



Taschen
EAMES -KC

Gloria Koenig
KC

Brossura
cm 18,5 x 23,0, 96 pp.

italiano
9783822825358
7,99€

Disponibilità Immediata

9 7 8 3 8 2 2 8 2 5 3 5 8



9 783822 825358 >

Il duo dinamico del design

La brillante carriera di Charles e Ray Eames

"Alla fine tutto si collega – persone, idee, oggetti ... la qualità dei collegamenti è la chiave della qualità in sé." - Charles Eames

"... tutto dipende da qualcos'altro." - Ray Eames

Non c'è nulla che esprima la perfezione modernista come un progetto degli Eames. Sebbene sia noto al grande pubblico soprattutto per i suoi mobili, **il duo Charles e Ray Eames (1907-1978 e 1912-1988, rispettivamente), composto da marito e moglie**, è stato anche **un'avanguardia in materia di architettura, industrial design, fotografia e cinema**. Questo libro copre tutti gli aspetti della loro brillante carriera, dai primi esperimenti di design e modelli di compensato al programma Case Study Houses, al lavoro per Herman Miller, fino ai film, come il magistrale cortometraggio *Powers of Ten*.

Ciascun volume della serie TASCHEN Basic Architecture comprende:

- un'introduzione alla vita e alle opere dell'architetto
- le opere principali in ordine cronologico
- informazioni su clienti, requisiti architettonici e problemi costruttivi con relative soluzioni
- un elenco di tutti i lavori selezionati e una mappa con l'ubicazione degli edifici più belli e famosi
- circa 120 illustrazioni (fotografie, schizzi, disegni e planimetrie)

Il curatore:

Peter Gössel dirige un'agenzia di design per mostre e musei. Per TASCHEN ha pubblicato monografie su Julius Shulman, R.M. Schindler, John Lautner e Richard Neutra, oltre a svariati volumi della collana Basic Architecture.

L'autrice:

Gloria Koenig è scrittrice e storica dell'architettura. Vanta numerose conferenze e pubblicazioni sull'architettura contemporanea e ha collaborato come consulente a un documentario sul suo defunto marito, l'architetto modernista Pierre Koenig.

#architettura



Eames & Walsh Architects, The Meyer House,
Hardselgh Village, Missouri, c. 1936-1938

Facing page:
Charles and Ray on a Velocette motorcycle

Introduction

Together they dared to disturb the universe, altering it forever with their Eamesian tou Flashing across the timeline of the 20th century the husband-and-wife team of Char and Ray Eames embarked on an astoundingly wide range of enterprises. Through t prism of their office at 901 Washington Boulevard (Venice, California) they project their singular vision of how the world works and how design can enhance the lives the people who live in it. They fractured and refracted whatever caught their intere gaining insight as they assiduously followed the path of the chosen subject of th intellectual focus to its logical conclusion. This was a methodology that worked w everything they touched, be it the Case Study Houses, their hundred or so filr including the classic Powers of Ten, the series of exhibitions presented all over t world, or, most famously, their furniture. The primary strategy of the Eames Office Charles' words was to "bring the most of the best to the greatest number of people the least." Over the years they did just that, leaving as a legacy the indelible imprint their distinctive design.

"Although a number of substantial figures in the world of design emerged in t decade following the Festival of Britain, none has made so great an impact on t world, both by his products and his personality, as Charles Eames. It was gener recognized that the Eames Chair constituted the first major development in ch design since the Breuer chairs of 1928. After this there followed, in a bewildering s cession, toys, films, scientific researches, lecture tours, special exhibits, three furtl generations of chairs ... and a great number of awards and citations." This observati by British architectural historian Reyner Banham in his 1981 book *Design by Chi* reflects the awe and admiration generated, then and now, in the worlds of art, arc tecture, and industrial design, by the office of Charles and Ray Eames.

Charles Eames was born in St. Louis, Missouri on June 17, 1907, to a family he la described as "super middle-class respectable." His father, a veteran of the Civil W worked for the Pinkerton Detective Agency and later as a security guard at the St. Lo Union Railroad Station. His mother performed the traditional duties of a housew and mother to Charles and his older sister, Adele. When his father died in 1921 t family moved in with relatives, unable to live on the Civil War widow's pension of \$ a month. From the age of ten Charles worked to help support the family, taking jobs a printing shop, a grocery store, and a drugstore. By the time he was fourteen he v attending Yeatman High School and working at the Laclede Steel Company as a pi time laborer. There he learned about drawing, engineering, and architecture and fi entertained the idea of becoming an architect. In high school he was the poster boy future success—captain of the football team, a track star, president of his senior cla voted most likely to succeed, and chosen to deliver the valedictory address for graduating class. In the 1925 high school yearbook he was presciently described as man with ideals, courage to stand up for them and ability to live up to them."

At Washington University in St. Louis, which he attended on an architectu scholarship, he continued to excel and was elected president of his freshman cla