

Gino Sarfatti Opere Scelte 19381973 Edition Bilingue Anglaisitalien

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Gino Sarfatti (Venice, 1912 - Gravedona, 1985) was one of the leading lighting designers of the twentieth century. Between 1938 and 1973 he designed a number of remarkable lighting units (more than 600), inventing new types and functions. Sarfatti can be defined as both a "pioneer" and a "master" of Italian design, but so far his work has not received adequate attention from the official annals of history. This volume, compiled from the materials preserved in the "Riccardo and Sandra Sarfatti" Archive in Milan, accompanied by a detailed critical interpretation, 86 technical charts and a list of the main works, aims to comprehensively tell, for the first time, the story of Gino Sarfatti, the man and the designer.

As the creator of Jackie Kennedy's signature pillbox hat and the designer of choice for Liza Minelli in the 1970s, Halston (1932-90) was synonymous with American style: a modern, minimal yet glamorous look that encompassed everything from flowing caftans to ultrasuede dresses, to uniforms that lent panache to airline attendants and the girl scouts of America alike. Beginning his career in Chicago in the late 1950s, by 1972 Halston had been named 'the premier fashion designer of all America' by Newsweek and was firmly established in New York; he counted such personalities as Andy Warhol and Bianca Jagger among his friends and clients. Tall, charismatic, impeccably dressed, Halston personified the lofty ambitions and non-stop nightlife of the 1970s and early 80s. This book, a visual anthology of Halston's life and legacy, includes previously unpublished catwalk photographs, rare archival photographs by Warhol, behind-the-scenes images of fashion shows and parties, one-off sketches and specially commissioned photographs of the collections. Halston embodies a magnificent tour de force of a life and career that are as monumental historically as they are fascinating, even to the less familiar reader.

Dedicated to the history of design from the mid-19th century to the present, Design History Handbook provides guidelines for the development of design, offering an overarching vision of the subject and at the same time highlighting areas for future investigation. It is in the mid-19th century that we can discover the professional figure of the designer, thus marking the birth of modern and contemporary design. From there the figure of the designer unfolds and branches off, embracing many disciplines: in addition to the field of furniture--which often exemplifies the broadest lines of design--other sectors are considered here, from technical objects to graphics, from fashion to car design. In particular, attention is focused on the influence of the art world, with its array of avant-garde ideas that has gone hand-in-hand with original design. Along with the chronological story, Design History Handbook presents a diachronic approach in which, through in-depth graphics, the story of a single type, material or concept detaches from its historical place to create relationships with similar phenomena of other periods. The volume reproduces 300 color images, many with lavish captions elaborating on each story and leaving room for the reader's interpretation.

An invaluable guide to identification and pricing of antique gas and electric lighting fixtures. Early twentieth century chandeliers and other hanging lamps, table lamps, desk lamps, shades, and accessories are shown, all with original wholesale prices plus current values.

The prolific architect, designer and Domus editor reinvented the look of everyday life from the spoon to the cathedral With more than 100 buildings and scores of design objects to his name, Italian architect and designer Gio Ponti revolutionized postwar architecture and opened up prospects for new ways of life. Gio Ponti: Archi-Designer covers Ponti's entire career from 1921 to 1978, highlighting the many aspects of his work: from mechanical production to handicraft, from architecture to industrial design, from furniture to lighting, from the creation of magazines to his forays into the fields of glass, ceramics and goldsmithing. His work exemplified a certain tendency identified by his fellow architect Ernesto Rogers in 1952, an interest in designing dal cucchiaino alla città ("from the spoon to the town")--giving equal attention and applying the same innovative design thinking to small spoon and skyscraper alike. Featuring more than 500 pieces, this book traces Ponti's multidisciplinary journeys through architecture, furniture and design in his work for private homes and public buildings, including universities and cathedrals. Regarded as one of the most influential architects and designers of the 20th century, Giovanni "Gio" Ponti (1891-1979) established his architectural firm in 1921 and was extraordinarily prolific from that point on, working as an architect, industrial designer, artist, furniture designer, teacher and writer. In 1928 he founded the magazine Domus, which he would direct for most of his life, helping to spread his vision of a revitalized modern aesthetics in Italian industrial production, architecture, interior design and the decorative arts.

