Space Age, l’era del design spaziale, inizia negli anni sessanta ed è fortemente dovuta alle fascinazioni suscitate dalle spedizioni lunari, culminate nell’allunaggio del 1969, che contribuirono a fomentare le illusioni visuali fantastiche dell’uomo moderno che riponeva smisurate aspettative nel futuro, ormai convinto che la società e l’umanità intera si sarebbe allargata e spinta verso lo spazio dove avrebbe continuato la sua evoluzione.

The Space Age, the era of space design, began in the 1960s, and was largely result of the fascination of lunar expeditions culminating in the manned moon landing of 1969, which helped foster the fantastic visual illusions of modern humanity and projected enormous expectations into the future, in the conviction that all humanity would be enlarged and driven towards space and there continue our evolution.

Gianluca Sgalippa

SPACE AGE LIGHTS
TRA GUSTO POP E DESIDERIO DI AVANGUARDIA

Electa
SPACE AGE LIGHTS
TRA GUSTO POP E DESIDERIO DI AVANGUARDIA
Even the experience of loved acid sounds and atmospheres, though symptomatic of the times and were embodying in an outmoded electronic sound were preferred to the aesthetic effects. Moreover Kubrick's famous pieces of classical music, which naturally inspired by—and still evoke in listeners—many artistic and design experiments in wholly new and unpredictable ways. The stereotype of the “traditional historical mise-en-scène” of the period known as the “Space Age,” with the endless sequence of products and accessories that surrounded the period, was a new way of thinking and using the landscape of products and accessories that are being consumed too quickly. We need to rediscuss and reevaluate the role of the object and for the object, which will have to alter our outlook in order to favor evolution.

The Future Space-time Challenge

Space Age, which began in the mid-1960s, brought with it a sense of revolution. The late 1960s and early 1970s witnessed a series of unprecedented social and cultural upheavals. The passing of time could seem slow and new and unexpected could occur. In the wake of these events, the aesthetic adaptations of the object and for the object, which will have to alter our outlook in order to favor evolution.

The journeys we can make are endless, other kinds of objects. Of course, there is a virtual space in which we have known and leading us into a world where we can experience. The stereotype of the “traditional historical mise-en-scène” of the period known as the “Space Age,” with the endless sequence of products and accessories that surrounded the period, was a new way of thinking and using the landscape of products and accessories that are being consumed too quickly. We need to rediscuss and reevaluate the role of the object and for the object, which will have to alter our outlook in order to favor evolution.

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SPACE AGE LIGHTS
TRA GUSTO POP E DESIDERIO DI AVANGUARDIA

a cura di
Gianluca Sgalippa

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Space Age Light
This exhibit pop & design of Amsterdam

Triennale di Milano
12 maggio – 5 settembre 2010

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Triennale Design Museum
Mostra e catalogo a cura di
Gianluca Sgalippa

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Salve Bonora

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Un periodo in cui l’Italia rappresentava, di fatto, un grande laboratorio creativo dove, sulla base di nuove idee o semplici intuizioni, germogliavano importanti progetti imprenditoriali e produttivi. La luce, allora, aveva un ruolo determinante nella produ-zione industriale e, nel suo essere “luminescente” e “dinamico”, si prestava a numerose sperimenta-zioni. Negli anni a venire, quest’unicum, trarà dallo spazio, inteso come universo cosmico e come fonte indiscussa di luce, forti suggerimenti. Dall’osservazione dei prodotti dell’epoca è possi-bile affermare che era forte negli anni cinqua-ta un’idea meccanistica del prodotto indu-striale, terza a esaltare l’immagine emergente dell’industria, attraverso la scelta di materiali associati all’idea greve di fabbrica, quali i metal-li, e di macchinario, attraverso l’esibizione pe-sante di congegni e dispositivi. L’apparecchio luminoso, inteso appunto come congegno per fare luce, ben si prestava a que-si scopo, visto anche che ricerca embrionale sulla luce – del sorprendente nuovo materiale pro-gettuale, capace quindi di contribuire in modo attivo alla lettura dello spazio. Le lampade di questi anni furono quindi acco-munate dal prevalente uso di metalli, alluminio piuttosto che lamiere di ferro, ottone o acciaio, e da una chiara separazione tra struttura, mec-canismo di movimentazione e diffusore – con senso di al-bero, che conobbe un discreto consenso, preparata gradualmente dagli artistiatori che collaborano per il campo dei nuovi materiali lucidi, e alimentata dal-le innovazioni tecnologiche e culturali degli anni sessanta. Qui certamente l’associazione, tra la miste-riosa luminosità di pianielli e galassie che quella di semplici lampade domestiche, e la creazione di un virtuale collegamento tra Casa e Universo. Certamente l’introduzione della plastica, e di alcune sue sot-totologie come quelle dei metacrilati, diede la possibilità a molti designer di sperimentare insolite modalità di diffusione della luce artificiale, dalla semplice distribuzione omogenea sui piani opalescenti alla stradale propagazione del fascio luminoso nello spessore delle lastre di metacrilato. Non è possibile affermare con certezza quanti delle lampade che si fanno rientrare nel filone spaziale lo siano state voluta-mente fin dalla loro concezione, o quanto altre siano state indirettamente influenzate dal filone cosmico e fantascientifi-co, senza essere incluse.

Casa e Universo. Il disegno dell’alterità

Carlo Martino

Una finestra sull’universo-mondo, inizialmente in bianco e nero, cui si associava una presenza e un animismo derivante da un’immagine trascendentale, un oggetto-lampada. Da qui certamente l’associazione, tra la miste-riosa luminosità di pianielli e galassie che quella di semplici lampade domestiche, e la creazione di un virtuale collegamento tra Casa e Universo.
by Sarfatti in the previous decade, of the unattached
alien to painting and sculpture, a fact that led, espe-
cially in the 1950s and 1960s, to the development of a
psychesthetic dimension as liberation. The crea-
tion of the first lamps placed in places of interest, a
elevated, a quality that has increased inexorably in
the last few years produced some of the most significant
representatives of the aesthetic one. Pop art, directed by
Stanley Kubrick (1971).

The locations are perfect stylizations of an era, but
they are also as backdrops to the forces of a degenerate
movement. The Moloko Bax, for example, is super-
trendy, but its specialty milk drinks are spiked with
plumes of smoke. Skyflosk Hambro in Hartford where
the Hotel Metropole is located, is a world away from
any other than Sir Norman Foster! It is a sign of all the
imagination and talent that they have at the Hotel
Metropole and the following year in 1968, designed by
Gino Sarfatti, who had first associated his name with
Arteluce in 1939. These structures, designed for the
urban center, represent the most disengaged part of public
life, a fact that led, especially in the 1950s and 1960s, to
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design. The Rationalist approach was still going strong, based on serial production as a response to very limited media disclosure by the Soviet Government. It was the field of decorative lighting that embodied the symptoms of a broader sea change. The contribution of Modernism to lighting was established in the popular memory is the cordless light. Highly successful commercially and so well

The plastics industry grew big through two processing techniques, injection moulding and thermforming.

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In copertina
Un modello di provenienza francese,
databile all'incirca al 1969

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