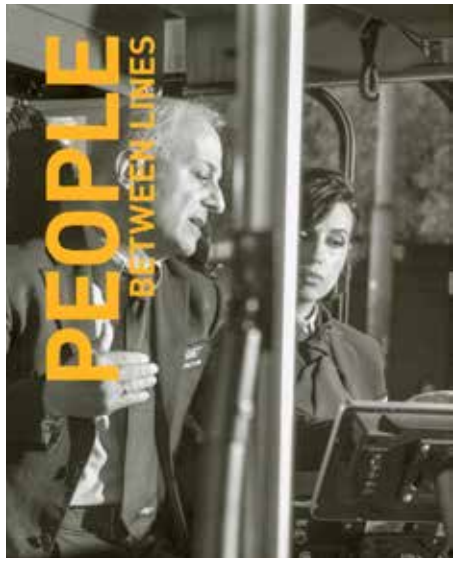
VALUES ON BOARD
A CULTURE OF RESPECT AND CARE

Paying careful attention to — and thus valuing — actions or gestures towards people means putting respect for individual, diverse identities in first place, above all respect for others, to further an ongoing vision of a pluralistic community. It's a community enriched by difference, fully aware that "diversity makes us unique." Throughout its history, ATM has always taken care of those who comprise it: its staff above all, and the passengers who complete it. From its early days, ATM focused on creating vibrant neighbourhoods for its workers and providing welfare to sustain daily well-being. This commitment extends to the present, with nurseries to support new parents of increasingly cosmopolitan generations. ATM has also prioritised consistent awareness around workplace safety, ensuring the utmost security, while paying attention to presentation standards, with uniforms suited to each role and respectful of each position's dignity. Welcoming the public, often in great numbers, at various open-day events has always been a significant endeavour, organised since the company's early days. This tradition of inviting people into ATM's premises underscores a key principle: everything must truly be shared to be genuinely understood.

3

AZIENDA TRASPORTI MUNICIPALI
A.T.M.

INGRESSO LIBERO
AI CITTADINI



Cover of the book "People Between Lines", ATM, 2022. Photography by Gabriele Micalizzi.

"Facciamo conoscenza con..." (Let's Get Acquainted With ...), a section introducing ATM employees.
From the monthly house organ "Notiziario mensile dell'Azienda Tranviaria Municipale" Transport, Issue 72, January 1963.

"ATM apre con trasporto" (ATM Opens With Transport), 1997. Campaign promoting various artistic and cultural initiatives and guided tours of ATM depots and workshops, organised by ATM, the City of Milan, and IULM University Milan. Poster.
"Il popolo del tram" (The Tram People), 1997. Promotional campaign for the photography exhibition at the Leonardo da Vinci National Museum of Science and Technology, organised by ATM, the City of Milan, and IULM University Milan. Poster.

Cover of the catalogue for the initiative "Il bus delle meraviglie" (The Bus of Wonders), 1997.
Cover of the catalogue for the exhibition "Il popolo del tram" (The Tram People), 1997.

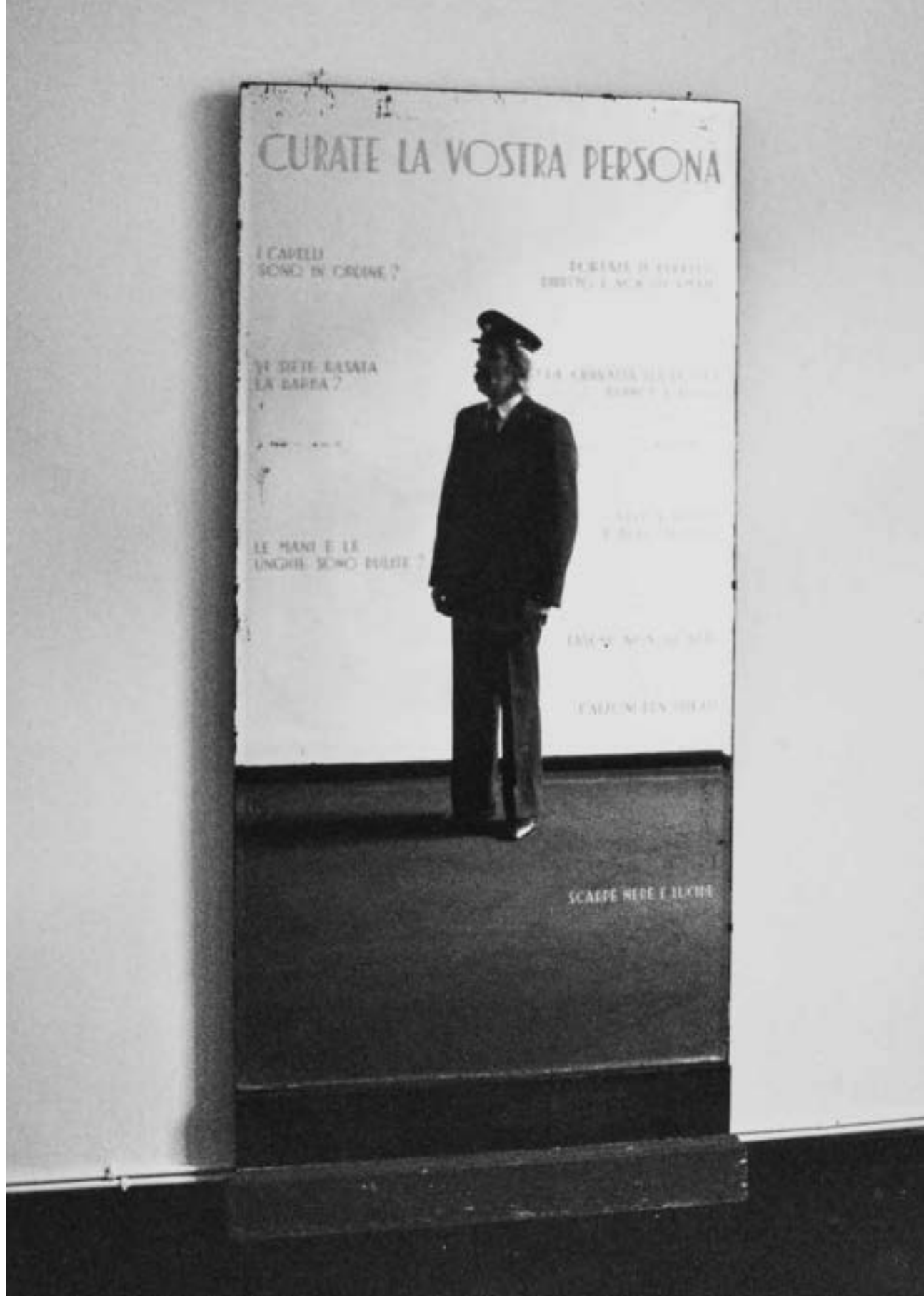
"Sicuri come loro" (Safe as They Are), 2009. Internal multi-subject campaign for workplace safety.

"La diversità ci rende unici" (Diversity Makes Us Unique), 2022. Awareness campaign on respect for identity and individual diversity. Agency: Horace Kidman SRL.

"Un grande progetto in movimento" (A Big Project in Motion), 2009. Multi-subject campaign on the structural and organisational enhancement of the company, featuring employees as spokespeople. Agency: TBWA\Italia.

"Rainbow" Tram created for Milan Pride 2022 (photography by Stefano Corrada).

"Una divisa che unisce." (A Uniform That Unites), 2024. Awareness campaign on respect for identity and individual diversity. Agency: Neon 2020.

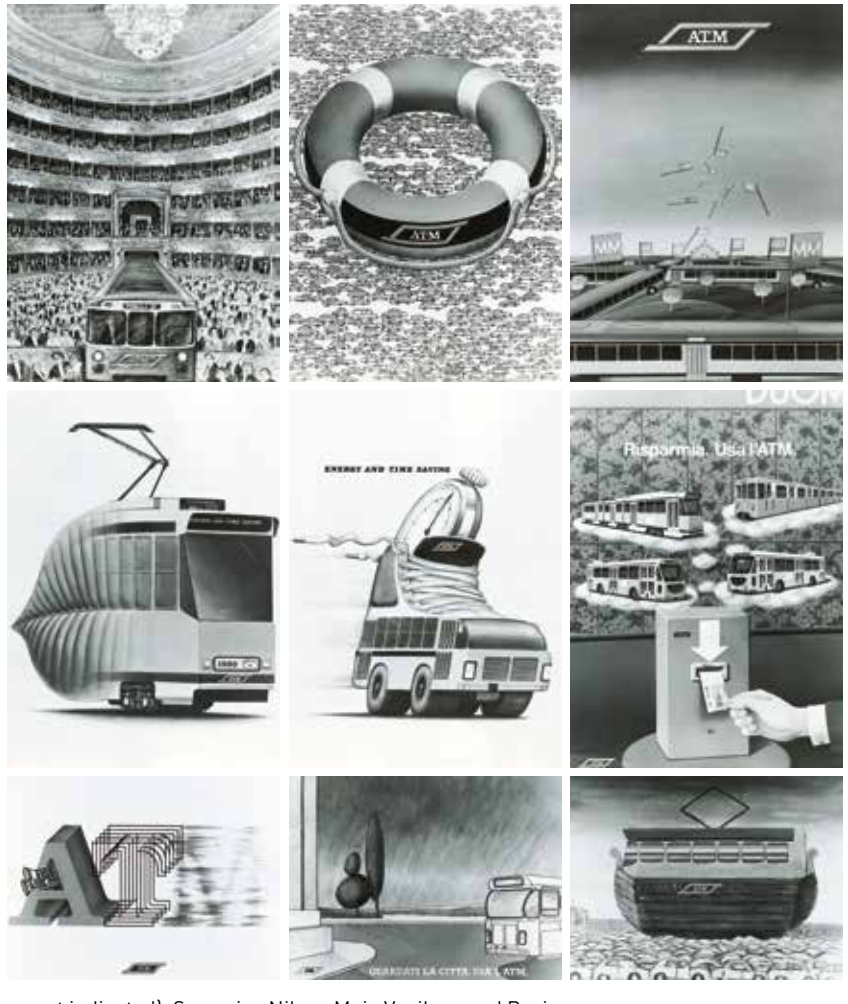


ATM employee uniforms for clerks, skilled workers, travelling staff, supervisors and graduates, 1980s.
Large mirror to check all details of the official uniform, Baggio depot, 1970.

