickness, and as a result of the measurements used, the product takes the form of a square, and when viewed from the opposite angle, the product appears to have both empty and full spaces. The 10 cm surface, which consists mainly of a metal frame, is the principal structural component of the product. "White steel rectangles hiding the two light sources are enclosed in an open frame, which is either placed on a table or wall-mounted. By hiding the source, the light itself becomes the mysterious, unknown part of the composition." |6| Metal parts were cut by machines and then incorporated into the lighting structure before being placed in front of the light source. It was decided to incorporate these pieces, which were cut at different dimensions, in a planned manner so as to consider their relationship to the front and back of the composition. . The setup, created on the lighting plan with the clever ideas of Ponti, when it comes into contact with light, it causes shaped geometric forms to appear on the tabletop or on the wall.

<sup>6</sup> Daniel Rybakken, "Fato Lamp by Gio Ponti", *Disegno Magazine*, n.7, London, 2014, pp.32.

As a result of using light as a key source in its projects, Ponti has benefited greatly from this source both in architectural projects and in product designs. A designed product such as this one does not depreciate over time, but on the contrary, it has increased in value over time. The company's own magazine *Artemide*, occasionally offers an opportunity to view the designs from the 1960s.



Figure 17. A photo of the Fato Lamp published in *Disegno Magazine* in 2014.  
Photo: Nick Rachowski

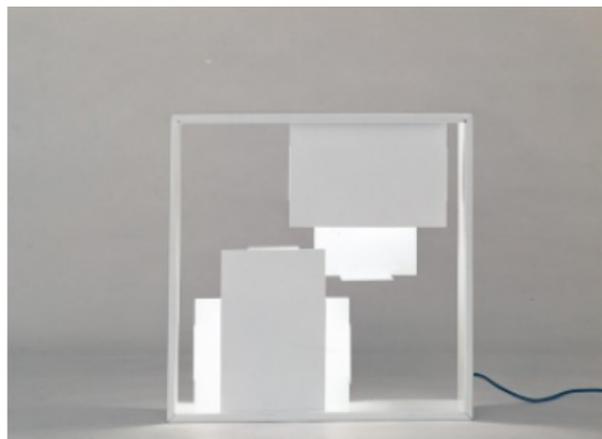


Figure 18. An original photo of the Fato Lamp that is contained in Gio Ponti Archives, 1967.

**Figure 17** | Daniel Rybakken, "Fato Lamp by Gio Ponti", *Disegno Magazine*, n.7, London, 2014, pp.32 [Source: https://issuu.com/disegnomagazine/docs/d7\\_full\\_single/35](https://issuu.com/disegnomagazine/docs/d7_full_single/35)

**Figure 18** | Courtesy: Gio Ponti Archives, Milan



Figure 19. The graphics and photographs of Artemide's objects in the Sixties advertising posters

The article referring to cult designs of that time also referred to the Fato Lamp by Gio Ponti and other lighting items, seating elements, and tables under the title of Modern Classic. "A volume entitled *Anni '60 – Design ritrovato* ( *The '60 – Born-Again Design*), by Isa Tutino Vercelloni, which was published in support of the initiative (and served as a catalogue for a show staged by Artemide in Cologne this past January, at the International Furniture Show) has been given the job of telling a short story about the company founded by Sergio Mazza and Ernesto Gismondi and Milan, which in those days was the economic and cultural capital of Italy, as well as the cradle of design." | 7 |

**Figure 19** | Maria Cristina Tommasini, *The '60 – Born-Again Design*, Domus No:814, Milan, 1999, p.68

<sup>7</sup> Maria Cristina Tommasini, "The '60 – Born-Again Design", *Domus Magazine* n.814, Milan, 1999, pp.68

In comparison with the lighting products designed by the talented architect Gio Ponti for Fontana Arte in 1960, it can be seen that there are some differences between them. Luigi Fontana established his own brand in Milan in 1881. Fontana, which has become a well-established company since its founding, hired milanese architect Gio Ponti as artistic director for the company in 1931. When the year 1932 appeared, the Luigi Fontana brand officially changed its name and evolved into the Fontana Arte brand. It was Ponti, who followed the trends of the time and at the same time added value to the brand, that used softer transitional forms rather than the table lamp Bilia that he designed for Fontana Arte again in 1932. In order to enhance the simplicity of the design, he used a simple material in front of the main source of light to accentuate the style of the design. The wall lighting, which is one of the lighting products and is called "sun", is designed in the form of a circle and makes use of materials such as glass and metal to support the transmission of light and reflect the light on the surface. In his design for Fontana Arte, the reflection of the light on the wall was fictionalized during the design phase as we can see in the Model 575 and Model 576 lighting fixtures he designed for Lumi. A metal structure forms the main body of the lighting. However, the light transmittance is balanced through the addition of a crystal material on the surface in front of the light. Ponti's interest in diamond effect and forms, which is featured in this collection too. The collection has been presented in Nieubourg Gallery in Milan with Ponti's other designs such as, Los Angeles Cathedral (1967) Triposto Bench collaboration with Tecno, (1967) Dinner Service Collection (1967) collaboration with Fratelli Guzzini.



Figure 20. A photo of the Fontana Arte display published in Domus Magazine on the issue 463.

Figure 20| Tommaso Trini, "Fontana Arte: Gli Allestimenti", Domus Magazine n.463, Milan, 1968 pp. 96-97

The entrepreneur Roberto Fernandes had a long history of working in the tourism industry, making him an expert in the field. In addition to being a successful businessman, Fernandes is very familiar with the works of Gio Ponti. After collaborating previously for the Royal Continental Napoli project with the Milanese architect, Fernandes was eager to do the same this time for the interior design of the new hotel project. It has been made known that Ponti, one of the most popular and well-known architects of his time, will be responsible for designing the project that will be located in Sorrento, Italy in 1960. Being a true professional also involves being familiar with the trends of the time. Throughout his career, Ponti has been very aware of this phenomenon and has always followed his peers and artistic movements closely and skillfully adapted them to his own work.

Nino Naldi was responsible for the construction of the hotel while Ponti was in charge of its interior design and park plan. The architect asserted that the interior of an architectural design cannot be separated from the outside. He was inspired by the sea and the effect of blue on him, bringing the Mediterranean spirit into the interior. The interior of this hotel, featuring a large amount of blue, white and shiny surfaces, almost seemed to invite the sea within. The thirty ceramic pieces that resulted from his collaboration with Ceramica Francesco De Maio and Ceramica D'Agostino (now Antiche Fornaci D'Agostino) have been installed throughout the hotel, including the bar. When placed one after another, ceramic squares measuring 20 cm wide and 20 cm tall add a very different aesthetic value to the interior and with these patterns it was possible to combine 2 to 4 different way. Other names who contributed to the interior design of the building include Ceramica Joo and Fausto Melotti. In the bar area, there is a wall that is covered with geometric shapes on white ceramic which is called pebbles, is the work of Ceramic Joo that is produced by Matteo D'Agostino. This white wall with its plain and transparent appearance is broken up by blue pebble ceramics, which complements the geometric elements used in the interior design. Ponti emphasized the need for this interior to be as spacious as possible, close to the sea and ensure that guests feel as if they are in an open space as much as possible. This approach entailed the use of materials with different surfaces to further break up the monotony in this project, in which white plays a prominent role.

<sup>8</sup> Graziella Roccella, "Gio Ponti", Taschen, Cologne, 2021, pp. 78

While the mirrors used on the walls sometimes give us a sense that the interior is larger with the reflected light, the linear designs used on the ceilings also contribute to this feeling. Ponti adapted the furniture that it designed for the Royal Continental Hotel in Naples, project to this project in addition, where furniture is also of great importance. There are important furnitures that are used in interior design. " *The furniture is made of wood, with inlay work of green melamine: the chairs originate from the Cassina company. The lamps of the Candle company, shining balls set in front of mirrors are reminiscent of those Ponti used at Villa Nemazee.* " |8|



Figure 21. Hotel Parco dei Principi, Sorrento. Lounge of the hotel.

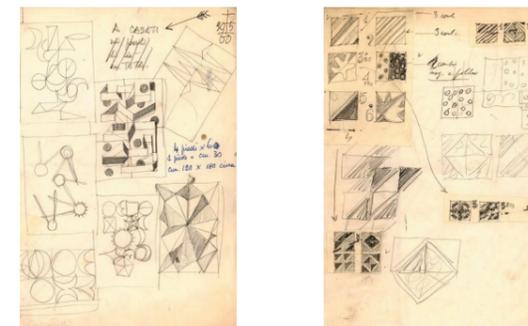


Figure 22: Sketches of the ceramic tiles by Gio Ponti during the design phases of Hotel Parco dei Principi.

**Figure 21** | Francesco Guerini, Hotel Parco dei Principi: Il design a cinque stelle, Design Best Magazine, Milan, 2016, online blog.  
Source: <https://magazine.designbest.com/it/design-culture/luoghi/hotel-parco-dei-principi-il-design-a-5-stelle/>

**Figure 22** | Courtesy: Archivio Ceramica Francesco De Maio

Further, it should be noted that the Round Chair, which was created in 1954 in cooperation with Molteni&C and included among the iconic chairs, was used in the Hotel Parco dei Principi in Sorrento. The chair has been compared to a soap-shape as a result of its simplicity, calmness, and considered very determined appearance as a result of its unique design. *“ For the design, several materials have been used such as profiled polyurethane, wood in ash ply, metal and ply covered.”* |9|

The hotel of Parco Dei Principi of Roma is located between the Parioli district and the historic Villa Borghese. Having been very pleased with Roberto Fernandes' collaboration with Gio Ponti in the past, he decided to have him design the hotel branch in Roma for Hotel Parco dei Principi once again. Neapolitan engineer and business man Fernandes, asked Ponti to design the interiors of his hotel where is located in the south of Italy, Rome, as he had previously done the same with his previous project for Hotel Parco dei Principi in Sorrento. With the purchase of the building by the Neapolitan engineer and hotelier Fernandes, this building has officially been converted into a hotel. *“ The volume of the factory consists of a central body five floors high, jutting out from a base level and marked by a modular grid that incorporates the balconies and redesigns the structure on the front, which ends with solid masonry bands, punctuated by window compartments. different from each other in size and shape.”* |10|

Ponti, the Milanese architect who never abandoned his love for ceramics, didn't hesitate to incorporate this material into his latest design from an architectural point of view. Another reason to do this is that the hotel he built has maintained the Mediterranean ambience he created as it has the same signature for the owner. Due to the Mediterranean concept achieved by Ponti, which has been endorsed by the authorities as an example for unique interiors and is now considered one of the best projects of the period. So, this concept was developed without falling behind, adding to it, but maintaining the spirit and nuance of the project.

