

AIPi

ASSOCIAZIONE ITALIANA PROGETTISTI IN ARCHITETTURA D'INTERNI

progettare interni

what should contemporary design have in common with butterflies?

manifesto form and function follows sustainability

presentation AIPi
(associazione italiana progettisti in architettura d'interni)

topics of the next editions:

interior comfort
interior burdens
electrobiology
innovative materials and technologies
light and colors
renewable raw materials
design for all

form and function follows sustainability **form and function follows sustainability**
form and function follows sustainability
form and function follows sustainability
form and function



EDITORIAL.....

Why news of papilio design ?

Scientific studies point it since decades, that an incorrectly and deficiently built nearest environment of humans, like our apartments, kindergartens, schools and workplaces can lead to general indisposition and health disturbances.

Nearly each interior is contaminated with dubious chemicals, lung-current fibres, radioactivity, through mold or electric stress.

In *news of papilio design* we will sensitize and inform our members of these topics, so that our interiors are and will become free from biological disturbances in construction.

The contents of the next editions of *news of papilio design* are directed towards interior architects and the responsible handling of materials and technologies concerning the nearest surroundings of people: our interiors. ●

Birgitt Becker

www.aipi.it

www.papiliodesign.eu

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4 AIPi (Ass.ne Italiana Progettisti in Architettura d'Interni) has presented, on the occasion of the board-meeting from ECIA (European Council Interior Architects) in Dublin (Ireland) the manifesto *form and function follows sustainability*

6 Presentation AIPi

What should innovative up-to-date design have in common with butterflies?

Since its emergence, the butterfly has pursued a successful evolutionary strategy: it optimizes its balances, and with a minimum amount of material it created refined and unique structure that is both reliable and functional, the quintessence of beauty, elegance, and harmony.

Despite its graceful physique, its delicate and vulnerable appearance butterflies have survived dinosaurs that died out approximately 65 million years ago, and have spread across the world thanks to their ability to adapt effectively to their environment.

When exactly butterflies came into being is uncertain. It is only after the Cretaceous period, that fossils with butterflies incased in amber, the resin of blossoms of that period, were found. The first blossoming plants emerged approximately 100 million years ago and it is since this time that butterflies have successfully adapted strategies to adjust to differing types of blossoms. Every phase of their metamorphosis is performed with a minimum use of material and without losing their identity at any phase of metamorphosis: from an egg into a caterpillar, from caterpillar into a chrysalis and from chrysalis into an adult butterfly.

What can Designer learn from the butterflies?¹

In the Middle Ages, the Franciscan friar and philosopher, William of Occam, called for parsimony and proclaimed. "It is vain to do with more what can be done with less".

It is this principle that underlies the evolutionary history of the butterfly. In all cultures artists were inspired by butterflies to create musical compositions, poetry, drawings and paintings. For the ancient Greeks, butterflies were cult objects and a theme frequently used in art. They were a symbol of immortality and an emblem of grace and love. The god of love, Eros and the goddess

of love, Aphrodite, are displayed as having the attributes of a butterfly and in the legend of "Amor and Psyche" they confer the virgin with butterfly wings. The composer and pianist Frédéric Chopin created the "Butterfly Etude" and E.T.A. Hoffmann had a butterfly chiselled on his tombstone. Which followed the ancient Greek tradition that viewed the soul as a creature, that can escape the body after death like the butterfly escapes the chitin casing of the pupa.

Butterflies appear in books and literature, in poems by Eichendorff, and Fontane and Leonardo da Vinci used the gracile structures of butterfly wings as a replica for his gliding flight. Who knows, whether the Viennese architect Adolf Loos, when he introduced his pragmatic concept "ornament is crime" or Mies van der Rohe when he announced "less is more" was thinking about the butterfly principle?

As a Designer and an Interior Architect, I was inspired by Gottlieb Guntern¹ and his butterfly strategy. In the first edition of *news of papilio design*² the manifesto presented is "form and function follows sustainability". The contents of the next editions of *news of papilio design* will primarily address interior architects and the responsible handling of materials and technologies related to humans' direct environment. ●

Birgitt Becker

1) Gottlieb Guntern: Im Zeichen des Schmetterlings; editor dtv, Germany, 1995.

2) papilio: how the ancient Romans called butterflies.

form and function follows sustainability¹

The term modern design developed in England in the 19th Century on the occasion of the world's fair in London in 1851 and has established itself since this time for all creative areas. Now a days we speak of fashion-, interior- and architectural-design, the design of products, of landscapes, of visual communication etc.

