



ОТЛОГОТО н° 118 MARZO-MAGGIO 96

tradition of the domestic utility object. "I love objects of anonymous tradition," said Magistretti in the interview with Vanni Pasca for the monography dedicated to him by Idea Books in 1991, "Because these objects are extraordinary in their very anonymity, in their capacity to repeat themselves in time with slight differences, in their resistance to conceptual wear and tear. An oar is an oar. It is very difficult to design it in a different way. (...) My interest is never of a stylistic kind, it is always conceptual, towards objects which summarize the effort made by man to deal with nature, to overcome the force of gravity, to gain space."(3). For Magistretti, the term re-design becomes a cultural commitment; this is demonstrated by a passage in a short programmatic essay he wrote in the book *Paesaggio del design italiano 1972-1988 (Landscape of Italian design)*: "... my interest focuses on the opportunities, as a European, to not forget history and to make re-design by borrowing old models, so as not to let them die, as an endangered species, models which, revived and altered for our use, become another thing and bring back to the present a memory which might be lost, thus enacting, as in architecture, a

particular attention to "environmental preexistences" also in design. Unlike the Americans, we do not need to create a post-modern." (4).

Enzo Mari's position concerning this theme is of a different kind. Mari's project theorem is constructed on a continual comparison of models which reflect in a Platonic form the search for a comparison with the essential, that is to say absolute, archetypical value. The search for the exact, almost timeless form, drives Mari towards an almost sacred conception of the object in its utility essence, thus leading him to contend in his research with the highest models of artistic research. Mari has often committed himself in many important theoretical reflections on the frustrating condition of that anonymous design (of the factory worker, the mechanized craftsman, but also of the designer) alienated from the industrial process which now conditions even the degraded artisan model (his book *Dov'è l'artigiano?*, Electa, Firenze 1981 is fundamental on this point).

Certain of his reflections in the stimulating Socratic dialogue with Renato Pedio for the catalogue of the exhibition *Enzo Mari - Modelli del Reale*, may be illuminating on this subject. "(...)

Vico Magistretti, sedia e poltroncina Marocca, produzione De Padova, 1987. Vico Magistretti "Marocca" chair and armchair, produced by De Padova, 1987.