<sup>9</sup> Federica Biasi, "Armchairs: Round D145.5", Domus Magazine n. 1064, Milan, 2022, pp.141

<sup>10</sup> Veronica Sagone, Hotel Parco dei Principi di Roma, ArchiDiAP, Roma, 2009, online blog  
Source: <https://archidiap.com/opera/hotel-parco-dei-principi-di-roma/>

In this project, which he is preparing to become one of the leading figures of contemporary architecture, he included the Blu Ponti collection in the hotel's interior design. In addition to making use of the same technique as the continuity of the ceramics, he has also experimented with the color scheme in a different way from the other project. Apart from the use of white and green ceramic pieces, the architect also paid attention to how colors were affected by the placement of the furniture inside the building as well as the possible effects of outdoor forms. As the designer-architect Gio Ponti, used geometric shapes that would reference contemporary architecture on the ceramics in order to maintain the Mediterranean aesthetic. In keeping with this goal, the materials used on the walls and floors are semi-glossy and semi-matte in order to bring inside the reflection of the sea, which is heard with its loudest cry. Furniture that harmoniously complements the interior, on the other hand, has been replaced by the interior furniture produced by the designer and used in his projects in Sorrento and Naples.

In order to pay attention to every detail, the architect used standing lighting models made by the Milan based brand Braendli, that he placed in specific areas in the hotel. Based on inspiration from Japan and using white color, these lighting models were designed by Braendli and placed along the side of the hotel, most notably located by the garden. The metal dinnerware has been produced by Cardenoli Fratelli in conjunction with the Casale Corte Cerro brand in consideration of both quality and comfort for its customers. Bright, rectangle-shaped marbles were produced as a result of the hotel's partnership with Henraux. These marbles are most prominent in the hotel's common areas. Further, curtain designs dominated by leaf patterns were applied to white and green colors in order to create visual connections between the interior and the exterior of the hotel. These curtain productions from the JSA brand have been combined with the table, chair, and sofa designs created by Gio Ponti as a result of his collaboration with Figli di Amedeo Cassina.



Figure 23. Braendli brand lighting designs in the hotel of Parco Dei Principi in Rome, published on the issue 425.



Figure 24. Curtain designs by the JSA Manufactory, based in Varese.

**Figure 23** | Gio Ponti, "Hotel Parco dei Principi di Roma", Domus Magazine n.425, Milano, 1967, pp.132

**Figure 24** | Gio Ponti, "Hotel Parco dei Principi di Roma", Domus Magazine n.425, Milano, 1967, pp.142

Furthermore, by incorporating both the Ideal Standard's pieces and the hotel's private bathrooms with the brand's concept, Ponti is able to create a collaboration between the brand and its own design aesthetic - thus opening up a space in which everyone can enjoy the benefits of a wide range of bath products. "By taking away from the fixtures their "architectural clothing" (the column that pretends to support the "bowl" of the sink, the "collars" in relief that "encircle" its contours), one arrives at the "true" form, Ponti said in 1955." |11| Gio Ponti designed the Oneline collection for Apparecchi Sanitari in 1966. As part of this project, the goal is to produce the bathroom elements adopted by the brand in the most suitable form, in terms of function as well as size, and to make them more appealing to the users. The leaf form is evident in Gio Ponti's interpretation of this collection for the brand. This collection, which was launched as an industrial production, was manufactured with porcelain material, and the Vitreous-China technique was used to ensure maximum hygiene and durability.

The design is characterized by modern and elegant lines that are combined with angular but not harsh forms. Aside from providing a superior level of quality, design, and volume for customers, the product is also available in a variety of colors for clients convenience.

Sea green, light blue, platinum gray, white, and coral are some of the dominant shades of the collection.

These colours provide a successful contrast against the glossy material surface. As the distinct angular forms used in the general lines of the collection for Apparecchi Sanitari, are compared to the shapes of Church of San Francesco al Foppino's facade and interiors, which was built in Milan in 1961-1964, similarities can be observed in their approaches.

<sup>11</sup> Stefano Casciani, Karl Kolbitz, "Gio Ponti", Taschen, Cologne, 2021, pp.411



Figure 25: Online collection for Apparecchi Sanitari, photographed by Paolo Monti.



Figure 26: Advertisement that has been published on Domus Magazine about Apparecchi Sanitari and the Online collection that Gio Ponti had been carried out for the bathroom fixtures.

**Figure 25** | Gio Ponti, "Ideal-Standard, Apparecchi Sanitari", Domus Magazine n. 458, Milano, 1968, pp.26

**Figure 26** | Gio Ponti, "Ideal-Standard, Domus No: 495, Milano, 1971, pp.26

This church with its geometric openings is located in the center of Milan in Via Paolo Giovio, and is easily distinguished from the rest of the churches by its features during that period. Despite the fact that it is constructed on a relatively small parcel of land, the building stands out as an excellent example of a facade that Gio Ponti has never designed before. Between 1961-1964, the area was once considered a cemetery, a view that has now been turned into a building which is both suitable for integrating into the urban fabric as well as being a perfect match for contemporary architecture.

In the church's facade, geometric shapes can be observed being used to welcome its guests, and it is observed that these geometric forms follow each other throughout the interior, and overall, there are lines arranged in an angular pattern to complete the overall effect. A facade such as this is characterized by two main features: on the one hand, the middle portion of the building is brought forward and folded inward, appear independently of the church itself; on the other hand, the extensions on the left and right sides of the building are built lower than the middle portion. It is probable that these window openings that are used on the facade of the building are referred to when it comes to the type of building. One of the particularly striking features of the building's frontal view is that eight of the frame elements are linked to the window facades associated with the Romanesque tradition, where the infinity of the divine is symbolized. These diamond-shaped openings are used in order to enhance the overall lightness of the facade. During the construction of the church, architect and designer Gio Ponti gave importance to working with the most renowned names of the time, as he wanted his works to be exemplary, as in any work in which his name appears. As the architect intends to maximize the effect of light and shadow in relation to the general lines and window openings of the church, he believes that it is appropriate to utilize stained glass windows in the window frames to increase this effect. An additional contribution to this effect was achieved by the stained glass windows designed by the painter Cristoforo De Amicis, which complemented the textures of the space.

“Closed by stained glass windows made by Cristoforo De Amicis in the seventies, these thin vertical slits generate an interesting play of light and shadow on the entire façade, accentuated by the diamond-tipped ceramic tile cladding, which gives rise to numerous reflections.” | 12| By using ceramic tiles in light gray colors on the façade's surface, the attention is drawn to the brightness of the building's surface, again with the effect of light and sunshine while the tiles are installed. Despite the perception of the sacred space intended to be created by using this effect, the diamond-shaped window opening that accompanies it and is positioned just above the entrance door has kept up with this concept as well. The design of the interior of this magnificent building is no different from its exterior design in any way at all from a design perspective. The interior design of the church is dominated by the use of the color white, which is predominant throughout it, with geometric shapes and plain forms moving seamlessly into one another. There is a mustard yellow color used for the ceiling that breaks up the continuity of white, creating the impression that the wall and ceiling are more prominent. The columns that rise from the walls to the ceiling contain sections that provide detailed information about the space and its deepness. A triangular form joins three columns that face each other, again utilizing mathematics and geometry once again. Therefore, the nave of the church offers a more pleasing and peaceful worship experience to its visitors.

It is understandable that Gio Ponti did not hesitate to continue the tradition of using daylight just as he did in almost every building he designed, including this sacred structure. There are two walls along either side of the nave of the church that are adorned with window openings, which have the effect of distributing natural light into the interior. By allowing the light to enter the area where people pray, this part of the structure contributed to the appearance of a more effective and mystical ambiance. Nevertheless, another aspect that enhances the ambiance and not only complements them, but also supports the whole ambiance of the interiors are the paintings used in the decoration.

<sup>12</sup> Manuela Leoni, Gio Ponti: Chiesa di San Francesco al Fopponino, Ordine Architetti, Milan, 2021, online blog.  
Source: <https://ordinearchitetti.mi.it/it/cultura/itinerari-di-architettura/46-gio-ponti/opere/385-chiesa-di-san-francesco-dassisi-al-fopponino>

The work of Francesco Tabusso which is called Il cantico delle creature, occupies a prominent place in the nave and has been considered the nave's main focus. It is also important to note that the application of angular forms to tables also touches upon an essential element of the integrity of the entire concept. . It is possible to view the modernist attitude of the Milanese architect Ponti by the use of niches and numerous illuminations in the interior walls as well as the square shapes. A space illumination system is designed that supports all of these phenomena, ensuring sufficient light is available within the interior space, allowing the visitor to take a close look at every detail.



Figure 27: Façade of the Church of San Francesco D'Assisi al Fopponino

Figure 27 | Alessandro Sartori, Stefano Suriano, Gio Ponti Relight, Olivari, Borgomanero, 2018, p.2  
Source: [https://www.olivari.it/wp-content/uploads/2019/03/Affinita\\_elettive.pdf](https://www.olivari.it/wp-content/uploads/2019/03/Affinita_elettive.pdf)



Figure 28: : Nave of the Church of San Francesco D'Assisi al Fopponino

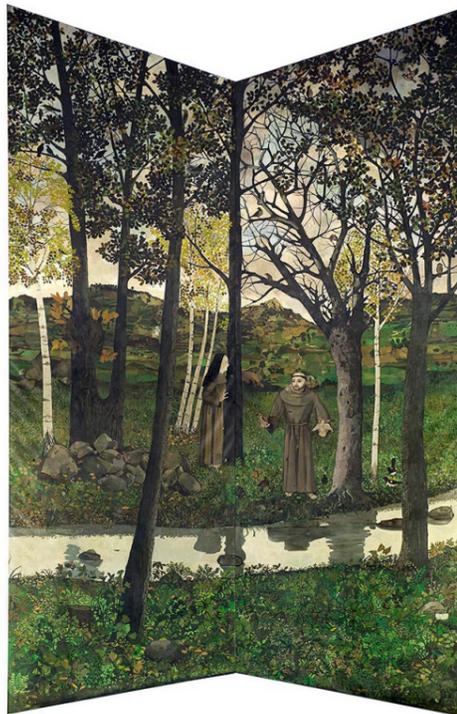


Figure 29: : Francesco Tabusso painting that is located at the nave part of the church. Name of the painting: Il cantico delle creature

Figure 28| Courtesy: Archivio Francesco Tabusso

Source: <https://www.archiviotabusso.it/san-francesco-al-fopponino/>

Figure 29| Elena Pontiggia, Francesco Tabusso: I dipinti per la chiesa di San Francesco al Fopponino di Gio Ponti, Silvana Editoriale, Cinisello Balsamo, 2015, pp.1

Located right next to San Carlo Borromeo Hospital, the Church of Santa Maria Annunciata was built between 1964 and 1967 by Studio Ponti Fornaroli Rosselli. This magnificent church, located in Milan in Via San Giusto street, is considered a modern structure containing many different geometric shapes; if evaluated within its historical context, it is considered an innovative structure.

