

quez, Lella Vignelli e Florence Knoll (originaria di Miami), la fondazione ha organizzato nove mostre sul design in quindici musei. Per il nuovo secolo abbiamo un nuovo progetto: il Design and Architecture Day, una celebrazione annuale prevista il 1 ottobre ed estesa a tutta la comunità, che è già diventata la giornata internazionale del design e dell'architettura. Ci saranno striscioni D+A ovunque, conferenze, seminari, mostre, concorsi, un festival del cinema, visite guidate, premi: il tutto inteso come manifestazione-pilota per la nazione. Dietro il D+A Day si cela una assolutamente assurda ambizione, il desiderio di lanciare la terza fase di design della città, quella a cui si arriva passando dall'ostentazione della fase 1 e dal glamour della fase 2: l'impatto migliorativo del design nella vita quotidiana. Occhi aperti su Miami!

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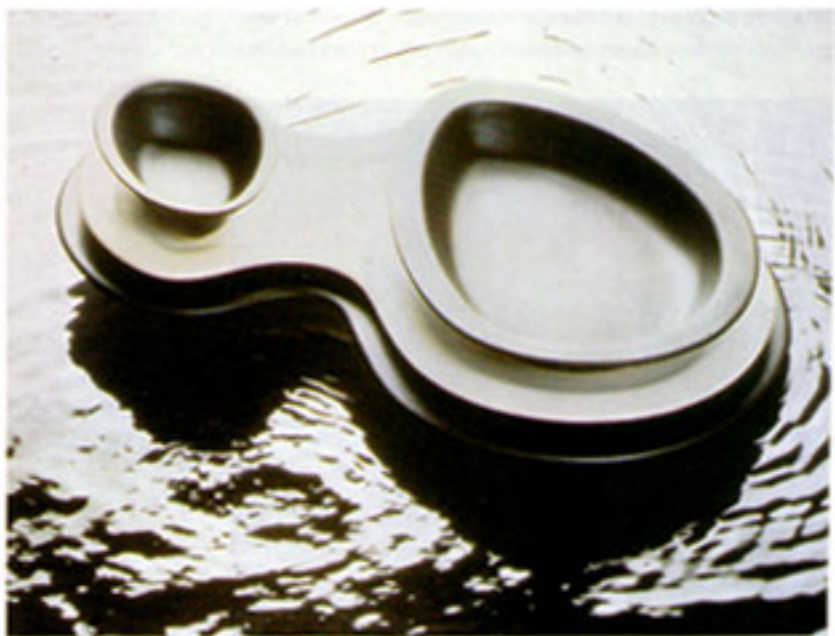
* Fondatrice di Arango.

store design exhibitions during the forty years. The most recent, organized by my partners Mariana and David Russell, was on new British design, one of the first shows on that subject in the US. We've undertaken design education also through the godchild of Arango, the Arango Design Foundation, which has been going strong for two decades. With the help of a generous board, which includes design experts like Rodrigo Rodriguez, Lella Vignelli and Florence Knoll (a Miamian), the Foundation has launched nine design exhibitions in 15 museums. For the new century we have a new project: Design and Architecture Day, an annual community-wide celebration on October 1, a date already established internationally. There will be D+A banners everywhere, lectures, seminars, exhibitions, competitions, a film festival, site visits, the awarding of prizes, all intended as a demonstration project for the nation. Behind D+A Day lurks a possibly preposterous ambition, a longing to launch this city's third design phase, one in which we move beyond glitz (phase 1) and glamour (phase 2) to one in which design, as it makes its impact on the everyday lives of Miamians, makes those lives better. Keep an eye on Miami. Information: www.arango-design.com E-mail: ArangoFoundation@aol.com

* Founder of Arango.



LA. Miami is my town. It's where my parents courted, where my grandfather made and lost a fortune during the real estate boom of the twenties. It's where, late in life, I met and married a man I adore. I've always loved Miami - despite its having been, while I was growing up, something of an international joke. Those Lapidus hotels, those white Cadillacs! The Miami vice, everyone knew, was taxidriver. There was more than a hint of anti-Semitism in that image. Bleached blondes in fur jackets over shorts were assumed to be Jewish. (Today's bigots would assume they were Cuban.) As for design, nobody ever talked about it. Who needed it? We had weather. When my then husband and I opened a design store in downtown Miami in 1959, we knew it was a long shot. But surely we were not the only couple in the city interested in Gio Ponti flatware, Eames chairs, Norwegian enamel bowls? Among the few who understood were the refugee Cuban architects whose exile began in that same year. Having arrived all but penniless, they couldn't buy the Triennale award winners we were trying to sell, but they cheered us on. To everyone's surprise, that store, called Arango, has grown and prospered for more than forty years and is now the oldest design store in the country. We sometimes sell more in one day that we did in our entire first year. Meanwhile, Miami, once the poorhouse of American design, has become a stylish international city, a design destination. Today we have Arquitectonica instead of Lapidus (although the durable Mr Lapidus is still on the scene at 97), a splendid museum (the Wolfsonian) dedicated to the history of modern design, two respected schools of architecture, and enough sidewalk cafes to feed multitudes of urban planners. All of this would have happened without Arango, of course; yet it is exciting to have played a role in Miami's 180-degree turnaround. One way we've done that is to stage scores of in-



● In alto: Gusto, ripiano-libreria "Sticklebook". Sopra: Caterina Fadda, oggetti per la tavola. Entrambi i prodotti sono attualmente esposti da Arango nella mostra dedicata al nuovo design britannico, parte del programma di attività culturali che il negozio organizza una volta all'anno.

● Top: Gusto, "Sticklebook" bookcase shelf. Above: Caterina Fadda, tableware. Both products are currently being shown at the Arango Store in the New Brit Design exhibition, event included in the program of cultural activities organized by Arango Store once a year.