CREATIVITY IN MOTION
IDEAS AND PROJECTS WITH ARTISTS AND SCHOOLS

Art is the great engine that stirs ideas and transports them to places that sometimes you can only reach with your imagination. Artists, creatives, and authors have often drawn inspiration from travelling vehicles and passengers for their works, however it is a little more unusual for a transport company to so purposefully engage in this interplay between creativity and communication. ATM has always valued the work of artists and embraced the full spectrum of their expression, seizing every opportunity to collaborate with individual creators, avant-garde groups and academic circles. Bruno Munari stands out as a figure embodying the spirit of these intentions. His workshops and methods opened the doors to the freest and most original participants: primary school students of all ages. Through his inter-artistic and participatory activities, students decorated trams and buses, transforming them into vibrant artworks travelling through the city. For ATM, students have always been a special audience, receiving focused attention not only in terms of season tickets and incentives for public transport use but also as part of a true mission towards gentle and mindful guidance, which, in the bloom of adolescence, often rhymes with a “good dose” of unconsciousness.

International competition for a poster on public transport, various authors, 1980.
From top: Beppe Vianello and Paola Facetti, Beppe Vianello and Attilio Capra, Franco Gabbani, Beppe Vianello and Maurizio Vitta, Lucretia and Victor Fiodorof, Caterina Gabutti.
Jacek R. Kowalski (winning sketch).



On this page, from top: (author not indicated), Smyrnios Nikos, Maia Vasileva and Boriana Georgieva, Battista Luraschi, Jacek R. Kowalski, Jacek R. Kowalski, Santiago Miranda and Angelo Sganzerla, Romuald Socha and Elzbieta Procka, Santiago Miranda, Jaime Nieto Imenez.

"Dinamic Art. Arte e Pubblicità a gran velocità" (Dynamic Art. Art and Advertising at High Speed), 1991. Initiative promoted by IGP, Impresa Generale Pubblicità, in collaboration with renowned painters and graphic designers. Sketches by various authors. From top, works by: Emilio Tadini, Chin Hsiao, Enrico Baj, Gianfranco Pardi, Aldo Spoldi, and Mimmo Rotella.

Initiative logo.

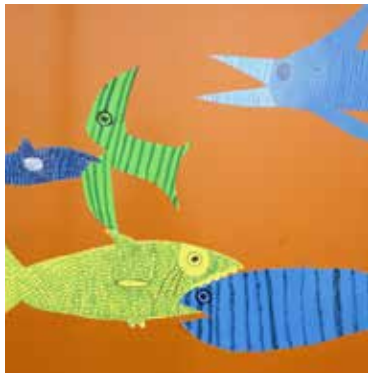
'Arte Tranviaria Milanese. 51 tram fatti ad arte" (Milanese Tram Art. 51 Artful Trams), Brera Academy of Fine Arts, 1996. Cover of the exhibition catalogue and pages from the three projects selected for vehicle decoration. Students: Sara Colombo, Lorenza Chiaromonte, Claudia Alongi.

Postcards for ATM Communication, early 2000s. "Così te lo fissi bene in testa!" (So You'll Keep It Firmly in Mind!), 2007. Image by NABA (New Academy of Fine Arts of Milan). "Nei momenti di bisogno c'è sempre qualcuno disposto a darti uno strappo" (In Times of Need, There's Always Someone Willing to Give You a Lift), 2002. Image by Ateneo Creativo. "ATM, Gioco di Società" (ATM, A Board Game), 2002. Image by Ateneo Creativo. "Tram spaziale" (Space Tram), 2002. Image from the book "ATM il Tram Spaziale" (ATM the Space Tram), 2002.

Missoni Bus, 1987. Mobile information office created in collaboration with the fashion house.

The artist and designer Bruno Munari during ATM educational workshop initiatives for students, 1980s.

"DECORIAMOIBUS", 1987. Decoration initiative with adhesive films applied to buses: theme "Farfalle" (Butterflies). Coordinated by Bruno Munari.



"DECORIAMOITRAM", 1988. Decoration initiative with adhesive films applied to trams: "Pesci" (Fish). Coordinated by Bruno Munari.
On the next page: Jumbo tram from series 4900 decorated during the "DECORIAMOITRAM" initiative, 1988.

MM

ARGHERA

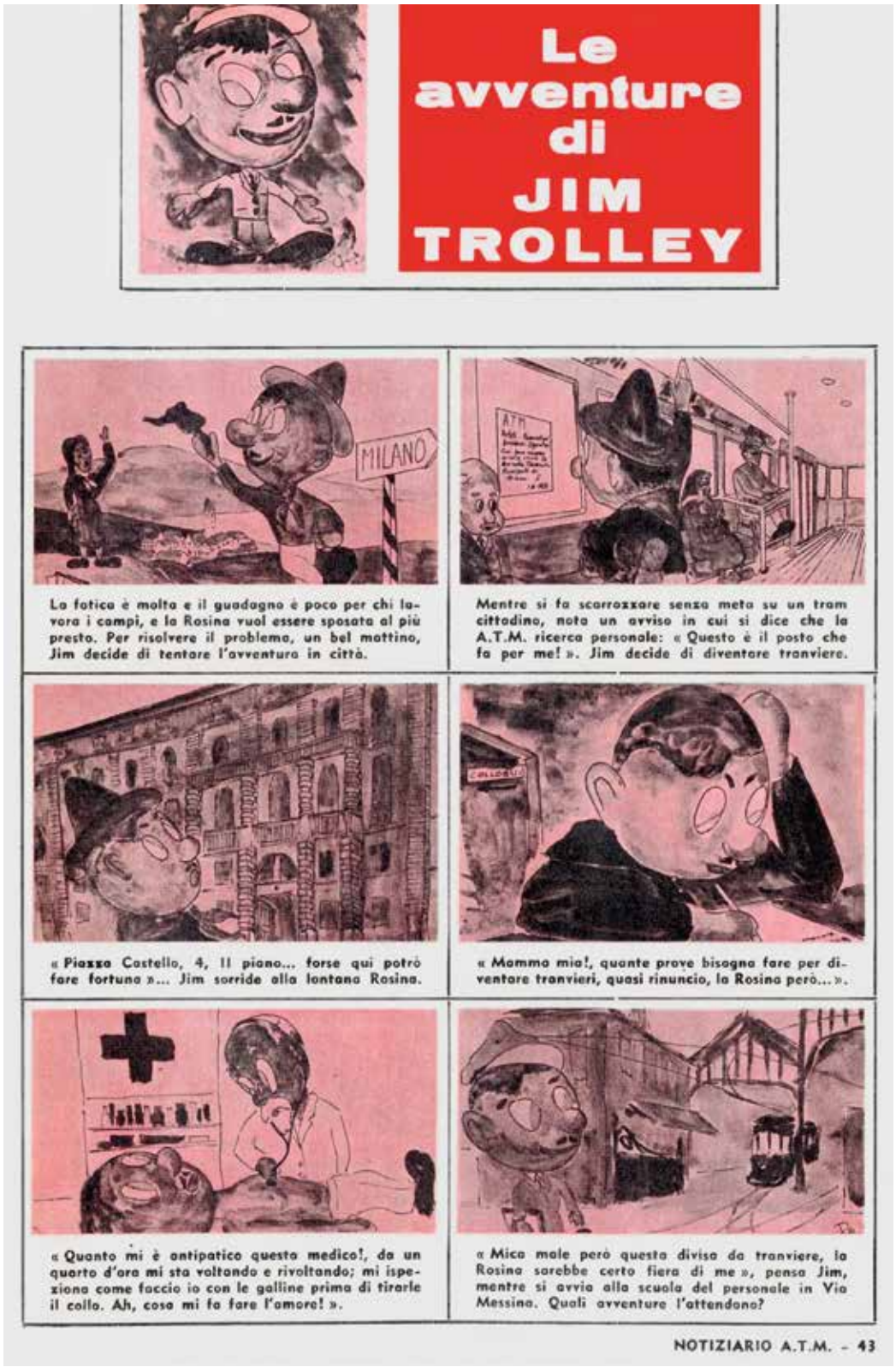
uscita 4929 entrata

DE ANGELI

ATM Metropolitana Linea 1

AZIENDA TRANVIARIA MUNICIPALE
ATM

1



"Le avventure di Jim Trolley" (The Adventures of Jim Trolley), comic strip series about a young aspiring tram driver. From the "Monthly house organ of the Azienda Tranviaria Municipale", Issue 81, November 1963.

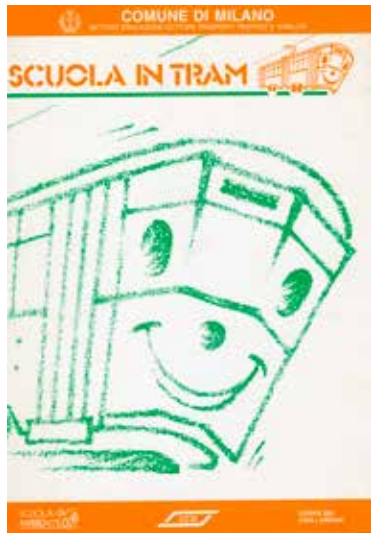
"Andare bene a scuola" (Going Well to School), 1994. Multi-subject campaign aimed at students and inspired by film titles. Agency: FCA/SabbatiniBaldoniPanzeri. Preliminary sketch of the graphic project (22x35.5 cm).

Campaign display at a bus shelter.

Posters from the campaign.

"TraMito", 2001. Interior and exterior of the tram dedicated to educational activities to help students explore the city.

"Scuolaintram", 2006. Exterior livery and interior set up for educational activities while travelling through the city.