There are two entrances in this building that are connected by a long body. There are stairs surrounding the portals consisting of four arches, which are placed on the long north and south facades, covered with triangular pediments in front of them. The distance from the church to the hospital is, however, within walking distance, since both the buildings are located quite close together. The facade of the building reveals geometric shapes that resemble lozenges, as well as horizontal and vertical rectangles on closer inspection. There are cross-shaped figures located on the east, west, north and south facades of the church, which is an indication that it is a religious building. In the entrance part, the glass material is supported with a zigzag pattern, evoking an image of a diamond. There is a striking similarity between this design that Gio Ponti applied in this project and another religious building built during the same period, namely the church of San Francesco D'Assisi al Fopponino. Additionally, the cross-like figure used on both facades supports this similarity.

The church was built with a reinforced concrete structure. In the exterior of the building, we find a variety of diamond-shaped metallic grey shiny ceramic tiles, like the ones we have seen in Ponti's earlier projects and whose examples we have also seen in other projects. Ceramica Joo, a Milan-based ceramic brand, produces and provides these ceramics for the building, which give it a dynamic appearance with reflections of sunlight. In this way, once again Gio Ponti has reintroduced his approach to architecture. The multi-colored glass design, found on the south façade of this building, where the entrance to the building is situated, provides a warm and inviting atmosphere for visitors inside the building by letting in natural sunlight. A glass company Venini which is based in Venice, produced this massive stained-glass designed by Toni Zuchheri and Gio Ponti. The entrance to the nave of the church is located in the center of the building. White colors are used on the walls, which are partly divided by cement materials on the ceiling, which are arranged in three geometric shapes. Several areas of the walls are adorned with niches containing lighting.

The saints and saintly figures which are in total 22 pieces, which are made of oak material and are placed between niches and are meant to encapsulate the spiritual values, were crafted by Father Agostino Ruggeri by using oak materials. Beato Angelico Art School produced the interior furnishings for this church, in collaboration with Gio Ponti.



Figure 30: Facade of the Church of Santa Maria Annunciata  
Diamond-shaped ceramic tiles from Ceramica Joo and a Venini window glass work from Gio Ponti and Toni Zuccheri.



Figure 31: Facade of the Church of Santa Maria Annunciata

Figure 30 | Gio Ponti, *The Chapel in the New St. Charles Hospital in Milan*, Domus No: 445, Milan, 1966, pp. 69.

Figure 31 | Roberto Conte, "Church of Santa Maria Annunciata at the San Carlo Borromeo Hospital, by Gio Ponti, Antonio Fornaroli and Alberto Rosselli (1964-1969)", Flickr, Milan, 2019  
Source: <https://www.flickr.com/photos/conte/48863469253>

There is no doubt that Gio Ponti, whose reputation has been well deserved outside Italy, is associated with a new project in Eindhoven, the Netherlands, just as it has been associated with other projects overseas. Having previously designed the facade for a store project in Hong Kong for Shui Hing Store, he created a new design for Bijenkorf Department Store between 1966 to 1969. A comprehensive structural design and construction was undertaken by Frans Gast, based on an architectural design developed by Dutch architect Theo Boosten based in the Netherlands. During Ponti's work on the design of the facade of the store, he had the assistance of his collaborator, Mario Negri, who introduced him to the structural application of the building.

While questioning the relationship between the building and its environment and advocating for the building's integration with the environment, the architect sought to generate a visual distinction when applying this idea to this project. A fluorescent light system was installed on the building's facade from vertical slits, in order to attract the same amount of attention in the absence of daylight, primarily so that passers-by could experience something new. With the diamond-shaped ceramic works, used to enhance the facade of the building during the day, he also incorporated the effect we saw in the San Francesco D'Assisi al Fopponino and Santa Maria Annunciata church project to the present project. In contrast to that, the arrangement style used in this project is different due to the ceramic arrangement system applied to the facade of the church. Green diamond-shaped ceramic tiles with matte finishes are used in this project. However, some of the green diamond-shaped ceramic tiles also have shiny finishes. There is a balance between these two distinct effects when they are juxtaposed with rectangular ceramics that are adjacent to each other. In essence, rectangular ceramic bricks with a matte surface are combined with ceramics with glossy surfaces. "We need to restore to ceramics the opportunity of showing off the values created in the kiln: here each piece is different; smooth-glazed ceramics, uniform in colour, are not alive; they create merely -painted- surfaces." | 13 | In addition to the character of the building being enhanced with geometrical forms of contemporary architecture, there are also windows that are shaped like diamonds in addition to the irregular squares and rectangular openings.

<sup>13</sup> Gio Ponti, "3 Promozioni in Eindhoven e 1 Episodio", Domus No: 472, Milan, 1969, pp.49

There are diamond-shaped glass windows above the entryway of the store that have a thickness that varies from the facade to the outside. It even references the ceramic collection he collaborated with Milan based company Ceramica Joo. There is also a section called Piazza where visitors may attend outdoor shows. In this way, Ponti emphasizes the importance of socialization and unity with this approach.



Figure 32: The façade of the Bijenkorf Department Store that is used the ceramic cladding on the exterior of the building, produced by Ceramica Joo.

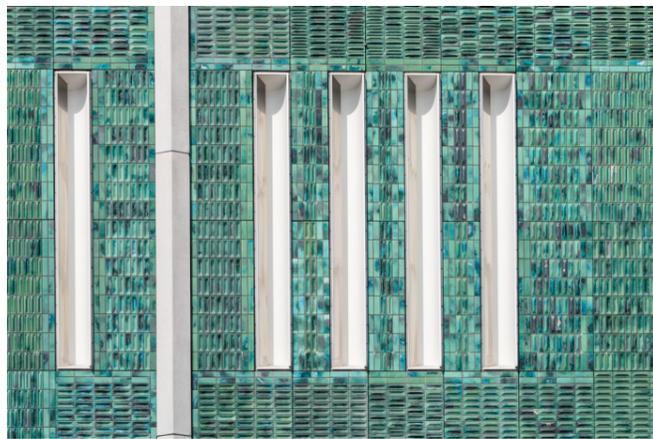


Figure 33: Details of the ceramic tiles that is designed by Gio Ponti for Bijenkorf Department Store.

**Figure 32** | Ankie de Turck, De Bijenkorf is by far the most beautiful building in Eindhoven, Indebuurt, Eindhoven, 2017, online blog  
Source: <https://indebuurt.nl/eindhoven/eindhovenaren/favorieten-van/leuk-volgens-local-erwin-de-bijenkorf-is-met-stip-het-mooiste-gebouw-van-eindhoven~12632/4/>

**Figure 33** | Jan Sluijter, "Magazijn de Bijenkorf Eindhoven", Flickr, Eindhoven, 2017, online blog.  
Source: <https://www.flickr.com/photos/jansluijter/35496477221/in/photostream/>



Figure 34: Chair "chair" by Gio Ponti in Walnut wood and reed material.

After having been founded in 1938, the Knoll International brand has gained considerable success over time after being introduced in the United States by Florence Knoll and Hans G. Knoll. Taking into consideration both the product's design identity and Gio Ponti's views on design, the brand and Gio Ponti were brought together in 1964. The architect, whose design and architectural philosophy revolves around simplicity, innovation, and a high degree of attention to detail, displayed this same ethos in the design and construction of this project.

The seating part of the chair is made from reed imported specifically from India for this project, and it has a walnut wood body as well, which makes up its structure. Ponti referred to this project, an exercise that he approached in an extremely minimalist manner, as "chair". Described the philosophy of the chair by expressing it with simplicity, spontaneity, and expectation, and emphasized that a chair may be enough for the purpose it serves. Using his design logic, some objects and designs are functional, as well as natural and self-sufficient at the same time. This chair was designed by Ponti and produced by Knoll International, and it is made of two different walnut wood in two different color options – such as natural walnut and jacquered walnut in dark brown and light brown. There are 83 centimeters in height and 56 centimeters in width on the chair. The woven reed material that makes up the majority of the sitting area of the chair is a dark beige color. Moreover, this chair belongs to the category of iconic chairs since it was first manufactured but it also has a style that is very similar to other Ponti projects in the sense that it has classical and elegant lines in every aspect of his design.

**Figure 34** | Laura Falconi, "Gio Ponti: Interni Oggetti Disegni 1920-1976", Milan, Mondadori Electa, pp. 192

Ponti revealed this design in 1963, which he called Continuum that is a lounge chair, which was different from the chair he designed 'Chair'. This design was all about organic and curved forms as an overall style. It was founded in 1889 by Giovanni Bonacina and it has a great deal of prestige among Italian manufacturers. It is constructed from all handmade components and is part of the Architecture 1960-1965 series, in which Gio Ponti is interested in the design with the production method determined by the brand. Vittorio Bonacina served as the director during the period of production. Its body, which is transparent in comparison with his other models that he designed for other brands such, has a fluid form that is made from wicker, rush, bamboo and rattan. A close examination of the chair reveals that the structure is created by allowing the material to expand and contract without disrupting the same natural shape of the sitting part and the backrest and it has a height of 102 cm and a width of 63 cm. It is evident that the arm parts on the two sides of the chair that is made of the tree are integrated with the body with a bound technique with bamboo. The Continuum lounge chair has been exhibited at the Triennale Design Museum in Milan. In addition, Gio Ponti wanted to use this chair for the circular residential design for Daniel Koo in 1967 that has never been realised.



Figure 35: Continuum Lounge Chair that is photographed from the side view and published on book of 'Gio Ponti: The Complete Work 1928 – 1978.

Figure 35 | Lisa Licitra Ponti, "Gio Ponti: The Complete Work 1928-1978", The MIT Press, Milan, 1990, pp.222

Poltrona Frau, one of the world's most loved furniture brand names, was founded in Turin, Italy, by Renzo Frau in 1912 with the aim of making furniture a professional field. In evaluating the quality of the products used in its production, Frau was extremely aware of how important quality was, so the first rule it adopted was to ensure that the products were of the highest possible quality. The Sicilian founder of the company also began to collaborate with the Royal Savoy family after creating the perfect combination based on quality, functionality and comfort. The fact that Torino Royal Palace produces its own products has been noticed by the design community, and the company has reached a very high level in terms of its clients. As a result of its willingness to collaborate with many different designers, the brand collaborated with Gio Ponti in 1966. Poltrona Frau's Dezza chair collection, whose names were Dezza 12, Dezza 24, Dezza 36 and Dezza 48, was designed by Gio Ponti to reflect the common aspects of him and the company. The name of the collection is inspired from Ponti's residential address of the house he lived in during those years, in via Dezza, Milan. By reflecting on a few terms as design codes, Gio Ponti explained the concept he followed for this collection and the impression he wanted to convey as follows; Additionally to the fact that all of the chairs in the collection must be made from high-quality materials, all of them must also provide the user with a high level of comfort, and they must be made using high-quality technical methods. Furthermore, the style of this product allows it to be used in a variety of settings, including private spaces, public areas, office environments, and also in residential buildings. For the structure of the chair, beech frame and also the rubber foam has been used while the major part of the chair was made in leather. Chairs were produced from thin-shaped legs that Gio Ponti had previously used on the Superleggera chair, which he produced for the Italian furniture manufacturer Cassina in 1957. In addition, all Dezza chairs have different height from each other too.