The figure of Osvaldo Borsani and his role of primary importance in the history of architecture, especially interiors and design in the 20th century. The reordered and complete archive, made up of over 10,000 drawings, which gathers together the story of the atelier ABV (founded by his father in 1923) and all the documentation of its development after the war including the fundamental step of opening Tecno (established by Osvaldo Borsani with his twin brother Fulgenzio) bear witness, in a complete and fascinating way, to this research and invention in constant evolution from the craft workshop to the technical office of this industrial designer. The book offers an introductory section with scholarly texts, followed by, in chronological order, from the 1930s to the 1970s, four historical sections presented by a general text, in turn followed by two groups of in-depth entries for each section: one relating to some significant interior designs and another on the most important furnishing models. The volume also provides a portfolio of some of the best designs present in the archive. The book ends with a rich appendix with illustrations that document, according to type and chronology, the furnishing elements designed by Osvaldo Borsani.

Conçue pour faire pendant au classique 1 000 Chairs, cette édition en deux volumes contient une incroyable sélection de plus de 1 200 lampes, lampadaires, et systèmes d'éclairage. Des premières ampoules à incandescence de Swan et Edison aux merveilleux abat-jour en verre à petits plombs de Tiffany jusqu'aux provocants modèles de la fin des années 1960 et des années 1970 ou aux dernières créations High-Tech à leds, les plus intéressants luminaires de l'histoire y sont présentés chronologiquement, par décennie. Tous les grands styles - Arts & Crafts, Art nouveau, Art Déco, mouvement moderne, De Stijl, Pop, radicalisme, postmodernisme et style contemporain - sont représentés dans ces deux volumes éclairants. Œuvre de référence, cet ouvrage est un must définitif pour tous les collectionneurs et amateurs de design.

In recent decades, Carlo Scarpa's relevance has been steadily on the rise. At a time when architects have to use existing city and building structures as a point of departure for their work, his oeuvre remains a source of inspiration. Buildings such as the Castelvecchio in Verona show us that architecture is capable of communicating its own history, has meaning, and develops a contemporary dynamic of its own. Scarpa's layered architecture makes visible the process of becoming and the time-related sedimentation of material and meanings. It is especially at points of transition and interface that layering becomes a narrative element that elucidates the tectonic qualities of the building. Overlaying includes leaving a record of how an object came into being -- either by means of the sediments of its history or through the intervention of the architect. In this book Anne-Catrin Schultz presents her research about the phenomenon of layering in Carlo Scarpa's architecture. Layering describes the physical composition of layers defining space as well as the parallel presence of cultural referrals and formal associations imbedded in the physical layers. Scarpa's work is an embodiment of multidimensional layering and, at the same time, a focal point for architectural movements of his time that have stratification as their theme. In most buildings, the principle of layering may be regarded as something that is part of the nature of building. Functional conditions call for planes, elements, or "layers" to provide the supporting structure, and others to protect from rain, cold or the heat of the sun. However, architectonic layering goes beyond merely fulfilling technical requirements -- the principle of layering may be used as a formative method that allows elements of different origins to be combined into a non-hierarchical whole. Layering exists in a realm of complexity and implies a capacity of being interpreted that goes beyond itself and creates references to the world at large. The first part of the book examines Scarpa's fields of influence and intellectual roots and puts them in perspective with former theories and their interpretation of architecture as layered, for example Gottfried Semper's theory of clothing. The second part displays an analysis of three major projects, Castelvecchio and Banca Popolare in Verona and the Querini Foundation in Venice.

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