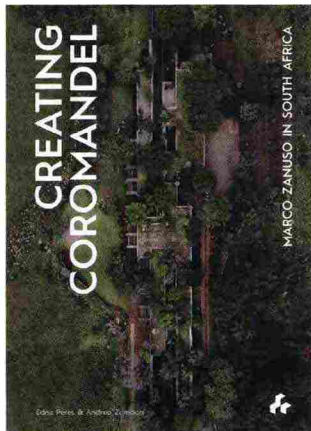




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CREATING COROMANDEL. MARCO ZANUSO IN SOUTH AFRICA

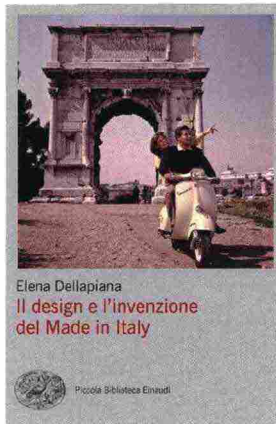
by Edna Peres & Andrea Zamboni, Artifice Editore 2022, pp. 208, £24.95.

Press House, built in 1975 on the large Coromandel estate of South African tycoon Sydney Arnold Press, with his wife a lover of the great outdoors, is set in the stunning landscape of Gauteng, the northernmost province of South Africa, formerly part of the Transvaal north of Pretoria. Marco Zanuso closely related the landscape, with its immense horizons and gently rolling hills, to the house as an element of dialogue and a cue to the design of a disruptive architecture, with an almost archeological flavor. In an accomplished synthesis, he expressed the atmosphere of a building of ancient times projected into the future. Zanuso received the commission from Sydney and Victoria Press, who had fallen in love with his house at Arzachena, which they discovered in the issue of *Architectural Forum* for June 1967. Press House remains an ever-present reference in the history of housing by its typological invention, relationship with the landscape, and an idea of living that sees the house as an organism "that will grow together with the family and follow the development of its members" (Marco Zanuso). This book reconstructs the history of

Press House from the origins, with the invitation by Sydney and Victoria Press in 1969 to design a house divided into five parts (with a collective central area, master quarters, a wing for the four children and staff quarters), on the model of the stone house built at Arzachena. But Zanuso contrasted his design of a compact courtyard house protected from the winds of Sardinia with the building in South Africa made of long stone walls set parallel, capable of accommodating, among the spaces created between them, all the rooms of the house by a sort of compositional addition. This could be continued over time, since the parallel lines of the foundational plan never meet, offering sightlines and vistas to frame and capture the landscape. This critical-historical account then moves on to the theme of construction, ending with the design legacy that Zanuso left to South Africa. A rich set of illustrations, in part previously unpublished, accompanies each chapter of this important architectural monograph.



VIEW OF PRESS HOUSE, PHOTOGRAPHER BY MARCO ZANUSO SHORTLY AFTER COMPLETION OF WORK IN 1975



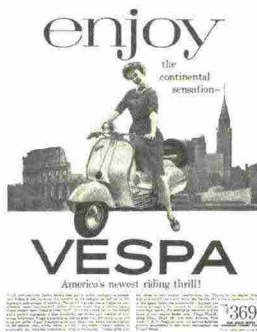
IL DESIGN E L'INVENZIONE DEL MADE IN ITALY

by Elena Dellapiana, Einaudi 2022, pp. 308, € 25,00.

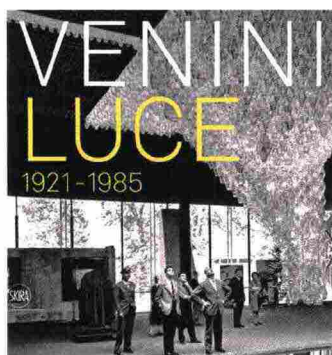
A history of the Bel Paese where "design becomes a starting point to explore [...] the assimilation and rendering of the various images of Italy that Italian products spread around the world". Made in Italy then appears to be a concept with distant origins, which the author already traces "in the invention of the Renaissance" and the artistic craft tradition that in 19th-century exhibitions became a sort of 'quality mark', partly symbolic, of Italian know-how and taste. This account of the relationship between the design of artifacts and our national identity, which is reflected in them, continues with the years of fascism, when "design culture - especially architecture - became 'state art' [and] the Italian product was presented on international stages to accompany, translate and reinforce the construction of an identity, with different nuances, that faithfully reflected the regime's propaganda policies". Episodes of 'stylistic propaganda', such as the cruise of the Regia Nave Italia to South America, alternated with participation in international exhibitions and special events (Chicago in 1933 and 1940, Paris in 1937, New York in 1933). What emerged

was that interdisciplinary synergy - which Gio Ponti would support with conviction soon after - which saw the concept of the Italian character of the product as the result of circularity and fusion between artistic tradition, craftsmanship and industry, architecture and design. This was a virtuous circle that would characterize the post-war years, directly exemplified in the exhibition "Italy at Work: Her Renaissance in Design Today", held at the Art Institute of Chicago in 1951. The relations with Nordic design and France, the case of Olivetti, the series of the Milan Triennale, the editions of Eurodomus, all the way to the exhibition "Italy: The New Domestic Landscape" at the MoMA in New York in 1972 and the "Italian Manifesto" presented at the Aspen conference in June 1989 were opportunities to stress how the formula "made in Italy" was identified over time with the "link between the artistic component, the permanence of - good - taste and the balance between humanistic and technical training", making Italian designers "intellectual artists".