Figure 36: Dezza Chairs that has been advertised in Domus Magazine by Gio Ponti.

Figure 36 | Gio Ponti, Frau New Line Serie Dezza, Domus No:475, Milan, 1967, pp.41

For years, this magnificent building that had residential house and offices, which is owned by Studio Ponti - Fornaroli - Rosselli, has been one of Ponti's most iconic buildings. The building was built on a triangular plot of land between Via Giovanni Battista Pergolesi and Via Andrea Doria and is distinguished by a specific architectural approach known as Ponti's architectural approach. It was the approach he adopted previously in modern Italian cities and that skyscrapers embodied modernity, which was the reason he wanted to build high-rise buildings where he thought they would blend well with the urban texture. He refers to the Pirelli Tower in this manner. Secondly, it became a tool for Gio Ponti to use ceramic material, examples of which have been shown before, as a shell for architecture like he used in Church of San Francesco D'Assisi at Fopponino 1961-1964, Co-Cathedral of Taranto 1964-1970, Bijenkorf Department Store 1966-1967, Church of Santa Maria Annunciata 1964-1967. And thirdly, in order to emphasize the idea of finished forms, he wished to design a structure that seems like a sculpture in the city that will have an eye-catching appearance, as he attempted to emphasize the idea of completed forms.

With a strong interest in the effects of light and shadow on the surface of the buildings and not afraid to show it in his design, Ponti has taken advantage of the recessed and protruding surfaces that have been created on the surface, as well as the sun rays that pass through the glazing at different times of the day and the effect they produce on the building. Despite the fact that he combined these cut-out themes with the phenomenon of surface irregularities, the harmony he was able to achieve between different irregular shapes on the surface was achieved by the contrast between them. Window openings calculated as full height and half height are made of aluminum material and are placed on the surface horizontally and vertically. "There is a sequence of three tiles in green sandstone, diamond-point relief and one smooth tile, all produced by manufacturer Ceramica Joo." | 14 | There is a similar effect to that of the ceramics manufactured by the Torino-based company Sacer that are used in the Bijenkorf department store.

<sup>14</sup> Sophie Bouilhet-Dumas, Dominique Forest, Salvatore Licitra, Gio Ponti: Archi-Designer, Silvana Editoriale, Paris, 2018, pp.251

*“Presented as a form of commercial promotion in Eindhoven, the theme of architecture made “to be looked at,” “a living spectacle of the city and for the city,” became an urban symbol in Milan, literally designed to reflect the compositional rhythm of the façades within the new cityscape.” | 15 |*



Figure 37: A photo of the Montedoria Building from Andrea Doria Street, Milan.

<sup>15</sup> Maristella Casciato, Fulvio Irace, Elena Dellapiana, "Gio Ponti: Loving Architecture; Montedoria Building", Maxxi/Forma, Florence, 2019, pp.235

**Figure 37** | Sara Magro, "La Milano di Gio Ponti", The Travel News, Italy, 2022, online blog.

Source: <https://www.thetravelnews.it/tag/gio-ponti/>

Milanese designer-architect Ponti's office building RAS, which means Riunione Adriatica di Sicurtà, is intended to be one of the most revolutionary buildings he has ever designed to be a reflection of both modern architecture as well the architectural style of the time, on which it was based. It was designed in collaboration with Antonio Fornaroli, Alberto Rosselli, and Piero Portaluppi. The magnificent office building is located on Via Santa Sofia in Milan and it was planned and constructed between 1958 and 1962. The building is characterized by irregular shapes that originate from its plan and size, but it actually stands out with its uniqueness amongst the other radical and successively planned buildings that are found throughout the world and especially in Italy. The building, which is primarily proposed to serve the insurance company as its main purpose of construction, contains residence apartments, offices and an internal garden as part of the building.

*“At the core is a concern for authenticity within a personal vocabulary, in which form, function, structure and meaning are bound together with a certain conviction and character of inevitability.”*

| 16 | Giovanni Ponti wanted his new designs to have a similar appearance to his previous work, while still keeping an individual style distinct from his previous work in keeping with the characters he assigned to each and every project he handled and built. It is unfortunate that the project was rejected by Municipality of Milan during its design phase since it did not appear suitable for the texture of the city. It was after a second round of discussion that the architects re-revised the proposal and made it more suitable for themselves, as well as adapting it to the style and character of the town at the same time. The building exhibits this particular style which can be observed at every turn of the building. Modernist and minimalist architecture adheres to that style as well, which also represents the architect's approach and intentions. In spite of the rhythm created on the exterior of the building extending throughout the facade, a contrast emerges within the structure with the fractures that results from the plan design. Granite was one of the materials he used in other collaborative projects he has worked on, and he was very enthusiastic about its quality and semi-gloss effect in this new project as well.

<sup>16</sup> William J.R. Curtis "Modern Architecture since 1900", Phaidon Press, New York, 1982, pp. 9

Even though the red granite blocks on the façade of the building constitute the principal material of the project, it attracts attention due to the distinctive shape it has in the city. Using the movable furniture that is built inside a building, the interior of a building can be altered slightly by placing them in different locations.



Figure 38: The RAS Office Building with the other buildings around in the urban texture.

**Figure 38** | Ugo Carughi, "Palazzo RAS a Milano: Bene Al Vincolo Indiretto e Al Valore Artistico, Il Giornale Dell'Architettura", Torino, 2018, online blog.  
Source: <https://partnership.ilgiornaledellarchitettura.com/2019/06/11/palazzo-ras-di-milano-bene-al-vincolo-indiretto-e-al-valore-artistico/>

The renowned architect Gio Ponti, who collaborated with Daniel Koo for the facade design of the department store that is called Shui Hing in Hong Kong, in 1963, also completed a residential project for his client at the same time." *In a letter found in the Gio Ponti Archive on December 22, 1965, Daniel Koo states he would like to purchase a plot of land and that his project and design would be handled by Gio Ponti.*" |17| Marin County, where the property is situated, is regarded as one of San Francisco's most prestigious and livable neighborhoods. It was at the request of his client that Ponti started researching and designing the "most beautiful house in the world", which he wanted to present as a unique project based on Koo's wishes and also drawn from his previous work.

Although the project is presently in the design and draft phase, the villa project, which is generally arranged in a circular form, has developed architectural solutions in which many hierarchies and categories are used. As a concept, the project had a subjective perception, which was reflected in the way it was presented. Besides being associated with the human brain which Ponti holds a sketch called "La testa dell'architetto" (The head of the architect), this architectural concept has also been compared with an oval leaf that represents nature, as well as the human eye, a form of a sun or a source refers the geometry. In spite of the fact that the walls of the villa seem to be made up of organic and fluid shapes, asymmetrical lines, and various architectural features, there is actually a fixed and equal order in the structure. In spite of the fact that this plan does not have fixed axis directions in general, the plan does appear to reflect a north-south oriented one when associated with the direction and shape of the roof.

The building, which descends from the northern entrance of the plan in a circular formation, has eight separate columns arranged at equal intervals. This particular building will contain more than the sections of a standard level house. The building will contain an art gallery, a family school studio, a children's playground, and even a pool with a water feature outside. Furthermore, the exterior walls have a thickness of around 40 cm and the window openings have been designed with different oblique angles in order to maximize the amount of daylight that enters the building.

<sup>17</sup> Maristella Casciato, Fulvio Irace, Fabio Colonnese, "Gio Ponti: Loving Architecture; Villa Daniel Koo: Marin Country, San Rafael, San Francisco, 1969", Maxxi/Forma, Florence, 2019, pp.228

There is a mirrored image of this form, which is typically seen outside the house, in the interior, as rigid walls accompany various organic angles found in the space. Interiorly, due to the gaps on the walls and the distances between them, several sections can be viewed from one point and this suggests an open floor plan design. Therefore, it creates the impression that there are interiors that are divided and can be transformed. There is a striking similarity between the roof design and the structural approach regarding the roof applied in Gio Ponti's "Beetle under a leaf" project, which was previously planned in 1964 and could only be advanced to sketches. It is known that this roof, which is planned asymmetrically, is supported by seven columns.



Figure 39. Drawing for Villa Daniel Koo, San Francisco, California. 1969.  
Material: Felt tip marker on paper.  
Dimensions: 70x75 cm.



Figure 40. A sketch of the preliminary plan for the Villa Daniel Koo by Gio Ponti,  
Photo: Salvatore Licitra,  
Courtesy: Gio Ponti Archives

Figure 39 | Ugo La Pietra, "Gio Ponti: L'arte Si Innamora Dell'Industria", Rizzoli, Milan, 2009, pp.355