During the 19th Century, machine use and mass-production was claimed to be responsible for spoiling people's taste², since the industrialization and after the post-Bauhaus epoch to the present day the creative and technical work on buildings, houses and everyday goods of consumption have contributed to a rapid reduction of already drastically limited environmental resources.

In the past, moderation in respect to creative work had a purely aesthetic significance. With his quotation "less is more" Mies van der Rohe appealed to the idea of minimalism at the beginning of the last century.³

Meanwhile, his aim of moderation is more up to date than ever, this time not only for aesthetic motives but as a result of a scarcity of resources and materials.

Natural laws in the third millennium have forced us to use new ideas and logic, if we want the situation to change in the future, i.e. social relevance, the harmful use of chemicals, waste disposal or recycling.

This will influence architecture and design theory in the future.

The third millennium faces new challenges for interior architects

Beneath our primary protective shield, our clothing, follows the second shield, our interiors and thus our immediate en-

vironment. Followed by the outwardly directed architectural construction.

It is part of the profession of an interior architect to plan, form and realize interiors in the architectural context, in which the physical, psychological and social well-being of humans should be warranted.

However, in the meantime we have become, so it seems, helplessly exposed to an array of private and public pollutants through countless foreign substances (indoor toxins, micro organisms, radioactivity, electric and magnetic fields etc.) which are contributing to the increased discussion of "indoor-illness" and "sick-building-syndrome".⁴ These illnesses caused by invisible toxins are now being viewed as more worrying than "outdoor" toxins, since we spend up to 90 % of our time inside (apartments, schools, workplaces, public transportation...)⁵

Once outside of our living spaces we are exposed to a variety of pollutants on a daily basis that determine the everyday success or failure of our direct environment. The conglomeration and interaction of these cannot be calculated and in several cases cannot be avoided except when indoors.

The last decades have brought about many innovations of the building- and furnishing industry, that were first celebrated as innovative progress and later proved to be detrimental for both humans and the ecosystem: depletion of non renewable raw materials,

ongoing depletion of the earth's protective ozone layer, costly medical treatment for people and redevelopments of buildings because of the use of asbestos-containing materials, heavy metals and pesticides, dangerous wood protections, chemicals like Pentachlorophenol (PCP) and Lindane, sealants on the basis of Polychloratebiphenyl (PCB), gas from Formaldehyde over weeks and months from interiors or treatments, for example from textiles and carpets with Pyrethroide, that harm humans more than the moths and insects they are meant to expel. In addition, all of the above are connected to hazardous waste and disposal problems in which the building sector has a significant share.

It is part of the task and responsibility of an interior architect to recognize, determine, and appropriately apply technologies and products that are compatible for both the environment and human beings so as to contribute to the improvement and healthy redevelopment of the currently problematic indoor/interior situation.

Reformulation of the design concept - contribution of interior architects

In our anthropocentrically oriented society, where environmentally ethical education is not innate but acquired the most important instrument of creative and technological work is an interdisciplinary education.

As far as the occupational image of interior architects is concerned, it is universities, technical schools, chambers of crafts and trade that must step up to the didactical promotion. It is their task to develop interdisciplinary orientated study programmes for the present and the future that fulfil technical, creative, environmental, medical and socio-political requirements.

This means a great challenge for interior architects, who must now have an understanding of complex connections and have to come to terms

with the consequences of their creative work.

Modern interior architecture is creative, exciting, innovative, and gives answers to what is possible with modern technology and at the same time compatible with humans and the environment. ●

Birgitt Becker
resp. estero AIPi
board member ECIA

On June 17, 2006, in Dublin, Ireland, AIPi (Associazione Italiana Progettisti d'Interni), recited the manifesto, on the occasion of the boardmeeting ECIA (European Council of Interior Architects).

1) Lecture B. Becker, 1996, La strategia cde per la valutazione dei prodotti – form and function follows sustainability; conference “Architettura & Design Ambientale”, Rome, San Michele.

2) Bade taste: criticism of John Ruskin (1819-1900), authors, social reformers and painter and William Morris (1834-1896), politicians, later also designer and craftsmen.

3) Less is more: Quotation of Architect Mies van der Rohe (1886-1917), he appealed to the idea of Minimalism.

4) 50 % of all chronic illnesses, also cancer, is to be led back on the sick environment; lecture 2006 “environmental medicine – Baubiologie – a necessary symbiosis” Prof. Dr. Volker Zahn, environmental doctors; s..a. Institut für Baubiologie + Ökologie – IBN, Prof. Anton Schneider, Neubeuern

5) new illnesses are determined: Multiple Chemical Sensitivity (MCS), Sick building syndrom, Fybromyalgie, Chronic Fatigue Syndrom): lecture October 2004 Centre de la Ville et de l'Architecture, Brüssel, Ralph Baden, Ministry of health, Luxembourg.