ENJOY VESPA. US ADVERTISEMENT, 1956



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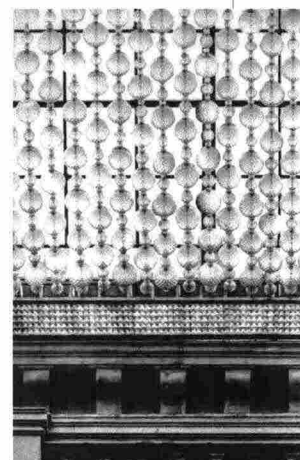


VENINI LUCE 1921-1985

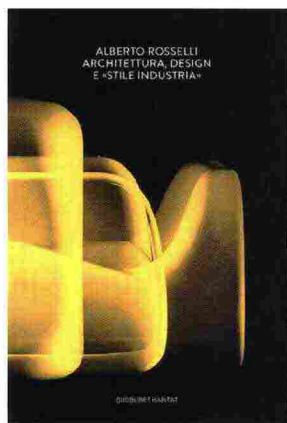
edited by *Marino Barovier and Carla Sonego*, Skira Editore 2022, pp. 600, € 75,00

A book that documents the endless production of the Venini glassworks in the field of the lighting of architectural spaces over a period of more than half a century. As a catalogue, it accompanies the exhibition of the same name organized in Venice by the Fondazione Giorgio Cini at Le Stanze del Vetro, running until 8 January of this year. The illustrations accompanying the volume (over 400 images including photographs of installations, catalogue drawings and preparatory drawings) provide an outline of a history of the product and the design of the lighting fixtures. As Renata Codello writes at the beginning, they "reflect the historical, political and economic events that have affected Italy and reveal fertile relations with many European

countries and others across the Atlantic". Venini's is one of the stories of Italian design that combines research into the lighting of spaces with interior design in fruitful and synergic ways, becoming an integral part of them. Reviewing the production of Venini lamps, brought together in chronological order from 1921 to 1985 and documented with historical photographs of their settings, drawings and short explanatory entries, means observing the history of interiors in Italy as well as the Americas in a synergy between design (here the lighting elements) and architecture. The post office buildings designed by Angiolo Mazzoni, theaters and hotels, offices and administrative premises, museums and galleries, shops and residences, places of worship, cultural centers and cruise ships. Venini approached each type with customized projects combining the quality of craft execution with the invention of design, whether as a modular system (polyhedrons, chandelier drops, glass rods with different sections) or a single piece designed and produced for a specific space. The exhibition that this substantial volume presents to us includes the beautiful installations in glass by Carlo Scarpa, such as the magical velarium for Palazzo Grassi (1951) and the cascade chandelier designed using the polyhedron module for the Veneto Pavilion at the Mostra delle Regioni Italiane in Turin in 1961, reconstructed for the exhibition in Venice.



CARLO SCARPA, VELARIUM OF PRISMATIC GLASS SPHERES MADE FOR PALAZZO GRASSI IN VENICE, PREMISES OF THE CENTRO INTERNAZIONALE DELLE ARTI E DEL COSTUME, 1951

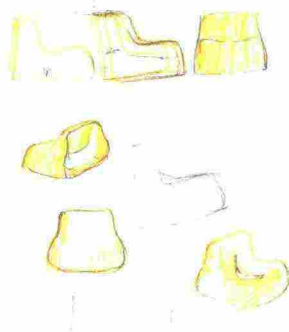


ALBERTO ROSSELLI. ARCHITETTURA, DESIGN E "STILE INDUSTRIA"

edited by *Paolo Rosselli*, Quodlibet Editore 2022, pp. 642, € 58,00.

Edited by his son Paolo, who has brought together scholars and critics of the history of design and architecture to reconstruct the figure of his father Alberto, an architect who was a leading figure in the culture of Italian design after World War II, this rich volume is also a valid contribution that enriches the multilinear history of Italian design. Published with the support of Saporiti, a furniture company with which Rosselli conducted innovative research into materials and forms (the iconic Jumbo armchair and easy chair of 1968, the Moby Dick armchair of 1969, just to mention two outstanding examples), the book is an anthology of critical essays devoted to various aspects of the achievement of Alberto Rosselli (architecture, the home, design). It creates a continuous and synergic interplay of references and interwoven themes in the definition of a design development aimed at the search for unity between technical knowledge and aesthetic value. At the same time the volume acquires the

value of a document by bringing together in its central section all the editorials by Alberto Rosselli printed in *Stile e Industria* (1954-1963), the magazine published by Editoriale Domus which he edited, devoted to the value and dissemination of the culture of embryonic industrial design as a tool for elevating practical objects of the most varied kinds to a factor for the improvement of the quality of life. In the famous editorial of the first issue ("Design: Factor of Quality"), a comparison between two office staplers provided the occasion to explain clearly what industrial design is. Rosselli wrote: "A machine, a mass-produced object is no longer bound only to the laws of technology and economics. Through design, it becomes a form, it acquires a line that it previously did not possess." Rosselli's editorials were programmatic and, as his son Paolo states in the afterword, they are "dense editorials, filled with directives and commandments, [that] aspire to build a national pedagogy of the designer".



ALBERTO ROSSELLI, JUMBO AND LUGBONA ARMCHAIRS, PENCIL SKETCHES AND COLORED PASTEL, SAPORITI, C. 1969

by *Matteo Vercelloni*