Figure 40 | Courtesy: Gio Ponti Archives, Milan

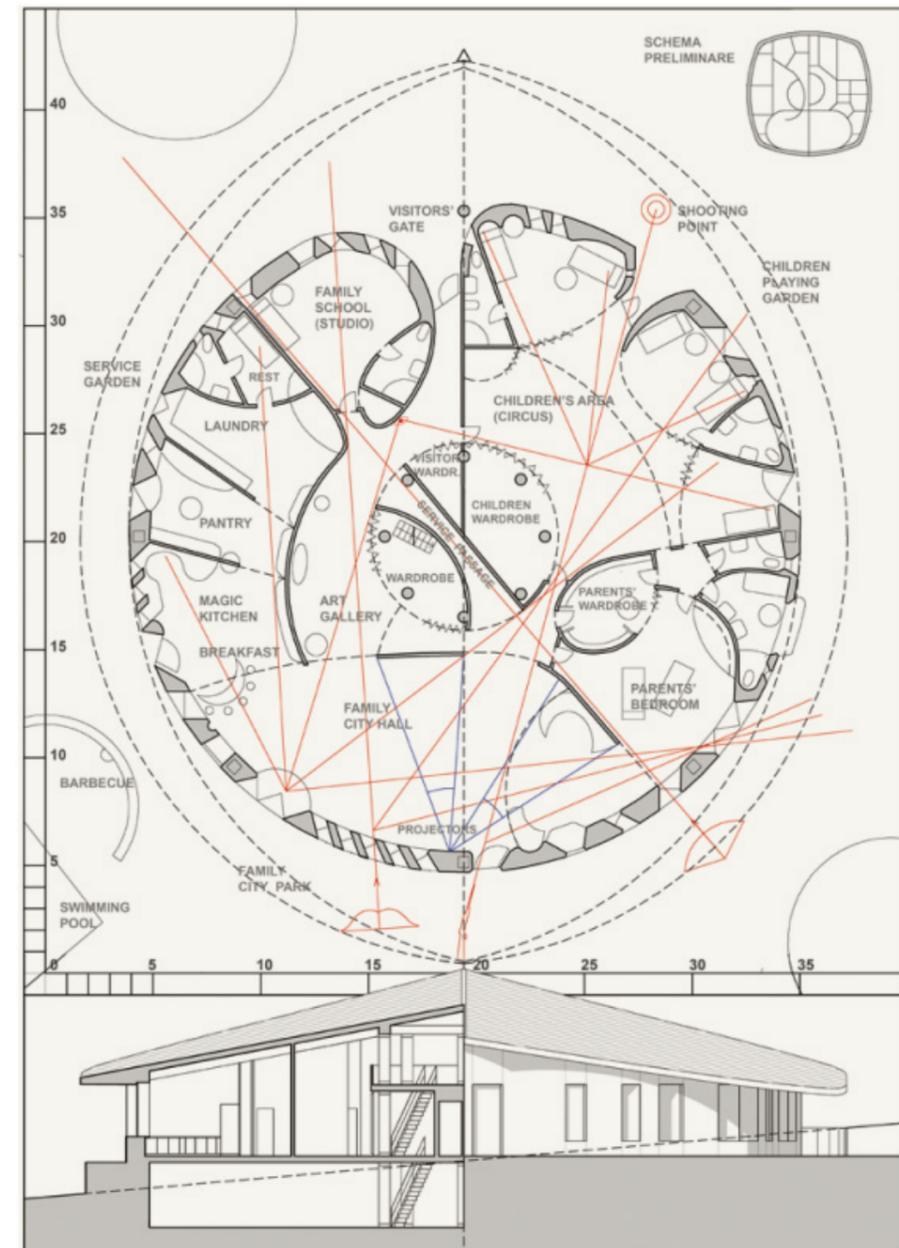


Figure 41. Reconstruction of the Villa Koo project, final plan, semi-diametrical section and semi-southern elevation that is drawn by Fabio Colonnese.

Figure 41 | Maristella Casciato, Fulvio Irace, Fabio Colonnese, "Gio Ponti: Loving Architecture; Villa Daniel Koo: Marin Country, San Rafael, San Francisco, 1969", Maxxi/Forma, Florence, 2019, pp.231

During the course of his house project, which he named after a beetle, Ponti came up with forms for a house for Daniel Koo in San Francisco in 1969 that are similar to another of his projects. The design for this house, which is intended for a family and created by Studio Ponti, Fornaroli, Rosselli, was showcased in Domus magazine under the title Beetle Under a Leaf. The architect, who made no attempt to conceal his interest in ceramics in this project, intended to use varying shades of white and green on the walls, the floor, and even on the roof. To make the roof more visible from ground level, the roof was designed in an oval shape and sloped down as it lay on either side of the building. In this manner, it is intended that the covering material, that is, ceramic, intended to be used on the roof creates a bright area on its surface that simulates the appearance of daylight, and in this way, it is also intended to mimic the appearance of the beetle, which also has a shiny membrane on its skin structure. Additionally, in order to increase the brightness of the outdoor space, again, ceramic as a material in white and green was selected to cover the entire ground covering. "Whether buildings are naturally or mechanically ventilated, they are designed and constructed to serve people and their requirements. An important requirement is that the indoor air quality should be felt as acceptable by most people and should have no adverse health effects." | 18 | When planning the interior, technical details such as calculating the heat based on sun angles and air circulation as might be called ventilation, were also taken into account, and window openings were positioned accordingly in order to ensure cross-ventilation throughout the space. Considered to be an interpretation of a different perspective Ponti brought to architecture, the building belonging to this style appears to be a building that is generally evaluated within the guidelines of contemporary and modern architectural practices. A structure and ideas related to the residence project were inspired by the art collector Giobatta Meneguzzo. Meneguzzo collaborated with Milanese designer Nanda Vigo for the interior design of the project of himself.

<sup>18</sup>Derek Clements-Croome, "Naturally Ventilated Buildings: Building for the senses, the economy and society", Spon Press, London, 1998, 1st edition, pp.7

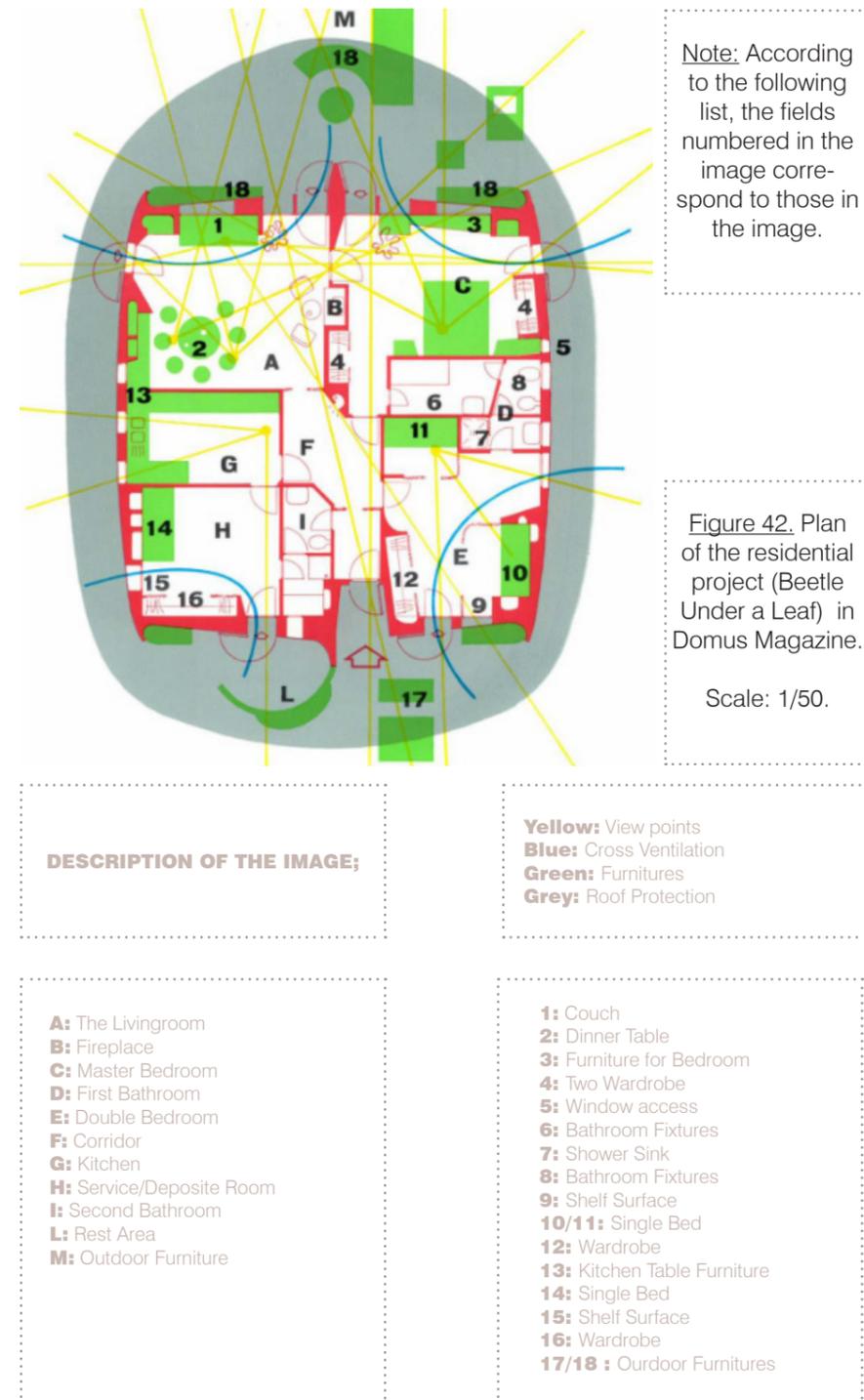


Figure 42 | Gio Ponti, "Lo Scarabeo sotto una foglia", Domus Magazine n.414, Milan, 1964, pp.79

"As the ever-changing skylines of cities all over the world show, tall buildings are an increasingly important solution to accommodating growth more sustainably in today's urban areas." |19| Besides his achievements with the Pirelli Tower, Gio Ponti also felt close to the skyscrapers that evoked modernism and the fast-paced themes of society, enhanced by the magic of his extraordinary imagination. The project, which was developed as a proposal for the offices in 1967, has a triangular plan view on the ground when viewed from closed lines. It was developed by the Studio Ponti-Fornaroli -Rosselli office in collaboration with Lebanese architect Nouhad Albert Farhat. In the case of the facades where these colorful details were applied, Ponti stubbornly refrained from taking advantage of the "to be looked at" manifesto by adopting the approach of his previous projects and actually being a continuation of them. As in Bijenkorf Department Store (1966-1967), Co-Cathedral of Taranto (1964-1970), and Montedoria Residential and Office Building (1963-1970), he made these buildings attractive by reflecting light through the ceramics used on their facades and making them attractive in terms of the architectural style he intended to provide. Together with the use of ceramics, he also held onto the idea of covering the facade with glass and aluminum materials so as to increase the reflection of the sun's rays during the day and its reflection on the city's texture at night. Consequently, he intended to stimulate the imagination of people with the effect he created at every hour of the day and to disperse the monotony of the city with a different composition at every hour.

With his various discourses on form and volume, Ponti was interested in seeing the architectural styles that are beyond the age of the city. "Architecture is a crystal: on the outside, we must respect the purity of the building as much as possible: it is a renunciation that is an achievement: we must not confuse this with" showing "the structures: this is something to discuss; if the structure is a finite, it is all like in a truss or suspended bridge" |20| When considering the plan as a triangle, the biggest factor was that Ponti wanted to avoid getting in front of one another in the city and causing shadows on them, as well as the angles that were created when the buildings were placed side by side.

<sup>19</sup> Dave Parker, Anthony Wood, "The Tall Buildings Reference Book", Taylor and Francis, Milton, 2013, pp. 2 )

<sup>20</sup> Gio Ponti, "Amate L'architettura: L'architettura è Un Cristallo", Quidlibet, Roma, 2022, pp. 203

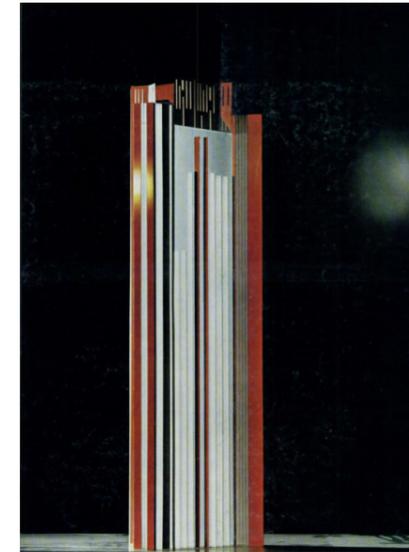


Figure 43. A proposal model of Coloured Triangular Skyscrapers by the Studio Ponti-Fornaroli -Rosselli.