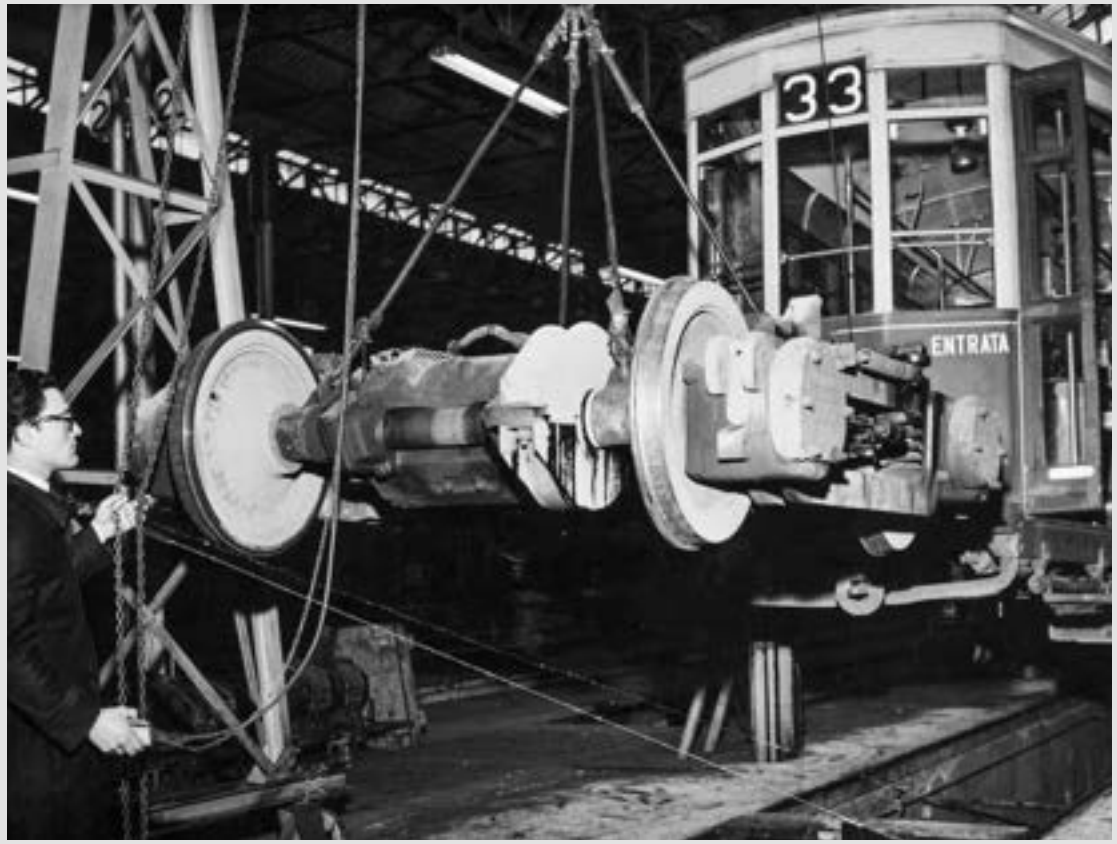
"Scuolaintram", 1991. Booklet about the initiative (21x30 cm).

"Scuolaintram", 1986. Tram interior fitted with colourful desks.

"Scuolaintram", 1985. Booklet about the initiative (21x30 cm).

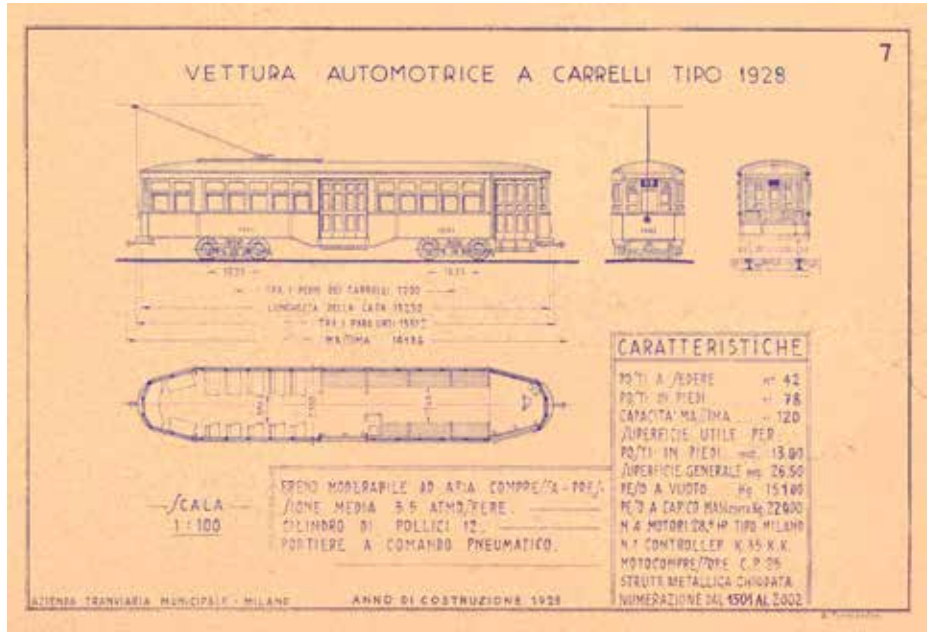
NOT JUST A TRAM
THE LEGENDARY CARRELLI, SYMBOL OF THE CITY

The 1500 series trams, built starting from 1928, are one of ATM's masterpieces and a source of pride for the entire city of Milan. They are commonly called Carrelli trams because of their main innovation, namely the independent, steerable, rolling bogies. In the 1920s, Milan wholeheartedly embraced this pioneering, fully integrated design, producing over five hundred units that dominated the cityscape for decades, expanding the tram network to the edges of the growing metropolis. With their unmistakable shape, distinctive details, clattering sounds, the "*ding ding ding*" of the warning bell, and the scent of iron and wood that envelops passengers as they ride, these trams transport one not only through space but through time. This remarkable travelling object is also a museum piece in its own right (exhibited in various venues worldwide) and is soon to celebrate a hundred years of distinguished service, uninterrupted and enhanced by a variety of functions over the decades.


33
ENTRATA

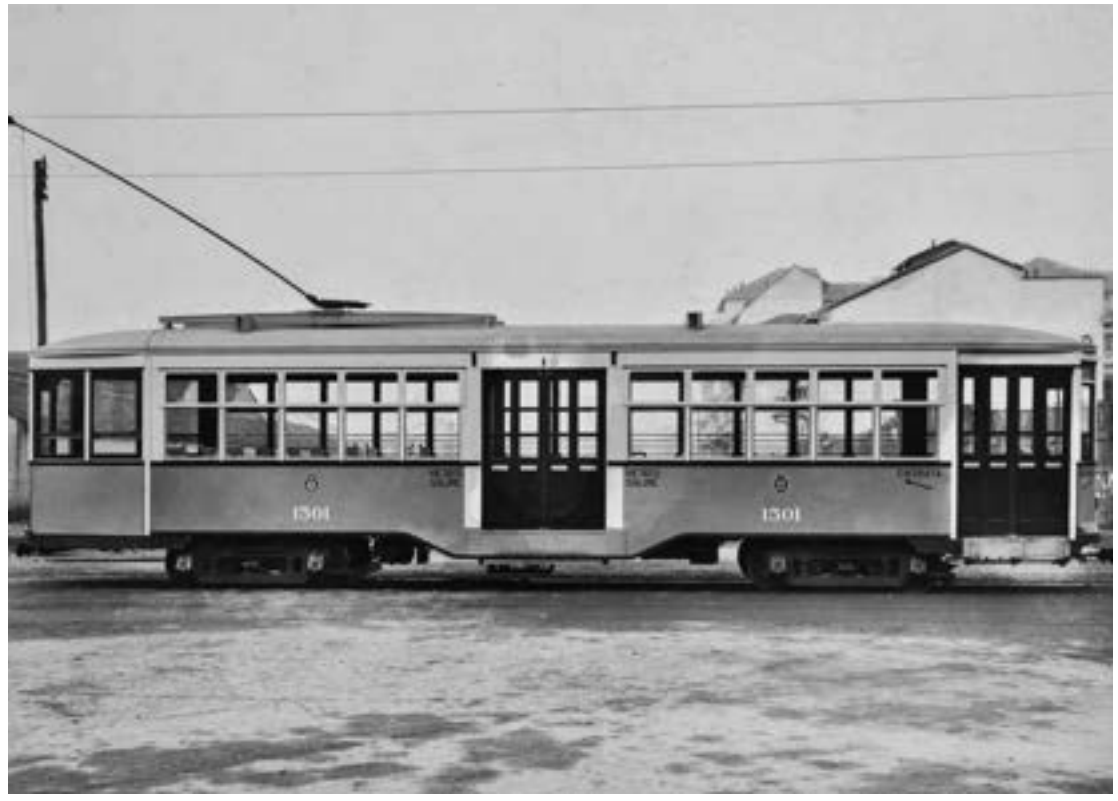
DEP. VITTORIA
1621

solo un
azzotti
sempre bene
COGNAC
3

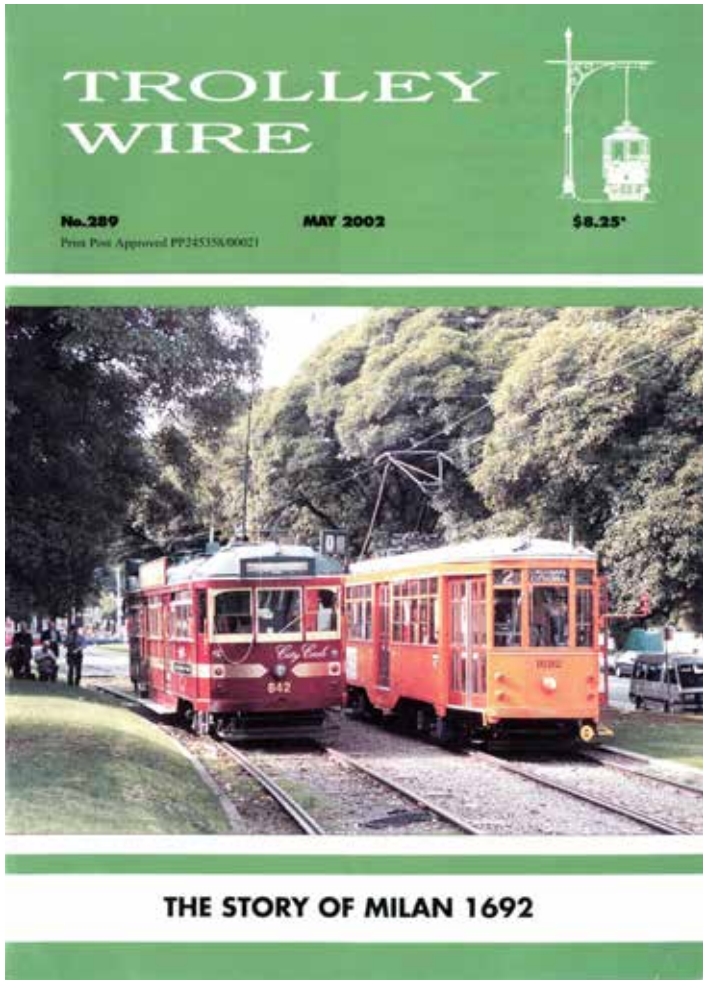


On the previous page: Interior of the Carrelli tram, 1940s. Detail of the central panel with clock and spaces for advertising.
Illustration of the Carrelli tram, 1928.

Interiors of the first prototype Carrelli tram no. 1501, 1927. Front view and rear view.



