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Italian engineer Gino Sarfatti started the Arteluce Company in 1939 and would go on to design over 700 lighting products—floor lamps, chandeliers, spotlights, and other light fittings—between the ...

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

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"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.

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Clémence and Didier Krzentowski, the founders and directors of the leading contemporary design gallery Kreo (in Paris), have been collecting lights for 30 years. With an emphasis on Italian and French light design, their collection is the most important of its kind, comprising nearly 500 works of all kinds from the 1950s to the 1990s, and including significant groups of works by Paulin, Garrice, Castiglioni and Sarfatti. Conceived as a catalogue raisonné of this astounding collection, The Complete

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Designers' Lights (1950–1990) provides an invaluable overview of light design and furniture history. It includes a discussion between Didier Krzentowski, Constance Rubini (curator of the Paris Musée des Arts Décoratifs) and design critic Pierre Doze, as well as an essay by the design and art critic Alex Coles that focuses on the relationship between light design and light art, through a comparison of Gino Sarfatti and Dan Flavin.

The latest in Silvana's catalogues raisonnés on Italian design appraises the "total design" ethos of Joe Colombo The Tube Chair,

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the Spider lamp and the Boby trolley (now in the collection of MoMA in New York); the "Monoblocks," such as the Mini-Kitchen or the Total Table with its integrated dishes; the beautiful global housing unit, a visionary "machine" that aims to encompass all the needs of living--these and other icons of Italian design by the brilliant visionary Milanese designer Joe Colombo expressed a total vision of living that was characteristic of his time. This volume--part of Silvana's series on 20th-century Italian design masters (with previous titles on Sarfatti, Parisi and Arredoluce)--constitutes

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the first catalogue raisonné of Colombo's work. Around 180 projects are documented, divided between works still in production and historical works, for companies such as Oluce, Kartell, Bieffe, Alessi, Flexform and Boffi. Essays by Ignazia Favata--Colombo's longterm collaborator--and Domitilla Dardi are completed by a critical anthology. Joe Colombowas born in Milan in 1930. In the early 1950s he worked as an artist, exhibiting alongside Enrico Baj, Lucio Fontana and Roberto Matta, also joining the Concrete art movement. He began to devote himself to design in 1960. In 1962 he opened

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a design studio in Milan, receiving architectural and design commissions. Among his best-known works are his Kartell chair of 1965; the Spider lamp (winner of the Golden Compass award in 1967); and his halogen light of 1970. Colombo died in 1971; he was posthumously included in MoMA's 1972 show Italy--New Domestic Landscape.

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

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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

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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.

The prolific architect, designer and Domus editor reinvented the look of everyday life

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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

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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

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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

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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

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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.

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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

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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

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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

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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

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and the Querini Foundation in Venice.

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.

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