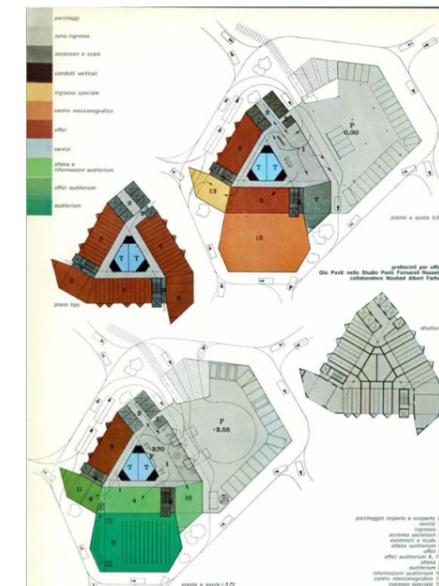


Figure 44. A technical drawings of Coloured Triangular Skyscrapers that is published in Domus magazine by Gio Ponti

Figure 43 | Gio Ponti, "Apparizioni di grattacielli", Domus Magazine n.470, Milan, 1969, pp.48

Figure 44 | Gio Ponti, Apparizioni di grattacielli, Domus No:470, Milan, 1969, pp.50

In 1942, Pozzi Ceramic began operations with its ceramic factory, founded by Franco Pozzi. The company has offices in Gallarate, which is located north of Milan. His brand of ceramics, which he runs with his two sons, Carlo Pozzi and Ambrogio Pozzi, was created in order to produce items that could be used as a regular part of everyday life for his customers. Nevertheless, he was aware of the fact that in order to stand out from other competitors, he would need to work with other productions as well as successful designers from the time period. About nine years after it was founded, the company sought to expand into new categories of production in order to increase its production scale and update and diversify its design identity.

Having crossed paths with Gio Ponti and Pozzi Ceramiche, Franco Pozzi asked him to prepare a collection for his own brand. So then, Ponti, who developed a dinner service collection, produced a series of bright and joyful colours in varied round and rigid forms. As a result of the artistic value that Gio Ponti added to the brand, Pozzi had the opportunity to create a new design language with this new collection, allowing him to achieve his goals. In this collection, where all the pieces are unique in their own way, floral patterns, full circles centered and stripes represent a few of the forms that are prominent in this ornamentation. In objects where white color is preferred as the background, the colors appear as if the white parts are deliberately removed from the colors. In his interpretation of this collection, Ponti depicted it as *"a collection of antique and modern styles, coming from the same family but with different approaches when it comes to decor"* | 21 | (translated from Italian to English) In addition to this comment, it also brings to mind his stance on the Coloured Triangle Skyscraper project he made back in 1967, in which he highlighted that they are both collectively part of the same family. His collection for Pozzi Ceramics was exhibited at the "Presences D'Italie - Domus Formes Italiennes" exhibition at Galeries Lafayette in Paris, France, from 13 March - 1 April in 1967. In addition, he displayed designs by brands such as Ceramica Joo from Milan, Ceramica Saccer from Torino, Gabbianelli from Milan, JSA Manufactory from Varese, and Poltrona Frau, with which he had previously worked. The collection has been presented in Euro Domus 2, as well.

<sup>21</sup> Gio Ponti, Exhibition of Domus Formes Italiennes, Domus No:450, Milan, 1967, p.82



Figure 45. Dinner Service Collection for Pozzi Ceramics designed by Gio Ponti.

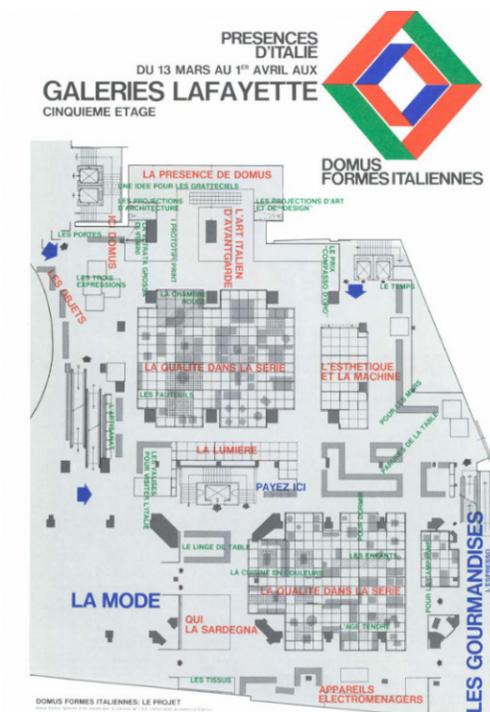


Figure 46. The poster design includes a description of the sections that will be included in the exhibition and the locations where they will be located.

Figure 45 | Courtesy: Gio Ponti Archives, Milan.

Figure 44 | Gio Ponti, A Parigi Domus Formes Italiennes, No:450, Milan, 1967, p.72

In 1912, Enrico Guzzini founded Fratelli Guzzini, a company which began manufacturing tables and household products at the time. Raimondo Rozzini's involvement in the management and artistic direction of the brand through the course of time led to this brand gradually developing its own distinctive design language. Throughout their history, Fratelli Guzzini has maintained a very close dialogue with copper material, and they have used it extensively, especially in lamps and decorative appliances for the home. "After the creation of lamps and decorative objects in enamelled copper in 1950s, Guzzini, following in the footsteps of Kartell, launched itself into the production of items in plastic and collaborated with architects and designers such as Cesare Casati, Luigi Massoni and Emanule Ponzio." |22| Gio Ponti introduced a new collection of two different sizes for the Guzzini. In addition to plexiglass as a material, Ponti also used orange and white as complementary colors, and these colors are particularly prominent in his work. A chrome steel material, specially designed to hold the lamp, is used in order to hold the lamp, which is bent with the help of a machine and has smooth transition edges. Plexiglass began to be used in the fields of architecture, interior design, and decoration and fashion design, and its use has continued to increase ever since like aslo Ponti used in his designs. "After the invention of plexiglass in the early 1900s, the material was quickly used for a myriad of different applications, including for instrument covers, watch glasses, and cutlery." |23| Different-sized lamps have taken their places in the categories of table lamps and floor lamps in showrooms and stores.

The lamps were produced by Guzzini, which was actively participating in the exhibition at Euro Domus 2. The pieces were displayed in Galeries Lafayette in Paris in the Domus Formes Italiennes Exhibition together with other brands with which Gio Ponti has collaborated.

<sup>22</sup> Sophie Bouilhet-Dumas, Dominique Forest, Salvatore Licitra, Gio Ponti: Archi-Designer, Silvana Editore, Paris, 2018, pp.264

<sup>23</sup> Lilly Cao, "What Is Plexiglass? The Protective Plastic Many Are Using to Combat Viral Spread" Arch Daily, article, 2020  
Source: <https://www.archdaily.com/943049/what-is-plexiglass-the-protective-plastic-many-are-using-to-combat-viral-spread>

In addition to that, it has been exhibited at the Vitra Design Museum that is located in Weil Am Rhein, Germany, which is very prestigious among architects and designers in the area. "It consists of two matching plexiglass tiles, and is portable with a handle." |24| originally translated from Italian to English.

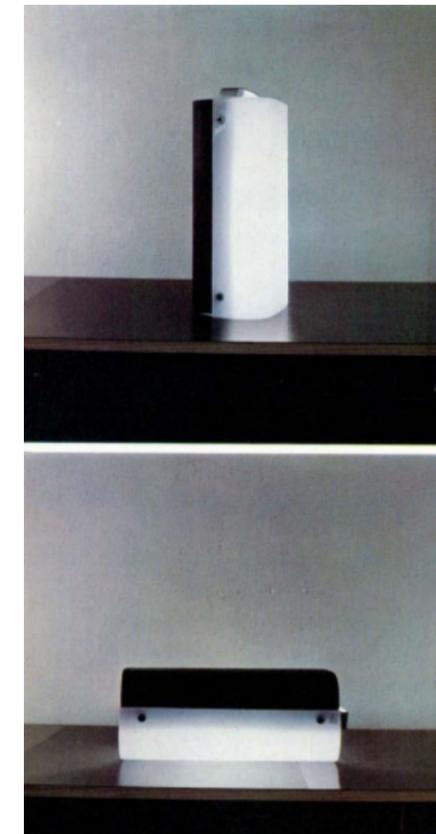


Figure 47. Polsino lamp that are presented in the exhibition of Domus Formes Italiennes in Galeries Lafayette in Paris.

Figure 47 | Gio Ponti, A Parigi Domus Formes Italiennes, No:450, Milan, 1967, p.90

<sup>24</sup> Gio Ponti, A Parigi Domus Formes Italiennes, No:450, Milan, 1967, p.90

The Tecno company, which was founded by two Milan-born architect brothers, Osvaldo Borsani and Fulgenzio Borsani, was established in Milan in 1953. Milan is positioned as a city with massive potential in terms of architecture and design, and is considered one of the most prominent countries in Europe when it comes to design and architecture. One of the most important key descriptions that can be used to describe the Tecno brand are probably innovation and technology, which are a denominator of the founding objectives.

Ponti adhered to the rationality and simplicity advocated by the architect brothers when designing the Triposto Bench. The concepts, which are also in keeping with his own design taste, have represented a new source of inspiration to him that feeds him even during the design process. If the design is viewed from the perspective of structural and material selection, it can be seen that the metal material creates the structure. Additionally, there is an additional piece which has rectangular and square shapes, as well as functionality of a drawer and table that is made from cherry wood. *"Cherry is generally a delight to work with both hand tools and machines."* |25| In order to take advantage of this material's convenience, Ponti has used this warm cherry wood in combination with leather. It is thought that the piece, which is placed on the seating area covered with real leather material, will serve as an area where various objects and goods can be used. There are three people who can sit on this chair, which is made of chrome-plated steel cylindrical rods joined together into a V shape. Ponti described his design for Domus magazine in 1968 as an attempt to address social issues: "A "three-seater" desk is in fact just that: a stool for three people, with a writing surface and wheels (you sit in company, to converse, to take notes, to read): instead of chairs around a table, a single piece of furniture that summarizes everything, and that is also very small (120 x 120 cm; h. 60)" (26) The design, which follows all the codes of modern and contemporary design, has taken its place among the cult products of Tecno and it has been presented in Idearii di Gio Ponti Exhibition in Nieubourg Gallery in Milan, in 1967.