First prototype of the Carrelli tram no. 1501, 1927.
The designers of the Carrelli tram, Engineers Cuccoli and D'Alò, with technicians and workshop staff from Carminati & Toselli, during the test of the first prototype, 1927.



Cover of the publication "Trolley Wire. Australia's Tramway Museum Magazine", May 2002. Issue dedicated to the transfer of the Carrelli tram to Australia, by the Sydney Tramway Museum.

Tram no. 1834 in San Francisco crossing paths with a tram from Porto during the historic tram festival, 1984.

"Un vero pezzo da collezione" (A True Collector's Item), 2024. Poster for the communication campaign announcing the inclusion of the Carrelli tram in the permanent collection of the National Museum of Science and Technology in Milan.

TIMELESS MACHINE

Manolo De Giorgi

Furniture and machines experience different honours post mortem.

Furniture boasts a critical fortune with a sinusoidal trend: first it establishes itself for entire decades, then it declines in sales until it disappears from the market, then it reappears with other valuations and for other segments of the trade, finally reassured by the stamp of durability it consolidates itself as an archetype for the wider public. For machines, this is not the case and once their performance function has been fulfilled, they quickly decay into oblivion or, in the best of cases, end up in the closed and psychologically complex world of niche collecting.

Apart from the lofty world of automobiles and motorbikes that is related to furniture, how bitter is the fate of small household appliances, certain audio and Hi Fi systems, or all white household appliances! And in particular, what an unspeakable fate is reserved for large public transport vehicles! For them, once they become obsolete, there is that sense of sadness when we find them used only for strictly tourist and seasonal purposes, as if they were moving toys.

The story of the tram car 1500 commonly known as "the Ventotto" breaks every rule on the common life of a technical object or machine (usually in operation between 20 and 40 years) and is now a one-off case in the history of public transport.

Designed in 1927 by engineer Giovanni Cuccoli, head of ATM's project service, the Ventotto is a rare example of a stable typology that has managed to absorb all the modifications and technical updates without any change in its dimensions in either a planimetric or a volumetric sense..

Its birth is linked to the technical moment of transition from the axle to the bogie tractor and a demand for city trams capable of carrying at least 100 passengers without having to resort to the tractor with trailer that circulated in the city with its cumbersome 19-metre length. All this means changing the very layout of the Milan network, which is proving to be a forward-looking city ready for innovation at a time when the design of the new car implies a general overhaul and modernisation of the tracks. In bringing the 1500 type to 13 metres in length, Cuccoli had to enlarge the tram from the previous 2 metres to the new 2.35 metres. This leads to problems in the track spacing of the curves, which engineer Gaetano D'Alò, the network engineer, would modify line by line until the renovation was completed in early 1928.

Cuccoli's design technically adopts the Peter Witt tramway model employed in Cleveland, shares the end of the open terraces (and thus conceptually eliminates the remnants of the carriage typology) and at the same time, avoids the trap of the streamlined fashion prevailing between 1925 and 1940 that would render the design obsolete within a decade.

The geometry of the new tramway is built on two half octagons, one at the head and one

at the tail, and a body with a light structure that suggests in the rhythm of the windows and in the dimensions certain American *diners* with metal frameworks, present since the years between 1923 and 1924, which from towed wagons find their way to the ground as ephemeral architectures. Did the engineers Cuccoli and D'Alò on their American trip in 1926, organised to view the new Peter Witt model, also feel the lure of *diners*, intermediate objects between a means of transport and a service architecture?

On 20 November 1927, the first prototype of the Ventotto was fitted out and between that moment and 1930, 500 units would be produced, first in a two-tone white/cream colour scheme and then throughout the 1960s in a simple two-tone green.

It is certainly unusual for a means of transport to have lived without interruption of any kind for 96 years, so much so that one suspects that its long existence cannot be explained merely as that of a technical object that has performed its function correctly.

A resistance to time that demonstrates how this tramway has also managed to synthesise other unusual values on itself: of mimetic fusion with Milan's built landscape, of service response with a spatial standard that can no longer be improved upon, of a collective space made domestic thanks to its interior architecture.

The aesthetics of the Ventotto thus departed from that of the pure car and came closer to an indeterminate living volume on wheels.

The design of the two headers, which are more tapered than in the Peter Witt model, recalls elements of architecture and in particular the bow windows of the Nordic or Anglo-Saxon tradition, which are glued to a central parallelepiped core, generating a floor plan 13.89 metres long by 2.35 metres wide.

The metal box in its modulation blends perfectly into the historical context of the city and recalls the closed, linear "veranda" spaces of the Dutch buildings of a De Klerk or a Kramer.

Inside, there are no obvious traces of the machine world and it is first and foremost the distribution dictated by movement that configures the space.

A veritable design gymkhana is in fact produced around the theme of opening doors.

The first prototype of 1927 has a single central double door for the exit with the conductor standing in the middle of the car. In 1932, a rear half-door was added for the exit. In 1933, a version with the conductor immediately at the entrance with only the front entrance was tried out. In 1938, the rear entrance was enriched with a double door and the exit was in the centre and front.

Similarly, the crystallisation of inner space is the product of successive steps. The addition of the rear door results in the elimination of the small lounge at the rear, a remnant, a little bit railway, a little bit carriage, of a past that still is subject to "class" hierarchies linked to a time of consumption no longer in line with the new accelerations of Milanese life. Initially, the conductor is at the front just two metres after the operator, thus creating a decompression space that is needed when boarding and paying. Then in 1938, – his position was moved to the rear once the lounge was abolished, thus gaining another 10 seats and increasing the capacity from 120 to 130 passengers. (101 standing, 29 seated)

Gone are the double seats placed transversally with their 88 cm width, the simplification of the seats in the longitudinal direction is resolved with a continuous bench, first rhythmised by metal armrests to delimit each individual module, then simplified through armrests every three seat modules.

To complement the design of the longbench, engineer Cuccoli lowers the belt line to the height of the seat backs and the result in section is that above this height the space opens up for a square window 65 cm high by 68 cm wide with the top opening to which is added a transom window of a further 44.50 cm, all punctuated by 5 cm mullions. Overall, this results in a glazed front of 110 cm in height with a very favourable aero-illuminance ratio.

The interior is perfectly balanced and could be transferred to a 32 m2 studio in which all fixed furnishings are harmoniously blended.

The Java teak used in the long seat, the reflective white ceiling, the striped rubber on the floor laid in the direction of movement, the ceiling supports (once made of leather) for attaching the handles in a taste somewhere between technical and Art Nouveau, seem to anticipate that mixture of public and private solutions that would characterise the Milanese interiors of the most famous designers of the post World War II period.

And among the more "undercut" solutions of the Ventotto, Giovanni Koenig, an architect and one of the leading experts in railway design, points out how the floor did not maintain the same height but slowly lowered towards the central door to allow a more comfortable descent from the platform, which inevitably started from those 68 cm in height of the diameter of the new bogies.

IMPORTANT STOPS INAUGURATIONS, ANNIVERSARIES AND MEMORABLE MOMENTS

In 1964, the inauguration of Line 1 marked the start of an ambitious plan for an extensive and interconnected metro network in Milan. Fast forward to 2024, and Milan celebrates the completion of its latest metro addition, Line 4. With a total of five metro lines, this intriguing anomaly in the normal numerical progression reflects Milan's characteristic industriousness. A constant drive that has never faltered in the face of obstacles, forging ahead with urban projects to arrive at where we are today, with five complete lines, from east to west and from north to south, that connect the historic centre to all the suburban areas of the city and its hinterland comprising what is known as the Metropolitan City of Milan. Line 2 (green) followed in 1969, Line 3 (yellow) in 1990, and Line 5 (purple) in 2013, with each inauguration marked by its own campaign and celebration. Additionally, other milestones have been commemorated in this long history, such as the 100th anniversary of the electric tram (1893–1993), and the notable anniversaries of ATM itself, which recently reached a venerable 90 years (2021) and now approaches the prestigious milestone of a grand century in 2031.

Inauguration of Line 1 of the Milan Metro, 1964. Poster by the City of Milan.

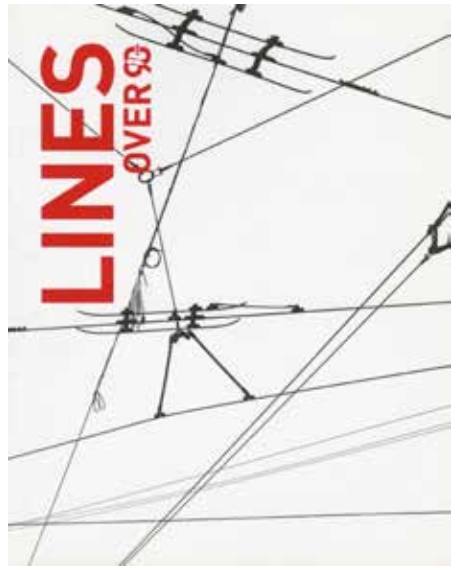
Inauguration of Line 2 of the Milan Metro, 1969. Poster by the City of Milan.

Launch of service on Line 3 of the Milan Metro, 1990. Poster by ATM, the City of Milan, and MM.

Opening of Line 5 of the Milan Metro, 2013. Poster by the City of Milan, Metro5, ATM, and MM.

Inauguration of the entire Line 4 of the Milan Metro, 2024. Poster by the City of Milan.

"ATM trasporta Milano da 75 anni" (ATM Has Been Transporting Milan for 75 Years), 2006. Catalogue of the photographic exhibition for ATM's 75th anniversary, Spazio Forma, Deposito Ticinese.



Cover of the catalogue for the exhibition "9000 idee x 80 anni. Immaginare, creare, raccontare ATM" (9000 Ideas for 80 Years. Imagining, Creating, Telling ATM), created for ATM's 80th anniversary, 2011.
Cover of "Lines Over 90", a photographic book created for ATM's 90th anniversary, 2021.
Poster celebrating 100 years of the electric tram in Milan, promoted by the City of Milan and ATM, 1994. Graphic design by Roberto Contini, photography by Mirto Facco.

BEYOND MILAN
ATM IN COPENHAGEN AND THESSALONIKI

Everyone knows that ATM manages public transport in the metropolitan area of Milan, but not everyone is aware that... it also operates beyond Italy's borders. Since 2008, ATM has proudly and professionally managed the entire metro network in Copenhagen, Denmark, with four automated lines, widely recognised as a model of efficiency and innovation. Since 2023, ATM has also taken responsibility for Thessaloniki's new metro, the first automated line in Greece, set to begin service by the end of 2024. The ATM Group is an international leader among public transport operators, successfully exporting its model of integrated and sustainable mobility. Its expertise ranges from engineering design to operational management of various transport modes, as well as maintenance and payment technologies. Through this global experience, ATM not only transfers and adapts its skills worldwide but also brings back a distinct Milanese know-how that makes our city even more cosmopolitan and attractive.