6) Ambiente-Uomo-Casa: Birgitt Becker, Monteleone Editore, Vibo Valentia, 1996 und Bauen-Wohnen-Leben, Verlag ecokreis, 2002, ISBN 3-9807772-0-0.

AIPI

ASSOCIAZIONE ITALIANA PROGETTISTI IN
ARCHITETTURA D'INTERNI



Luigi Pallavicini
President AIPI., Milan

AIPI was established in 1965 by a group of interior designers who shared the need to enhance the profession which was still a start-off in Italy but well developed and organized within the academic and teaching structures throughout the European Community.

The need of defining this new profession was the basis on which AIPI funded their charter which, at article 2, states: “the targets of the Association are: qualification, enhancement and protection of the profession”.

The Association pursues these goals by means of:

- initiatives aimed to obtain formal recognition of the profession;
- the setting up of general terms and conditions for the profession;
- the determination and updating of professional fares;
- initiatives addressed to the setting up of social security and insurance assistance;
- co-operation with Public Authorities

and with other existing national or international Associations to improve copyright and intellectual property regulations;

- Promotion of national and international fairs and events aimed to support original works and their authors.

The above are considered priority goals to protect and support both the designers and their customers which go together with the evolution of the profession as well as that one of Italian and international marketplace.

A first and important step towards a more defined professional identity was made by AIPI in 1984 when its activities were specifically addressed to the architectural interior design and by joining at international level, IFI – International Federation of Interior Architects / Interior Designers. IFI was founded in 1963 at Copenhagen and groups all the professional organizations of interior design. Specific aim of IFI is to create a professional identity at international level, taking into account the professional education structures in each Country, accepting or refusing the affiliation of similar professional organizations. At the International IFI Congress of 1978, in Washington – DC (USA), AIPI was accepted as representing the professional International Designers of Italy.

In addition, within the area of education and professional qualification, in 1992 the “re-foundation” of ECIA (European Council of Interior Architects) took place, and AIPI was within the promoters.

During last years there has been an increasing co-operation within the Associations that, with different features, are joining the professionals in the large area of design, such as ADI (Industrial Design Association), and AIAP (Italian Association for

Design of Visual Communication). In particular, there are some initiatives which may develop positive results, such as:

- The "Design Table" which groups together ADI, AIPAP and AIPi as the focal point for Italian Design at large;
- The Consortium "Polidesign", a project in cooperation with the University "Politecnico" of Milan, the professional organizations ADI and AIPi and Companies operating in the design area, as a focal point for research, education and promotion within the real marketplace.

After several experiences AIPi has now the possibility of interacting with their associated professionals by means of the *newsletter of papilio design*, a tool for sharing and exchanging ideas and professional experiences on how do we intend our profession and the role of professional association in the context of environmentalism.

Interior Design is research, domotics, lighting systems design, ergonomics, color technique, ecology, environmental compatibility and analysis, needs analysis, disability analysis and acknowledgement, and all which makes our profession so exiting.

Interior Design is interpretation of customer requirements and wishes. The designer is offering to his customer his know how and experience, his research on new technologies and new applications, to achieve the customer's needs and wishes.

AIPi is selecting its professionals and this selection aims to grant the professionalism to customers and to designers as well, as making part of a qualified group of professionals.

AIPi hopes that this might be an opportunity of sharing opinions among colleagues in Italy and in Europe.. ●

AIPi ACTIVITIES

Education, Updating and School Commission

... takes care of involvement of interior design post-diploma students to the AIPi programs. It promotes AIPi within the academic institutions.

Environment Commission

...in co-operation with other institutions, promotes the attention to environment protection techniques.

Extended Usability Commission

...promotes the attention to usability for disabled, to grant the "design for all".

Public Relation and Press Commission

..promotes the image of AIPi in all events, takes care of press releases and all printed materials.

Territory Coordination and Development Commission

...takes care of initiatives with other entities and with the Sponsors, as well as with regional and public representatives.

International Relations Commission

...takes care of relationship with other international Organizations

Institutional Commission

...promotes and represents the Association in Italy and abroad.

IMPRESSUM

news of papilio design

newsletter for members of AIPi (Ass.ne Italiana Progettisti in Architettura d'Interni), Milan
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The first three editions of *news of papilio design*™ are published in three languages: German, Italian and English

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Distribution *news of papilio design*™:
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We
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deadline:

edition 1: 20 March 2007