<sup>25</sup> Erik Curtis, "Woodworking: What To Know About Cherry Wood", Family Handyman, 2022, online blog [Source: https://www.familyhandyman.com/article/what-to-know-about-cherry-wood/](https://www.familyhandyman.com/article/what-to-know-about-cherry-wood/)



Figure 48. Triposto Bench, (Three-Seater Desk in English) that is published in the book of Laura Falconi.

Figure 48 | Laura Falconi, "Gio Ponti: Interni, Ogetti, Disegni 1920-1976", Electa, Milan, 2004, pp. 202

C&B Italia was founded by Piero Ambrogio Busnelli in 1966 to produce home furniture. With regard to its position in a contemporary, and modern era category, this brand sought to utilize new materials for home furnishings in its area of production in an efficient manner, while using modern technology as an efficient tool. "*Piero Ambrogio is motivated to find a way to industrialize the production process: this is what pushes him to research beyond Italian borders and into different sectors besides his own.*" |27| Despite the fact that the company has continued to be involved in the sector under the name B&B later on, its attitude to its designs remains the same as it has been since its founding. Apart from giving significant attention to products such as foam, metal, and plastic in the design process and manufacturing, the company has also taken into account the fact that technology has evolved with the possibilities presented by the modern world.

It has collaborated with many designers in the past, such as Marco Zanuso, Antonio Citterio, Gaetano Pesce, and even internationally renowned architect Zaha Hadid. Busnelli, who wanted to cooperate with Ponti, agreed to make a Novedra chair in 1968, believing that his design style and style were quite compatible with that of his own company. "*C&B Italia put it into production in 1971*" |28| For the design of this chair, Ponti has used the diagonal print technique, which is one of the print techniques, and he has used it to create a striped print on the fabric. This chair is characterized by the use of colors such as of blue, green, white, and black, which are all used consistent throughout the design. A white and recessed area, which appears on the edge of the seat and is produced in a diagonal form, represents the terms future and speed. In this sense, it is associated with the purpose of the brand. This work was displayed by Ponti under the title of "Nuove Immagini Della Casa" at an exhibition held in Turin in 1971. In the scene setting of this chair, which is called *Due in Uno*, the subject is introduced with the privacy term of a saxophonist. An element of white divider is used to create a sense of privacy in the scene by dividing the space into two and permitting it to be opened and closed.

<sup>27</sup> Fabio Colturri, "B&B Italia: a chapter in the grand history of Italian design", Design Wanted, Milan, 2019, online blog

Source: <https://designwanted.com/bb-italia-history/>

<sup>28</sup> Giuliana Gramignia, "Reportorio 1950-1980", Mandadori, Milan, 2001, pp. 341.

This partition was manufactured by Algaflex, a company that is based in Milan, and it has a color somewhere between white and beige. The same pattern, which was used on the seating surface of the chair, was also used on the carpet produced for the scene at the exhibition by the Parisian company Balamudi, allowing us to perceive the space in a diagonal manner.



Figure 49. Novedra Armchair that has been presented in the exhibition which is held in Turin, 1971. (With the name of the scene, *Duo in Uno*)

Carpet design by Parisian Company, Balamudi.

Seperation surface designed by Milanese company, Algaflex.

Photography: Laura Salvati, published in *Domus Magazine* in July, 1971.

Figure 49| Gio Ponti, "Torino Esposizioni: Nuove Immagini Della Casa", *Domus Magazine*, n.500, Milan, 1971, pp.70

"The Co-Cathedral of Taranto is among the latest works by Ponti (1891-1979), who in 1963 accepted the post refused by Pier Luigi Nervi after having already dealt with the project of the church's sacred space on several occasions" |29| During the period between 1964 and 1970, Ponti worked on a cathedral plan for Taranto in the south of Italy. A well-known architect known to be inspired by white and traditional architecture found in the Puglia region of Italy, Mediterranean architecture, and style of the Gothic churches. There are sections of the church where the seating materials are made of wood materials, and the floors are also covered with a glossy green ceramic material. Ponti also used the cut-out technique, which is his own interpretation of architecture, in this work. "After the Milanese experiments of the chapels of San Francisco and San Carlo, the cathedral of Taranto is part of a phase of research at Ponti in which the architectural element of the isolated and perforated wall, combining with the propensity for some recurring forms such as the hexagon and the diamante becomes a screen capable of transforming the internal space of the church into a large light box" |30| Designed into the surface of the building, there are two distinct layers on the facade of the church, where the contrast of light and the shadow are as obvious as the design of the building itself. This building was constructed using reinforced concrete, and the colors of green and yellow were used on the walls and floors, making reference to the perception of heaven.

There are also various geometric openings, consisting of a rectangular, polygonal shape, which is one of the main characteristics of the building and echoes the diamond shape. "A kind of belfry without bells, the full width of the nave and 40m high, it is built from two concrete walls just a metre apart, perforated with vertical slits and hexagonal openings, including what Ponti called a 'door to the sky, opening onto the immensity and the mystery of space and time' |31|

<sup>29</sup> Mariella Annese, "Taranto , Il Sogno di Gio Ponti per la Concattedrale", Il Giornale Dell'Architettura, Milano, 2021, online blog.  
Source: <https://ilgiornaledellarchitettura.com/2021/06/21/il-sogno-di-ponti-per-la-concattedrale-di-taranto/>

<sup>30</sup> Graziella Leyla Ciaga, "Cattedrali e Basiliche", White Star, Milano, 2019, pp 198.

<sup>31</sup> Christopher Stocks, "Gio Ponti's Cut-Out Cathedral in Taranto Deserves A Resurrection", Wallpaper, London, 2018, online blog.  
Source: <https://www.wallpaper.com/architecture/gio-ponti-cathedral-taranto-italy>



Figure 50. The nave, the choir, with the green-painted Bishop's throne, and the side chapels. Ponti's aqueous colour scheme has been refreshed over the years.

Photography: Filippo Poli  
(He has been published on the Wallpaper Magazine.)

Figure 50 | Christopher Stocks, "Gio Ponti's Cut-Out Cathedral in Taranto Deserves A Resurrection", Wallpaper, London, 2018, online blog.  
Source: <https://www.wallpaper.com/architecture/gio-ponti-cathedral-taranto-italy>



Figure 51. A view from outside of the church that has been used as a cover of the book of Gio Ponti e la Concattedrale di Taranto.

Figure 51 | Fernando Errico, Gabriele Rossi, Francesco Simone, "Gio Ponti e la Concattedrale di Taranto: Genesi di un'architettura: dall'idea originaria alla forma finita", Silvana Editoriale, Paris, 2021, pp.1

In 1967, Gio Ponti presented his design, known as Los Angeles Cathedral, which was to be evaluated as sculpture. In this painting, which he has given the form of an angel, stainless steel is the predominant and, in fact, only material he has used for his project. The statue, which measures approximately 4 meters 20 centimeters in length and 2 meters in width, was produced by the Fratelli Greppi company. With the depiction of Gio Ponti, it was portrayed as being "as big as a cloud, thin as a leaf." in the February 1968 issue of his magazine, Domus. It is apparent from the sculpture that the cut-out form that Ponti particularly used in his architecture and that is connected to his work in this sculpture is actually incorporated into the form of a hexagonal diamond. Like Triposto Bench collaboration with Tecno, (1968) and Dinner Service Collection collaboration with Guzzini (1967), also this sculpture design has been presented in Idearii di Gio Ponti Exhibition in Nieubourg Gallery in Milan, in 1967.

Another exhibition where three works by gio Ponti such as Los Angeles Cathedral, Espressioni Installation in Idela Standart Showroom and ceramics on the floor in the office of Salzburger Nachrichten. The exhibition which held at the Milano Malpensa Airport in Terminal 1- Porta di Milano, with the name " *Oggetti Misteriosi*" organized by Salvatore Liticra. " *The initiative, promoted by SEA - Aeroporti di Milano in collaboration with the Gio Ponti Archives, thus consolidates the project studied by SEA to propose the airport, a crossroads of emotions linked to the travel experience, as an ideal location to give voice to expressions artistic in their infinite forms and enrich the already important cultural offer of Milan, proposing art initiatives on a periodic basis.* " |32| The work of Ponti makes use of the reflection of the light on the surface and benefits from the reflection of this effect on the stainless steel.

<sup>32</sup> Michela Pesenti, "Gio Ponti a Malpensa", Domus Magazine, Milan, 2015, article  
Source: [https://www.domusweb.it/it/notizie/2015/02/07/gio\\_ponti\\_oggetti\\_misteriosi.html](https://www.domusweb.it/it/notizie/2015/02/07/gio_ponti_oggetti_misteriosi.html)



Figure 52. A photo that is taken in 1966 of a Sculpture of Los Angeles Cathedral.

Figure 52 | Courtesy: Gio Ponti Archives, Milan.

This baldachin, which was associated with the Black Virgin and took two years to design and construct, is a design by Gio Ponti for the Major Basilica Of The Oropa Sanctuary in Biella. " *Gio Ponti was thus invited by Eligio Botto to design a monumental baldachin to cover the altar. 16 metres tall and built in collaboration with engineer Leo Finzi and sculptor Mario Negri, this great polygon goes in the opposite direction of traditional baldachins, composed of elements of classical architecture and strongly anchored to the floor.*" |33| As his design is intended to serve a religious architecture, he wanted to incorporate small details and symbolic elements that would represent and evoke the concept of spirituality within this design. The main material for the design is steel-tube, which has been used for creating various protrusions that refer to upwards and to the sky, and with a support for eye perception through the use of steel tubes.

On the other hand, when viewed from a structural point of view, it is possible to mention a structure language that is based on one another in order to support the middle. " *Because of its malleability and resistance to rust, copper has traditionally been seen as a quality and practical metal.*" |34| The interior was decorated with a variety of lighting elements to reflect the religious feeling to the atmosphere to a greater extent, as well as ornamental elements made from gold-plated copper which is 5 meter large. During production of the hand-made lighting element, 200 gold-plated copper materials were brought together with the aid of heat; the same material was repeated to ensure a high degree of consistency. Despite the fact that the lighting, which descends from the middle of the design, is used with the intention to provide light to the atmosphere, it is once again, intended to reinforce that sense of spirituality.

