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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.

Expanded, revised and updated edition. Clémentine and Didier Krzentowski - the founders and directors of the leading contemporary design Galerie kreO - have been collecting lights for 30 years. Focusing particularly on Italian and French design, their collection is the most important of its kind today,

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spanning creations from the 1950s to the 1990s. It includes large groups of works by Paulin, Guariche, Castiglioni, and the biggest collection of Sarfatti. Conceived as a catalogue raisonné of nearly 500 lights, this book also includes a discussion between Didier Krzentowski, the design historian and Director of the Bordeaux Musée des Arts décoratifs et du Design, Constance Rubini, and the journalist and design critic Pierre Doze. Also featured is an essay by the design and art critic Alex Coles focusing on the relationship between light design and light art, mainly through a parallel study of Gino Sarfatti's and Dan Flavin's works. Published with Galerie kreò, Paris.

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

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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.

Clémentine 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 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.

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.

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

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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.

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

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appendix with illustrations that document, according to type and chronology, the furnishing elements designed by Osvaldo Borsani.

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