Through Metro Service A/S, the ATM Group has been managing the entire network of automated metro systems since 2008, and will manage a new light rail line starting in 2025.

THESSALONIKI

The ATM Group, through the company THEMA, manages the first automated metro system in all of Greece, which entered service on November 30, 2024.

FROM THIS DAY ON... NEW DIMENSIONS, SAME COMMITMENT

As the history already traced clearly shows, ATM invests not only in infrastructure and technology but also in the people and values that make the city more inclusive and sustainable. ATM's communication campaigns do more than promote public transport as a smart mobility choice; they address current, socially relevant issues. Today's institutional messages intertwine with those of the past, reviving the same guiding values but adapting them to contemporary times and reintroducing them to foster a new, more socially conscious citizenry. From combatting violence against women to promoting diversity and inclusion, and encouraging environmental awareness, ATM is committed to ensuring that everyone can feel part of a fairer, more respectful community. This dedication, which goes beyond the services offered, enables ATM to make a meaningful difference — not only in how people move but in how they experience and live in the city.

“Siamo tutti unici.” (We Are All Unique.), 2023. Multi-subject campaign promoting inclusion and respect for diversity. Agency: Neon 2020.

“E tu che ne sai?” (And What Do You Know?), 2022. Multi-subject awareness campaign on gender identity. Agency: Neon 2020.

“L’arte di opporsi alla violenza.” (The Art of Opposing Violence), 2023. Awareness campaign against violence towards women. Works by Bahar Sabsevari. Agency: Neon 2020.

“Questo manifesto è verde” (This Poster is Green), 2024. Multi-subject campaign on ATM’s commitment to the environment. Agency: Junglelink.
“ATM UNCOVERED, 2021. Multi-subject campaign presenting a documentary series on the ATM world. Agency: Cabiria Branduniverse.

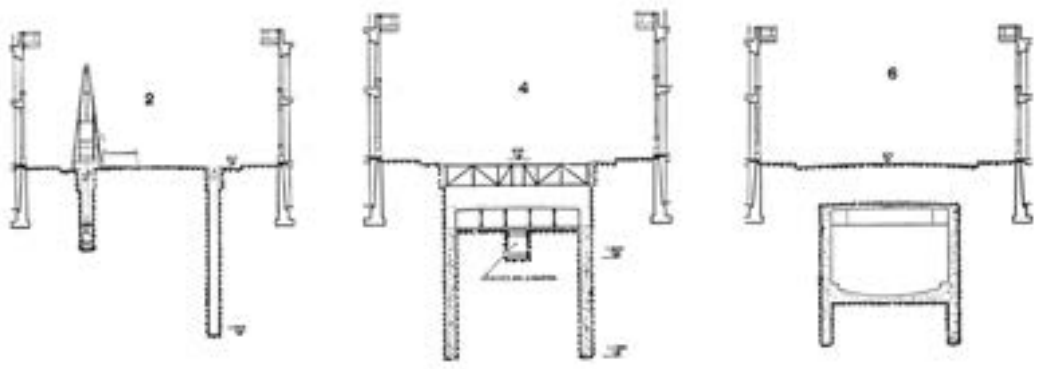
THE CHARM OF THE "RED" LINE
60 YEARS OF THE M1 LINE

A pioneering project. A landmark case that opened new avenues in the relationship between design and the city, generating popular energy and social momentum that subtly helped to structure and consolidate Milan, the economic capital of Italy, and the country's powerhouse. Milan spent a decade preparing for the inauguration of its new metro line, which truly transformed it into a modern metropolis on a par with other major European cities. Such an achievement was made possible by the Milanese people, both in terms of financial contributions and enthusiasm for a city embracing growth and progress. This project was extraordinary, providing with remarkable foresight — even before construction began — a network of multiple lines radiating out to create a fast, high-capacity transport system. M1 Line alone could carry around 1,000 people per trip, covering over 12 kilometres in less than 30 minutes. Today, the system is complete, with five lines covering the entire urban area and extending well into the suburbs. Line 1, the Red Line, was immediately awarded the Compasso d'Oro, the world's oldest design prize, given to Franco Albini and Franca Helg (with Antonio Piva) for the station interior designs and to Bob Noorda for the graphics and visual language used for the signage.

LA METROPOLITANA
AVANZA NEL CENTRO

"La metropolitana avanza nel centro" (The Metro Advances into the Centre). Article on the construction of Line 1 of the metro, published in ATM house organ , Issue 43, August 1959.

Construction site of Metro Line 1 on Via Marco Minghetti, with the Castello Sforzesco in the background, 1958.
Panoramic view of the Metro Line 1 construction site in Piazzale Loreto, 1958.
Excavation bucket at the Metro Line 1 site on Via dei Mercanti, with the Duomo in the background, 1957.



Schemes of the construction phases, using the 'Milan method', for the tunnels of metro Line 1.
Taken from the book Metropolitana a Milano, by G. Severi and R. Vasini, ATM, 1996.

Excavation and tunnel covering work for Metro Line 1 at Piazza Conciliazione, 1958.
Track laying for Metro Line 1 in the tunnel, 1963.

COME SI VA IN METRO'

Andare in metropolitana è facile. Le operazioni da compiere sono assolutamente semplici: basta un po' di attenzione. Ve ne convincerete seguendoci nel viaggio dalla Stazione Ascendala-Fiera a San Babila, che in sintesi vi presentiamo nella sequenza fotografica qui sotto riportata.

Per acquistare il biglietto, il viaggiatore può rivolgersi alle edicole o ai chioschi dell'A.T.M. installati in ogni stazione.

Per attraversare il tornello occorre introdurre fino in fondo il biglietto nella fessura della macchina posta sul ripiano di destra del tornello stesso. Un leggero scatto della macchina avverte il passeggero che l'azionamento è avvenuto: il tornello è sbloccato.

Sull'ingresso dei corridoio che conduce alla scala di accesso ai banchina, sono chiaramente indicate le due direzioni di marcia dei convogli.

Una duplice segnalazione sulla parete del corridoio di accesso alla banchina permette di stabilire se fermate che il convoglio farà lungo il percorso scelto.

A fianco del pubblico che sosta in attesa sulla banchina è stata tracciata una riga gialla di sicurezza, che deve essere superata solo quando il convoglio è fermo. Ogni banchina è sottoposta ad un costante controllo da parte di due telecamere, che trasmettono le immagini ai "monitor" installati sul banco del guardiasala che presta servizio nel mezzanino. Il guardiasala può richiamare, via microfono, gl'imprudenti.

Il passeggero scese dal treno può facilmente individuare l'uscita contrassegnata da un cartello luminoso sospeso al soffitto della banchina. Per comodità dei passeggeri, su ogni banchina vi sono due uscite.

Per accedere al mezzanino sono disponibili due scale, di cui una mobile. In alcune stazioni di maggior traffico sono state installate scale mobili direttamente collegate al piano-strada.

Ai termine delle scale di accesso al mezzanino il viaggiatore deve oltrepassare un cancelletto di uscita, che si libera automaticamente mediante una pedana a pressione. Seguendo le indicazioni riportate sul bordo superiore delle pareti del mezzanino il viaggiatore può uscire in superficie nel punto desiderato.

2 - NOTIZIARIO A.T.M.

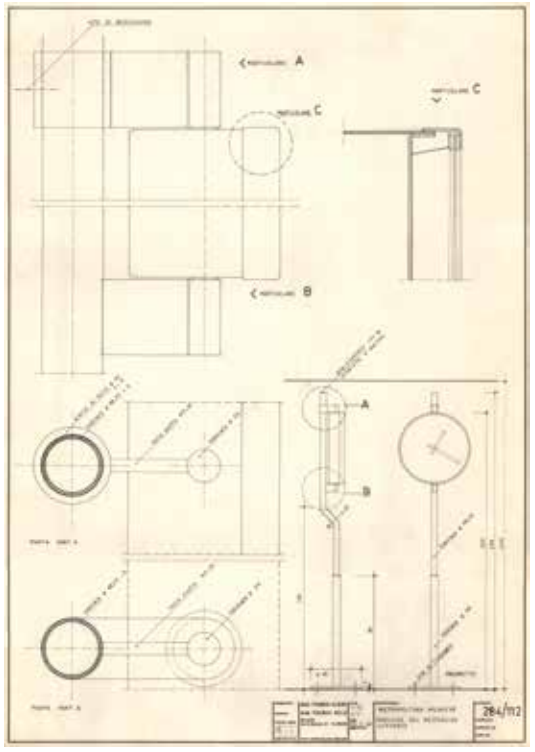
NOTIZIARIO A.T.M. - 3

"Come si va in metrò" (How to Ride the Metro), an article on proper metro use, published in the ATM - house organ, Issue 91, October-November 1964.

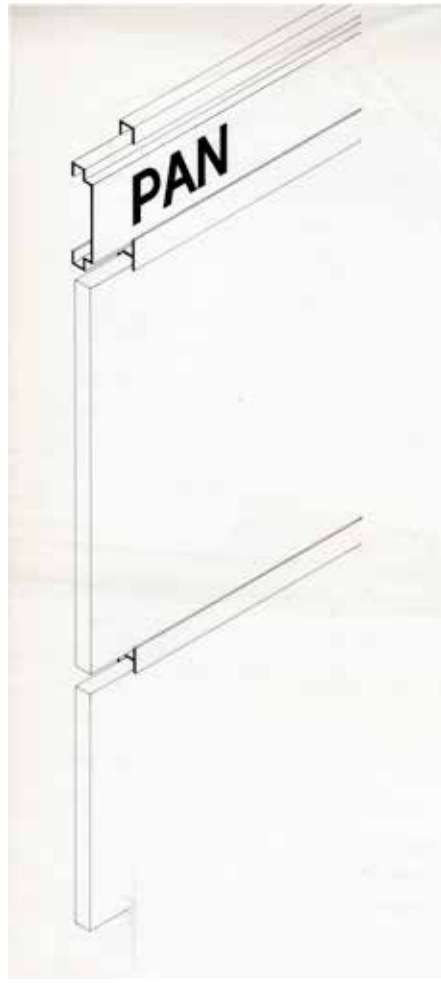
"Da Lotto a Sesto in 26 minuti" (From Lotto to Sesto in 26 Minutes), descriptive article on travel times, published in the ATM house organ, Issue 92, December 1964.
"Metropolitana anno zero" (Metro Year Zero), article announcing the opening of Line 1, published in the ATM house organ, Issue 90, September 1964.

