



Modern Furniture

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its

DESIGN and CONSTRUCTION

by

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INTRODUCTION

Today, the design of equipment is again as important and just as much a part of the planning of a building as spatial arrangements, structure, materials, and enclosing walls. This happy state of affairs is due to the fact that contemporary architecture truly reflects the living habits and social organization of our own day and age.

In Grecian or Gothic times buildings were planned around their own equipment. No architect was ever satisfied to stop his work after completing a plan, some facades, and a few structural details. In a Grecian temple the statue of the god and his ritual home furnishings were given space and structure for their protection. In a Gothic Cathedral, seats for the congregation, equipment for religious services, and space for circulation were of first importance—after that, the enclosure of space and equipment in a rich structure and fabric could be undertaken.

This logical approach to architecture was lost during the Nineteenth Century. Archeology—not architecture—became the concern of architects. When an architect was busily engaged in acclimating himself to the building habits and mental attitude of another age, he had neither time nor opportunity to logically design equipment that would satisfy both an archeological approach and the demands of current living. It proved impossible for any architect to design, let us say, a Roman rocking chair or a Grecian stove. Those who had the time and the temerity to try it clearly proved that equipment for contemporary living could not successfully imitate that of another age.

We are no longer restricted to the narrow Nineteenth Century archeological horizon. We have regained that old approach to a living architecture and the equipment of our buildings is once more an integral part of that architecture. As a result, our buildings are once more alive and have again become a part of our natural environment.

It follows that architects must know how to design today's equipment in realistic terms. It is just as necessary for them to master the design of a sofa as it is for them to know the basic engineering principles for a reinforced concrete structure. The design of storage units becomes as important as the design of a door or window. A comparative study of living equipment should be one of our most valuable manuals—as useful and far more fascinating than a handbook of mechanical equipment or a copy of a building code.

Mr. Dal Fabbro gives us, in drawings and photos, a unique bird's-eye view of current design trends in furniture and equipment. His book should prove a useful tool to every professional concerned with today's architecture. As well, he has taken care of the needs of the amateur craftsman with "exploded" drawings that act as a guide to those interested in furniture building as a hobby.

Monis Hetchum, Jr.

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