<sup>33</sup> Sophie Bouilhet-Dumas, Dominique Forest, Salvatore Licitra, Gio Ponti: Archi-Designer, Silvana Editoriale, Paris, 2018, p.258

<sup>34</sup> René Dekker, " Using Copper In Interior Design", Renedekker, 2020, online blog  
Source: <https://www.renedekker.co.uk/blog/using-copper-interior-design/>

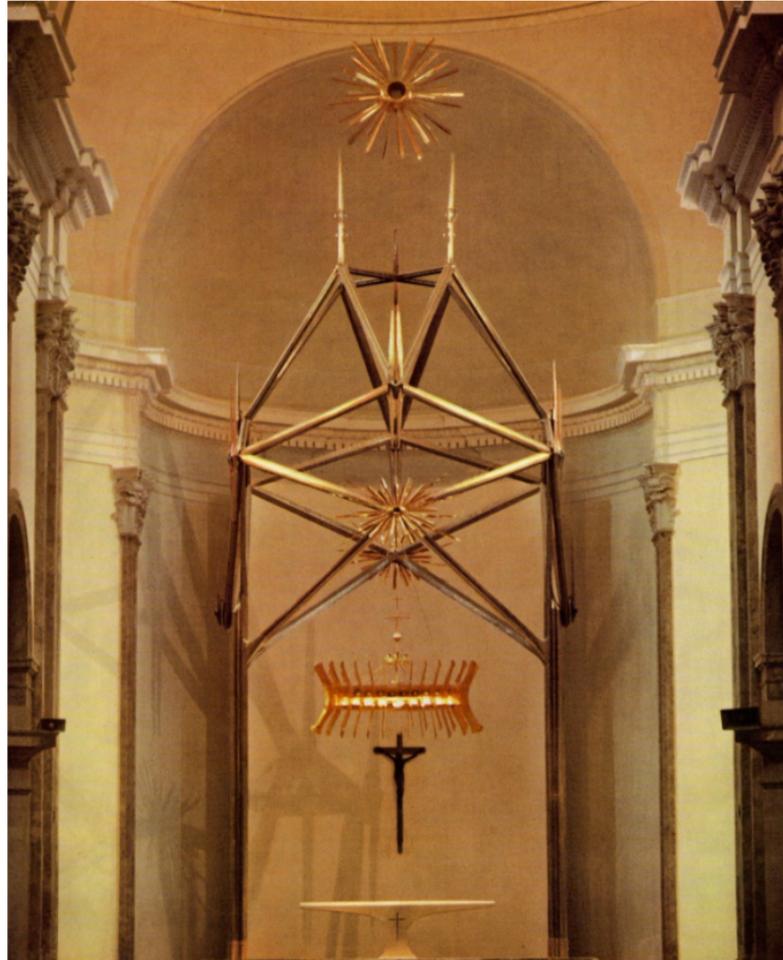


Figure 53. Baldaquin design by Gio Ponti, collaboration with the sculptor Mario Negri, 1966.

Photo Casali – Domus.

Figure 53 | Gio Ponti, "Il Ciborio Nella Basilica Di Oropa", Domus Magazine, n.455, Milan, 1966, pp.85

Islamabad is a city in West Pakistan, it came under the rule of Ayub Khan who was the president of the country between 1962 and 1969. As a result of the change in management and administration, a radical change has occurred, and decisions have been made to restructure the country. A radical style was envisaged, including the best way to show the Pakistani traditions in the architectural field by seeking a new identity in the urban fabric. As part of the city's modernization, a number of complex buildings such as government building and administration, parliamentary residences, hotels, public areas and squares in the urban fabric with the access of the new roads have been constructed. There are a number of well-known architects and designers from various parts of the world involved in the plans for this large area, which is deemed to be part of the Margalla Hill. This shows the seriousness of the project and the importance of the future for the new capital of Islamabad.

"In 1962, the architecture practice Ponti Fornaroli Rosselli was commissioned to design and build part of the Ministries area of the new capital of West Pakistan, Islamabad, which was under construction according to Constantinos Doxiadis and Robert Matthews master plan." |35| Gio Ponti with Fornaroli and Rosselli, who worked on the draft designs for the Secretariat Building that should be a part of the complex, but also designed the Pakistan House Hotel project which took place unexpectedly. He incorporated some forms brought together by contemporary architecture into his buildings with a social and Islamic tradition context for the concept. There are various applications that he has been used in his buildings for Islamabad, which has a hot climate as a geographical location. The ventilation system by using double-skin facade in architectural sense, which might be seen under the title of passive systems in architecture, especially in the Pakistan House Hotel project, this technical ability supports his claim that he can not be described as just a designer. The rectangular-shaped window and balcony openings indicate a smooth transition. With doing that, to provide a modernized one while reaffirming the tradition of the culture in Islamabad, Ponti decided to include geometric patterns and some unique shapes in the openings of the balcony side of the building. Consequently, it has had the opportunity to reflect the identity of modernity and geography through an architectural language in an urban context, by producing a work that is appropriate for the style desired.

<sup>35</sup> Giovanna Silva, "Paolo Rosselli, Islamabad Today", Mousse Publishing, Milano, 2021, pp.1

As in his previous projects, his passion for ceramic material has been combined into this project, in which he has meticulously used pieces produced by Ceramica Joo that are best suited for the concept. The chair models produced by Figli di Amedeo Cassina, which he had also used in Hotel Parco dei Principi in Rome in 1961, were also incorporated into this structure with the ceramics.

Gio Ponti was not the only name that wanted to be included in this project, as Arne Jacobsen from Denmark, Kenzo Tange from Japan, and Louis Kahn from the United States also submitted concepts and ideas for the construction of the city, but the concept and architectural ideas they put forward were not accepted. Even though there were several different architects involved in this large-scale project, the buildings must have the appearance of complementing one another in style. Specifically, the white color has been selected as the main theme of the concept in terms of color that should be applied in the buildings. Continuing this approach in architecture for the Secretariat Building, specifically in this one, Studio Ponti Fornaroli Rosselli incorporated vertical elements in this building which will reflect the style of the radical and contemporary.



Figure 54. Front elevation sketch of the Pakistan House Hotel by Gio Ponti, drawn by hand.

Figure 54 | Courtesy: Gio Ponti Archives, Milan.

## 4.

# RESULTS AND DISCUSSION

1960s were a period of cultural transformation, bringing about a change of paradigm of thought, a break with old values, and the creation of an array of new designs, architectures, fashion design and artistic and constructive movements. Styles, movements and architectural behavior have changed and played a major role in the development of title in a way that is significant in terms of social, political, economic and other influences. It was a time full of daring projects that questioned new aesthetic language, developed concepts and methods, while advancing forward on an inner quest to overcome the old and discover the new. This may directly linked to architectural trends, has adapted to the changing world of architects and designers over the years.

Italian architect and designer Gio Ponti, who adapted to these developments throughout his career and life time, did not hesitate to incorporate the subculture he came from into his designs. He has positioned himself among the modern and radical styles as he uses that the other architects from his period follow such as Le Corbusier, Frank Gehry, Mies van Der Rohe, Louis Kahn and Frank Lloyd Wright. Due to the way movements and disciplines developed in the modern period as a continuation of each other, the results of the works created and exhibited by the architects can be similar when it comes to these approaches. Ponti was extremely loyal to his profession, and he could be inspired by any subject that he was passionate about. He has closely followed technology in order not only to feed his career and to benefit from the architectural styles and trends he has adopted, but also to take advantage of the opportunities made possible by the new contemporary world and to be able to be productive. Throughout his career, Gio Ponti adopted design and architectural approaches that differed from time to time from designers and architects within the same period. For instance, while he evaluates Le Corbusier separately and has often been influenced by his works throughout his life and career, the architectural approach adopted by Gio Ponti is likely to be very different from his approach. Every field is different for Ponti. While a residential project is a residential project that has to respond to this function, instead, corporate and public projects are also evaluated and should be in the different function from his point of view.

However, it should be added that, since the platform most of the modernist architects come from is based on the same ground, the plain and minimal forms and spaces used in architecture in general are also seen in Gio Ponti's works, although they differ in details. From the perspective of Ponti, objects, products and architectural taste were intertwined and mixed to each other and thus the whole was captured in a space. Thus, it is not very possible to talk about an eclectic understanding that he usually use like the other designers or the architects." Ponti, beyond the formal choices, constitutes itself as a designer perfectly in tune with the production methods, the workers, the materials. his approach is very distant from the Bauhausian formula "from the spoon to the city" espoused by his colleagues a little younger; with them it shares the centrality of the housing theme. (Originally in Italian, translated in English." |36| Having self-confidence in discovering and trying out the new production methods, Ponti has applied to limited choices in material selection between 1960 and 1970 and the last years of his profession as a result of the fast developing world and consumption. It is possible to see this difference when compared with the rich contents used in previous years such as in 1940's and 1950's in the product designs and decorative designs which he designed and produced.

When this period is examined in general terms, it can be interpreted that although the design and style that Gio Ponti reflected on design and architecture underwent minor changes in details, it remained the same in general terms. For example, the ceramic tiles, which emerged from the cooperation with with Ceramica Francesco De Maio in the early 1960s and used in Hotel Parco dei Principi Sorrento and Rome, dominated by geometric patterns, and the circular and linear forms used for the Dinner Service Collection in collaboration with Pozzi Ceramics are quite similar to each other. On the other hand, the reason for the claddings made of ceramic materials that he used in his architectural buildings was used as a result of the fact that it should be "eye-catching" and "to be looked at" but also because he wanted to see the point of view of the material and the methods of use in other disciplines as he always interested to mix these different aspects. (Church of San Francesco D'Assisi al Foppolino, 1961-1964, Church of Santa Maria Annunciata, 1964-1967, Bijenkorf Department Store, 1966-1967 are same examples in that sense.)

<sup>36</sup> Elena Dellapiana, Fiorella Bulegato, " Il Design Degli Architetti Italiani 1920-2000 " Electa, Milano, 2014, pp.69

## 5.

# CONCLUSION

The aim of this thesis is to examine the work of Gio Ponti in the fields of architecture, interior architecture, design, and decoration, which he accomplished within the period of 10 years in his career. Detailed analyses were conducted according to various sub-titles such as;

- selection of material in the featured projects,
- the choices of techniques from the structural standpoint,
- the inspirations and approaches behind the forms and volumes,
- considering the relationship with the urban texture,
- the manifesto that Gio Ponti wanted to transfer into the reality.

All of these filters were created with the consideration of social communication, the relationship with changing and developing technology with culture and traditional way of design, and the ways in which this reflected in Ponti's work in that period. After taking into account these approaches that he thought about carefully, the aim was to establish a dialogue between these titles in order to reveal the similarities and differences between them.

Taking into account all of these factors, a few observations can be made. His designs have been characterized by the pursuit of aesthetics and pleasing forms, while giving equal weight to the concept of function. This led Ponti to attach great importance to traditional materials and compositions such as his ceramic cladding, which he used in various buildings, and he also seized the opportunity presented by technological advances between 1960 and 1970.

Ponti, who expressed being inspired by the leading names of the era, made himself unique through his versatile personality as a designer and architect.

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