People waiting to enter the metro for the first time, 1 November 1964.
Directional signage and Metro Line 1 map on the platform, Loreto station, 1970.
Graphic design by Bob Noorda.

Detail of the distinctive "curl" of the handrail designed by Franco Albini and Franca Helg for the Line 1 metro stations.
Station clock installed at the ends of Metro Line 1 platforms, late 1960s.



Mezzanine clock. Support by Franco Albini and Franca Helg, 1964. Drawing 284/112 (42x60 cm) (Franco Albini Foundation).
San Babila station sign and Fulget grit panels on Metro Line 1 by Franco Albini, Franca Helg, and Bob Noorda, 1962-64 (Franco Albini Foundation).



Study drawing for the station signage band (35x49 cm) (Bob Noorda / Noorda Design).
Award certificate for the Compasso d'Oro, 1964 (Bob Noorda / Noorda Design).

Franco Albini and Franca Helg collect the Compasso d'Oro award, 1964 (Franco Albini Foundation).

Bob Noorda receiving the Compasso d'Oro award, 1964 (Bob Noorda / Noorda Design).

Cover of ATM house organ, Issue 92, December 1964.

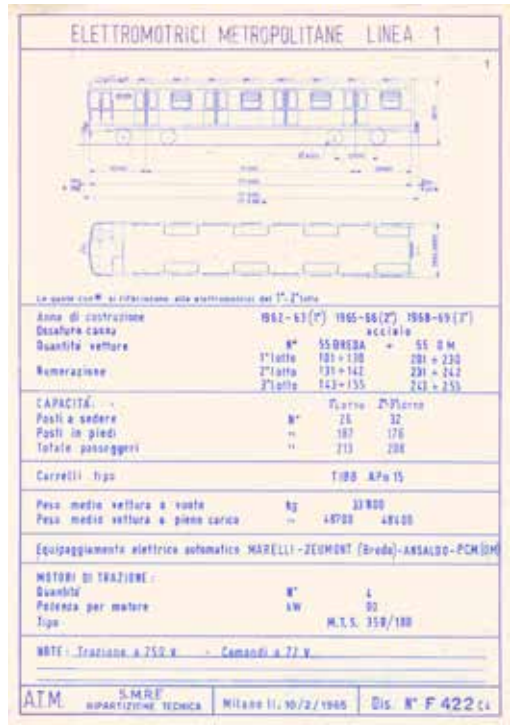
Crowd in Piazza del Duomo on 1 November 1964, the inauguration day of the first section of metro Line 1, Lotto-Sesto Marelli.

Entrance to metro Line 1, Amendola - Fiera station, 1963. Note the MM logo designed by Bob Noorda in several project versions (with inverted, adjacent curved M's), here applied as a prototype.
Entrance to metro Line 1, Amendola - Fiera station, 1964. The entrance banner still shows the proposed inverted MM logo, while the post displays the final logo with adjacent, straight M's.

Identification signage for metro station entrances standardized according to UNI 8207:2003.

Cover of the booklet "Founding Act, Corporate Statute" of Metropolitana Milanese Spa, 1955.
Note the first MM logo, Metropolitana Milanese, featuring an uppercase "M" (Milan) and a lowercase "m" (two tunnels), topped by the Duomo spire with the Madonnina.
Covers of the Metropolitana Milanese Spa annual reports, 1969, 1971, 1973.

Page from Metropolitana Milanese Spa's 1969 annual report.
Page from Metropolitana Milanese Spa's 1975 annual report.



Design of the Metro Line 1 Electric motor coaches, 1965.

Interior of a metro Line 1 car, 1968.
Inauguration of metro Line 1: the first passengers wait on the platform at San Babila for the train to Lotto, 1 November 1964.
Metro Line 1 train with electric motor coach no. 115, first section, outside the Precotto depot, 1964.
Passengers onboard a metro Line 1 train, 1971.

ON THE STREETS
WRITERS AND DIRECTORS AROUND MILAN

Alberto Saibene

The filling in of the inner Naviglio canal, which took place between 1929 and 1930, was a victory for the supporters of modern Milan, which in those very years was, not without controversy, asserting itself in architecture (Muzio's Cà Brütta), in furniture (the "Novecento" Style) and in general in the taste of a city that had it in its destiny to always be in the avant-garde. In the same years, the Carrelli tram, otherwise known as the "Milano 1928" tram, made its debut to connect the centre with the city suburbs that had sprung up in those years. The tram is a vehicle used by everyone, and is immediately a place of sociality in which relations between classes and genders mingle. Cinema and literature soon realised this: in a beautiful scene in Mario Camerini's *Gli uomini che mascalzoni* (Men are rogues, 1932), the young Vittorio De Sica chases on a bicycle a girl he has just met, who, in order to get rid of her suitor, gets on a tram, undecided whether to encourage him or lose him. A chronicler of that Milan is the great dialectal poet Delio Tessa, who in his articles in "L'Ambrosiano" (Milan newspaper) gives voice to his regrets for the disappearing city, including tram number 32, a trolley car from Milan to Rogoredo. In another piece, he dwells on the trolleybus: 'Filo-via', a pun on the Italian name of the system that sounds like"slide away". And so it goes. Its very name says it; it's the nice, comfortable, silent and fast carriage that slides away along wide, tree-lined and somewhat dark avenues at the threshold of the countryside". However, the poet is uncomfortable among places and people he does not know, but "if someone spoke Milanese, I would find myself". The great book on the customs and traditions of 1930s Milan is *L'Adalgisa. Disegni milanesi* (L'Adalgisa. Milanese sketches, 1944) by Carlo Emilio Gadda. Memorable among others is a scene in which the writer's expressionist vein shines through, with the description of an overcrowded tram in the Milanese dialect: "Karlota Ki!, Ki! Ven kì setesgiò - kì! Vegni kì, kì! Gioàn ! ... Gioàn! Karlota!.. Teresina! Occupàto! Karlòta! Occupàato!". In that decade, the city became the capital of magazine publishing, with the two young lions Arnoldo Mondadori and Angelo Rizzoli vying for dominance at the newsstands. The weekly humour magazine "Bertoldo", published by Rizzoli, was a great success, initially directed by Cesare Zavattini, then by Giovanni Mosca. Most of the collaborators come from outside and together they contribute to the creation of the myth of Milan as a contemporary metropolis. Constant in the stories and cartoons is the reference to city life, with public transport being the natural stage. Editor-in-chief is Giovanni Guareschi, like Zavattini from the province of Parma, who describes, in his debut book, *La scoperta di Milano* (The Discovery of Milan) (1941), the behaviour of a provincial man struggling with the big city: "Provincial people use the tram sometimes, but when they are bored and looking for any kind of diversion to their boredom. At best, one can admit that the tram is a convenient thing: it disdainfully refuses to believe that it represents a felt necessity". He then gives the example of the disturbed peasant who, leaving the Central Station, asks where the Trade Fair is and,

suspicious of public transport, sets off on foot to reach it late at night.

That Milan was destined to disappear during the Second World War. "In vain you search through the dust, poor hand, the city is dead" is the incipit of *Milano, agosto 1943* (Milan, August 1943), the poem that Salvatore Quasimodo wrote after the bombing of those days. In his novel *"L'incendio di Milano"* (The fire of Milan, 1952), Riccardo Bacchelli goes back to the summer of '43 and observes how physical propinquity had increased and "especially because of public transport, the crowd in the trams, since the use of private cars had been prohibited". An explanation that is not entirely convincing, given that there were only a few thousand cars on the road at the time. The fact is that, as Elio Vittorini testifies in *Uomini e no* (Men and not men) (1945), the trams continued their service even between 1944 and 1945, during the most dramatic period of the civil war, despite a thousand difficulties.

The holes caused by the war are visible in *Miracolo a Milano* (Miracle in Milan, 1950), Vittorio De Sica's great neo-realist film, which grew out of pre-war Milanese stories by Cesare Zavattini, the film's scriptwriter. In the film, the poor are so miserable that they cannot afford a tram ticket and ride around the city in a horse-drawn carriage. In Elio Pagliarani's intentions, the poem *"La ragazza Carla"* (A girl called Carla, 1959) should have been the subject of a neo-realist film to be submitted to De Sica and Zavattini. The protagonist "Carla Dondi, née Ambrogio/ seventeen years old/ first job as a shorthand typist/ in the shadow of the Duomo" goes back and forth twice a day between her mother's house in the suburbs (it was not yet the custom to eat out) and the office where she works in the centre. She then spends a lot of time on the tram, but one day, after having an aperitif with a colleague, she gets dizzy: "what luck that the trams/ what luck that in the midday trams/ people press you/ they bump you/ maybe block you with their elbows/ but they don't let you fall".

Before mass motorisation, the writers' exploration of the suburbs took place on trams: this was the case with Ottiero Ottieri in *"La linea gotica: taccuino 1946-1958"* (The gothic line: notebook, 1962), who was attracted by the workings of the industrial civilisation, or Giovanni Testori, who in *"Fabbricone"* (Tenement building, 1961) describes the protagonist taking leave of the suburban district (Vialba) where he lived by observing it from the windows of tram number 6. The scene, the critics noted, is a replay of the famous *"Addio monti"* (Farewell to the mountains) by Manzoni. The short stories that Testori collected in an earlier book, *"Il ponte della Ghisolfa"* (The Ghisolfa bridge, 1958), are among the main sources of inspiration for Luchino Visconti's *Rocco e i suoi fratelli* (Rocco and his brothers) (1960), the masterpiece that recounts the great migration from the South to Milan. For the Parondi family from a small village in Lucania, everything is new: not only do they come from a faraway place, but from a different historical time. In one of the opening scenes, they leave the Central Station and board a tram: it is night and they look out of the window dazzled by the illuminated signs of the shops in the centre. One son exclaims: "it looks like day". Then the mother asks the conductor for directions, who replies: "It's at the end of the line". And she, without understanding: "End of the line?" "It is at the bottom. After Lambrate".

A different immigration, of an intellectual kind, is the one narrated by Luciano Bianciardi in *"La vita agra"* (The bitter life, 1962). The book delves into the anthropology of the Milanese: "Every day I spent at least an hour and a half in the tram. Well, those who don't know may perhaps believe that, travelling on public transport for forty-five hours every month, at the end of the year one should have made hundreds of acquaintances, dozens of friendships". And he makes the comparison with the local train, the Maremma fast train, where he comes from and where friendships, loves, marriages are born. "Not here. Every morning the tram ride is a journey in the company of strangers who do not speak to each other, indeed enemies who hate each other". He then goes on to classify the faces of those he meets on the tram, different from each other but all undone by the work that alienates.

