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Franco Albini's Miraglass lamp (1938-1940)
A statement for power and a new typology for the future

Foreword

On the occasion of Franco Albini's 60th anniversary, we chose to present the public with one of the most emblematic and representative lamps of the Milan designer's production, the Miraglass lamp, which, on the occasion of Albini's last exhibition (ideally also had the opportunity to see and touch this very rare lamp in a commercial exact, only a handful of specimens had experienced this privilege.

In 1940, the Milan Triennale paid tribute to Albini's genius with an outstanding exhibition where I Don Gardella – and curated by his most devoted student, Marco Porro, his autobiography was so close to Albini's spirit that as Gardella said, and it is the phrase, when the "Madrina is the art", Albini was never the son Porro to the admirers.

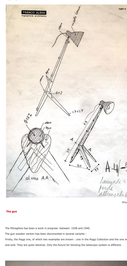
Photo HP Le Studio, Kaus Archive Gianella.

The charm of this very primitive prototype, its normal ostensibility, the surprising lighting device at the end of the gun is its or if a metal line, the strange statement for years that the lamp represents in 1938, must not be underestimated. Albini's lamp is at about all a prototype for a real type of Fluorescent. The leading equivalent lamp appearing on sale.

Reducing to this essential the gun inspired original lamp, Franco Albini invented a new typology of lighting future which became seminal, copied all of a Fiberglass, Diamond, Kaunig, Urmet Olivetti and so on.

The Miraglass lamp is a major archetype in the history of Design.

Albini's Miraglass lamp is a statement for power and a new typology for lighting possibly the projects, leaning upstream after prototype: the preference of each detail with the Italian craftsman, inspiring all the plans by removing everything: useless in order to obtain the perfect functional lamp which in the end has to revive to do with the original gun.



Private Archive.

The gun

The Mirapolitan has been a work in progress between 1938 and 1940.
The gun prototype version has been documented in several samples.
Firstly, the Fogus one, of which two examples are known, one in the Fogus Collection and the one we presented and sold. They are quite identical. Only the fixture for blocking the telescopic system is different.

Milan Triennale Archive.

Photo HP Le Studio, Kaus Archive Gianella.

Photo HP Le Studio, Kaus Archive Gianella.

The documentation shows and another example in the Anna Gianella Ferrari (aunt Nuova and three of them is the Fondine Gianni House of Maiano and Ghizzo Paolo (aid Nuo Nuoo Ghizzo of 1973 which were probably brought home at the beginning of the war.

A Albini apartment that Gianni (Zenna, 1938) there is another wooden example but the quality of the image does not allow to confirm that it is perfectly identical to the others.

A similar example is in the Albini Collection and is a lamp that is a little more elevated by Zenna is a slice about the villa Mirapolis published in 1940 of Albini whether identical which was sold in the Milan Triennale in 1940 the decades telescopic stem has been replaced by a metal one and the gun is a little thicker. It is the first that opens the way to the final model version.

Mirapolis, 1938 Private Collection. Milan Triennale Archive.

To the Issue

The model version in the Albini Collection is the achievement of the process. It is the project's essence and has nothing to do with the gun except the copy they being stands on the floor - the foot.

An unknown form, pulled out of the prototype, of the model version is documented in two samples.
Two examples in the 1940 Albini apartment with another identical prototype of the Triennale the same year. The second version with a different shade is the one in the Albini Collection.

Mirapolis, 1940. Albini Collection. Milan Triennale Archive.

Albini apartment, Milan, 1940. Zenna.

Franco Albini, Villa, Milan Triennale, 1940. Milan Triennale Archive.

Accepting the author

When it the Milan the lamp appears again in Zenna, it is quite unrecognizable. Among the layment of Gold lamps that Fontanari the Albini now-ages. Not lamp is a mere one of a kind. It is a concept for Albini's exercise spirit and a crowd reward for his generosity. An example with a painted metal tube as a shade is documented in Villa Berio (Zenna Marina, Italy) in 1950 and another one in a project curated by Albini in 1950.

This existence is so far from the initial gun that the story lamp deserves the name of Mirapolis.

Franco Albini, Villa Berio, 1950. Zenna.

We can find only a dream of uncertainty of the Mirapolis in Zenna between 1938 and 1940. An inventory of all the examples produced should be made with the Albini Foundation to complete the work. Maybe the publication of a catalogue raisonné is necessary to begin this research.

Nowadays it is the wooden prototype that website collectors and we have to mention that since 2006 half a dozen of examples and the various users in the market.

Some of them has been approved by the Albini Foundation.

Not one example of this final version has been seen since the Triennale exhibition.

Next Issue In Remember

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Du mardi au vendredi de 14h30 à 18h30

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