The book, although full of humour, is a merciless indictment of the Lombard metropolis, but, as sometimes happens, it is immediately a great success: the author is asked to collaborate with "Corriere della Sera" and Carlo Lizzani makes a film of the same title (1964). The protagonist is Ugo Tognazzi. In one scene, a bespectacled young man appears, singing with a guitar strapped to his chest: it is Enzo Jannacci, who in that very year released his first album: *La Milano di Enzo Jannacci*. One of the songs, *La luna è una lampadina* (The moon is a light bulb), is the lament of a suitor under the house of his sweetheart who does not look out of the window: "The 31 (understood as the tram) has already passed/ The 28 has long since stopped, I have to go home on foot, Lina! And my feet hurt, Lina, oh Lina!". And then in Milanese: "El trentun l'è già passaa/ De vintott gh'n'è n'è pu/ Me tocca andaa a caa a pee, Lina/ E mi sono chi che camini avanti e indré".

1964 is also the year in which the Milan metro was inaugurated. The excavations, which lasted several years, turned the city upside down, as witnessed by a scene from Ermanno Olmi's *"Il Posto"* (The place, 1961) in which Piazza San Babila is disrupted by the works. An underground line had been talked about for more than half a century, but the first construction site was not opened until 1958. There was therefore some embarrassment in celebrating what was in any case a solemn day, so the "Corriere della Sera" relied on the tried and tested pen of Dino Buzzati. The writer from Belluno rises to the occasion by imagining the classic *"umarell"* (retired man) who, leaning against the balustrade, comments on the work. Then he recalls how the idea is very old, while in the meantime almost all big ci-

ties have equipped themselves with a metro system, but in any case a new era begins: "new habits, schedules, occasions, romance, memories, love stories", like when the railways or the aeroplane came into being. The metro route is short, "yet those twelve kilometres, those twenty-one stations were impressively new, lushly tasteful, in spite of a classic tradition". A new air circulates in the artificial light, it is almost like being in a science fiction film. The conductor is gone, while the control panel and cameras make one think of Cape Canaveral. Buzzati has a good dose of instinct, in fact, the stations of the new line designed by Franco Albini and Franca Helg, the signage and fittings by Bob Noorda, are considered an early example of "collective design" (Barbara Carnevali), an idea of the future that generates new behaviour. The Milanese metro is little used by the cinema, partly for logistical reasons related to filming. However, a scene from *Yuppi Du* (1975), a film by and starring Adriano Celentano, filmed in the Loreto station is worth mention, while gangs led by Diego Abatantuono and Jerry Calà challenge each other from opposite platforms in the Amendola station. They are Carlo Vanzina's *"I fichissimi"* (The cool ones, 1981), a clear parody of the American films of those years. Also humorous is the scene in Castellano and Pipolo's *"Il Ragazzo di campagna"* (The country boy, 1984) in which Renato Pozzetto, overwhelmed by the crowd, is unable, using the metro underpass, to cross Piazza San Babila and ends up taking a taxi to the other side of the square. Recent is *"Blu"* (2018) by Massimo D'Anolfi and Martina Parenti, an 'artistic' documentation of the construction, in the bowels of the earth, of Metro 4.

Public transport is the most immediate detector of changes in the social composition of the city: two contemporary writers such as Maria Pace Ottieri point this out in *"Stranieri"* (Foreigners, 1999): "pairs of vigorous, pulsating Moroccan youths cast oblique, greedy glances around. Small Sinhalese families hold their light, sleeping children on their shoulders" in a tram that resembles a boat "with its changing crew". So does Luca Doninelli in *"Il crollo delle aspettative"* (Failed expectations, 2005): "Trams, metros, local and regional trains show the new people of Lombardy: Moroccans, Egyptians, Kurds, Sinhalese, Filipinos, Pakistanis, Albanians, Russians, Senegalese, Nigerians, inhabitants of the former Spanish Sahara and the Cape Verde Islands, Chinese, Ukrainians, Belarusians, Moldovans. It looks like the list of the people who surrounded the apostles on the day of Pentecost".

The latest changes in the city, the great construction sites before the Expo, are recorded by Stefano Bartezzaghi in *"M. Una metronovela"* (M. A metrotale, 2015), a tribute to the Milanese metro and the work of Raymond Queneau, while the most difficult months of Covid 2020, when the ATM continued to guarantee the service, are witnessed in the collective film *"La prima onda"* (The first wave, 2020). It seems like a time long gone.

1 Delio Tessa, La bella Milano (The Beautiful Milan), edited by Paolo Mauri, Quodlibet, Macerata 2013, pp.101-103.
2 Carlo Emilio Gadda, L'Adalgisa. Disegni milanesi (L'Adalgisa. Milanese Sketches), Garzanti, Milan 1994 (1944), p.172.
3 Giovanni Guareschi, La scoperta di Milano (The Discovery of Milan), Rizzoli, Milan 1990 (1941), p.61.
4 Riccardo Bacchelli, L'incendio di Milano (The Fire of Milan), Mondadori, Milan 1963 (1952), p.93.
5 Elio Pagliarani, Tutte le poesie (All the Poems), edited by Andrea Cortellessa, Il Saggiatore, Milan 2019, p.132.
6 Luciano Bianciardi, La vita agra (The Bitter Life) in Trilogia della rabbia (Trilogy of Rage), Feltrinelli, Milan 2022, pp.327-328.
7 Dino Buzzati, Purosangue milanese (Milanese Thoroughbred) in Il Corriere della Sera, 1 November 1964.
8 Maria Pace Ottieri, Stranieri. Un album di voci (Strangers. An Album of Voices), Rizzoli, Milan 1997, pp. 144-145.
9 Luca Doninelli, Il crollo delle aspettative. Scritti insurrezionali su Milano (The Collapse of Expectations. Insurrectional Writings on Milan), Garzanti 2005, p.

WORDS ABOUT US
EDITORIAL PROJECTS AND HOUSE ORGANS

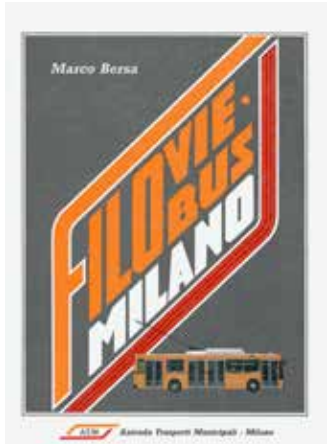
For a public service company, the publication of news, information, and data is an essential complementary activity that enhances the awareness of all stakeholders, be they employees, passengers, or citizens, and provides a specific channel for sharing knowledge about the company's operations and the world around it. Since 1932, just a year after ATM's founding, these "house organs" have been a regular monthly feature, with only occasional interruptions that however invariably led to new editions. They offer a wealth of stories, ranging from general cultural topics to technical insights, combining journalism and literary prose. Over nearly a century, historians and scholars have published numerous volumes and books exploring themes related to Milan's public transport, retracing the steps of many projects that have brought infrastructure to the region, making it increasingly dynamic. Since the late 1970s, ATM has also released "financial statements, social reports, and annual reports," further strengthening the public's knowledge and understanding of the data and numbers that transparently reveal the system's efficiency.

Cover of the Monthly house organ of Azienda Tranviaria Municipale, January 1935. Editorial series from 1932 to 1943.
Cover of the ATM house organ, Issue 37-38, March 1959. Editorial series from 1956 to 1961.

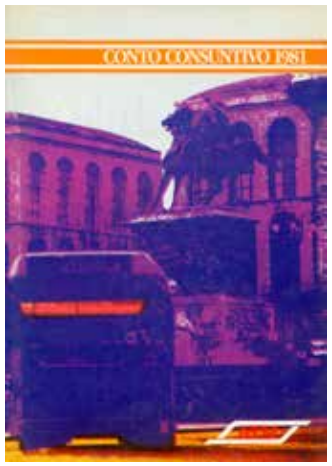
Cover of Tram Tram, ATM house organ, Issue 1, November 1988. Editorial series from 1988 to 1995.

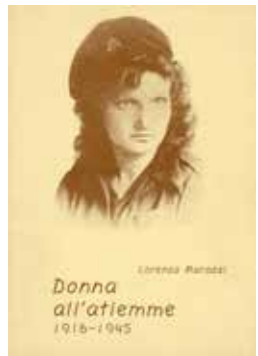
Cover of the ATM house organ, Issue 93, January 1965. Editorial series from 1962 to 1965.
Cover of the ATM house organ, Issue 1, January-February 1974. Editorial series from 1974 to 1976.

Cover of Linea Diretta, ATM house organ, Issue 7, December 2002. Three editorial series: 1998-2000, 2000-2002, 2002-2007.
Cover of Noi ATM, ATM house organ, Issue 38, November 2019. Various editorial series from 2008 to 2019.



Cover of the book "Autobus a Milano" (Buses in Milan), by G. Severi and R. Vasini, ATM, 1988.
Cover of the book "Filovie e filobus Milano" (Trollyebus lines in Milan) by M. Bersa, ATM, 1986.
Cover of the book "Tram e tramvie a Milano" (Trams and Tramways in Milan), by G. Cornolò and G. Severi, ATM, 1994.
Cover of the book "Metropolitana a Milano" (Metro in Milan), by G. Severi and R. Vasini, ATM, 1996.

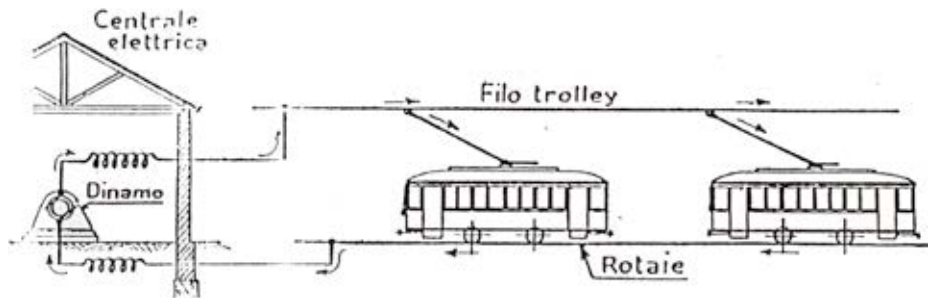




Cover of the ATM financial report, 1979.
Cover of the ATM financial report, 1981.
Cover of the book "Donna all'atiemme 1916-1945" (Woman at ATM), by L. Marazzi, ATM, 1989.

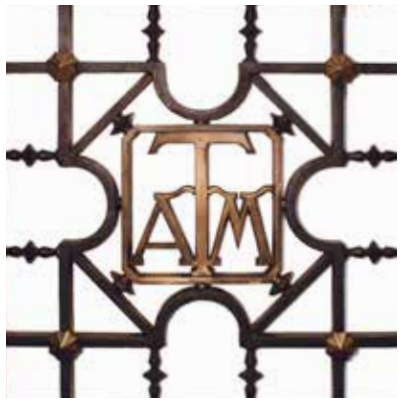
Cover of the book "Incroci" (Crossroads), ATM, 2010, photography by Gianni Berengo Gardin.
Cover of the book "Storie ATM. Luoghi, volti, racconti nei percorsi della città" (ATM Stories: Places, Faces, Stories in the City's Routes), ATM, Contrasto, 2008.
Cover of the book "Andante con Brio", by G. Margutti, ATM, 1999.
Cover of the book "Travellers, Lines Experience", ATM, 2023, photography by Gabriele Micalizzi.

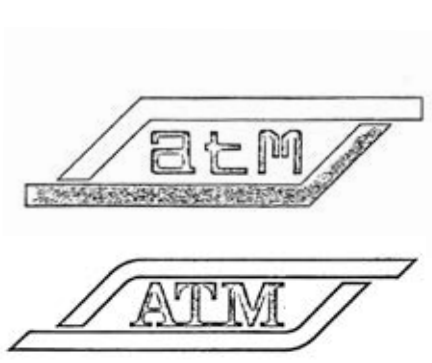
Where today there stands a new museum dedicated to industrial design, in spaces that were themselves restored from a piece of modern industrial heritage, there was once an Edison power plant, and before that, a horse-drawn omnibus depot — a "carriage for everyone." History, in many ways circular, often comes full circle.



Blueprints of horse-drawn omnibus depots in Porta Venezia and Porta Volta, from the book "Milano tecnica dal 1859 al 1884" (Technical Milan from 1859 to 1884), edited by E. De Capitani, published by the College of Engineers and Architects, Ed. Hoepli, 1885. The area of the Porta Volta depot is now home to the new ADI Design Museum.
Horse-drawn omnibus from SAO, Società Anonima Omnibus, 1876.
Diagram of the electric power supply for tram lines from city power stations, from the book "Nozioni Teorico - Pratiche per il guidatore di motrici tramviarie" (Theoretical and Practical Knowledge for Tram Engine Drivers), Municipal Tram Company of Milan, 1927.

Having a logo, a brand, or a symbol that is distinctive, recognisable, and emblematic means asking Design to explore the fundamental aspects of corporate identity to ensure they are instantly and universally understood, everywhere and by everyone.





Photographs of the ATM logos with initials at the historic headquarters in Foro Buonaparte, 61.
Provisional design for a new ATM logo developed in 1971 by students of the Graphic and Industrial Design Course at the Florence Art Institute, under the supervision of Prof. Giovanni Klaus Koenig.
The final logo, still in use today, was designed in 1972 by Giovanni Klaus Koenig and Roberto Segoni.

How many tickets from special journeys are kept as souvenirs of those cherished experiences? For every journey, there is a ticket, and while these days tickets are going digital, their capacity to deliver a message remains. On the contrary, in their virtual form, they have the potential to become even more visual.

Standard ticket valid for a single metro ride, 1964.
Aluminium token for a reduced fare ride, 1944.
Two-day urban pass, 2002.
Ticket valid for one hour on surface lines, 1972.
"Biglietti d'invito a lasciare l'automobile a casa." (Tickets Inviting You to Leave Your Car at Home), 1990. Christmas campaign. Swing card inside vehicles (17x25 cm).

Communication is always in perpetual motion, and while the message may be temporarily printed on posters and leaflets, it travels freely as passengers glance at it and take it in. The medium matters, and public advertisements on means of transport don't stand still. That makes it even easier for them to reach their intended target.

Cover of the book "Il messaggio che cammina" (The Moving Message), ATM, 1994.
Brochure "Sui nostri mezzi abbiamo spazio da vendere" (We Have Space to Sell on Our Vehicles), 1994.
Cover of the book "Dalla tradizione al futuro: comunicare in movimento" (From Tradition to the Future: Communicating in Motion), Skira, 2011.
Sirietto tram with full exterior decoration, 2019.

"Carminati-Toselli" was a factory established in 1899 for the construction of railway vehicles, including the first "Carrelli" trams. Today, this site has become a municipal cultural hub known as the "Fabbrica del Vapore" (The Steam Factory), and there amidst imagined puffs of steam from the old manufacturing workshops, surprising decorative elements emerge.

Details of the façade ornaments on the office building of the Carminati-Toselli Factory in Milan.
Detail of the bogie on car no. 609 (photographs by Alessia Susani, 2024).
Car no. 609 reconstructed in 1984 as the original from 1924.

Documentaries, films and videos take our memories back in time, rewinding our thoughts back to consider countless life experiences that have been in transit across so many generations. Our memories are transported back to another time, giving newer citizens insights that will never fade away.

On a Tram in the 1930s, 1929.

The Carriage for Everyone, 1960.

In the Metro, 1982.

From Horses to Pantographs, 1994.

Milano tecnica dal 1859 al 1884, (a cura di E. De Capitani), pubblicazione a cura del collegio degli ingegneri e degli architetti, Ed. Hoepli, 1885.

Nozioni Teorico - Pratiche per il guidatore di motrici tramviarie, Azienda Tramviaria Municipale di Milano, 1927.

Rivista mensile. Azienda Tranviaria Municipale - Milano, serie editoriale dal 1932 al 1943.

Alonge Park, Mario, *Cento anni di vita dei tram milanesi (1841-1941)*, L'Arciere editrice, 1941.

Notiziario ATM. Periodico mensile per i dipendenti dell'A.T.M. di Milano, serie editoriale dal 1956 al 1961.

Notiziario. Mensile dell'Azienda Trasporti Municipale, A.T.M. Milno, serie editoriale dal 1962 al 1965.

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Authors of the photographs from the ATM Historical Archive: ATM (pages 25, 26, 27, 28, 29, 33, 46, 51, 67, 68, 69, 70, 71, 75, 76, 77, 86, 113, 134, 136, 137); Argo di Strazza (pages 22, 23); Farabola (pages 2, 22, 23, 42, 43, 54, 55, 72, 73, 80, 81, 82, 84, 85, 111, 113, 116, 117, 119, 142); Giancolombo News Photos (page 111); Publifoto (pages 23, 54, 55, 81, 111); Studio Mirto Facco (pages 43, 55, 60); Studio O (page 119).

ON THE TRACKS OF RESPECT
Pages 22 -23

- Ticket-collector trainees during training, 1941.
- Two drivers shake hands in front of the Azienda Tranviaria Municipale headquarters at Foro Buonaparte 61, 1963.
- CInspector and driver, 1963.
- Inspector and driver, Corsico Operations Department, 1963.
- Inspector of the Dogana Operations Department and ticket-collector of the Vittoria Operations Department, 1964.
- Ticket-collectors at Molise Operations Department consult the vehicle timetable, 1963.
- Driver and ticket-collector, Ticinese Operations Department, 1963.
- Ticket-collectors, Novara Operations Department, 1965.
- Inspector, ticket-collectors, and drivers consult the rosters at an ATM kiosk, 1964.
- A tram driver shakes hands with a traffic policeman during "La Befana dei tranvieri" (Tram Driver's Epiphany) event, 1960.
- Ticket-collector trainees during training, 1941.

AROUND THE CITY BY ALL MEANS
Pages 42 - 43

- View of Piazza Fontana with trams, carriages, taxis, bicycles, and pedestrians, 1930s.
- Cyclists in Piazza del Duomo during the austerity period, 1973.
- Tram providing express postal service, 1953.
- Trams assigned to Red Cross service during the Great War, 1915-1918.
- Tram for funeral service from Porta Romana station to the Musocco cemetery, 1911.
- ATM Band concert celebrating the centenary of the Galleria Vittorio Emanuele II, 1967.
- Tram priority lane on Via Orefici alongside car traffic, 1972.

VALUES ON BOARD
Pages 54-55

- Track cleaning, late 1940s.
- Designers' office at the Teodosio General Workshop, early 1960s.
- Carpentry department at the Teodosio General Workshop, 1963.
- Workers in the print shop, 1963.
- Future ticket-collectors during a classroom lesson, 1962.
- Archive of the Electro-Accounting Centre, 1962.
- Visitors during the open days at company workplaces , 1963.
- Delivery of the ATM house organ during the open days at company workplaces, 1963.
- High school students at the Zara depot, 1963.
- "ATM Information" bus in Piazza Duca d'Aosta, in front of Milan Central Railway Station, 1974.
- Entrance to the Novara depot during the open days at company workplaces, 1963.

CREATIVITY IN MOTION
Pages 72-73

- Students from Berchet High School outside the Zara depot, 1963.
- Secondary school students at the entrance to the Teodosio General Workshop with ATM staff, 1963.
- Student at the "wheel" of a trolleybus frame during a visit to the Molise depot, 1963.
- Distribution of the ATM house organ to visiting students, 1963.
- Secondary school students visiting the Molise depot, 1963.
- Inspector and driver with students visiting the Novara depot, 1963.
- Berchet High School students observe a tram from the inspection pit at the Teodosio General Workshop, 1963.
- Berchet High School students visiting the Teodosio General Workshop, 1963.
- Students fill out a questionnaire to give their impressions of the visit to the Novara depot, 1963.
- Berchet High School students visiting the Teodosio General Workshop observe some tram wheels, 1963.
- Students visiting the control room at San Babila M1 station, 1965.

NOT JUST A TRAM
Pages 80-81

- Replacement of the bogie on tram no. 1802 at the Messina depot, early 1960s.
- A tram undergoing maintenance and overhaul in the Repair Department at the Teodosio General Workshop, early 1950s.
- Interior view of the Baggio depot with trams parked, 1963.
- A tram in the alignment facility at the Teodosio General Workshop, 1951.
- Exterior washing of a tram at the Leoncavallo depot, 1937.
- Replacement of the headlight bulb on a tram at the Vittoria depot, early 1960s.
- Reorganisation of the dual-carriageway tram network in Piazzale Cimitero Monumentale, 1930s.
- Inspector posing for an ATM house organ photo shoot on the correct driver's position, 1962-1963.
- Track laying, second half of the 1940s.
- Night-time interior view of the Vittoria depot, trams with headlights on, 1937.

A ticket-collector assists a child boarding the tram, 1963.

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