

SIDE GALLERY

CARLO SCARPA



“Cornaro” Sofa

From the series "Ultrarazionale"
Manufactured by Simon Gavina
Italy, 1974

Iroko wood, polyurethane padding, upholstery

Measurements

140 cm x 85 cm x 65h cm
55,1 x 33,5 x 25,6h in

Literature

AA.VV., Dino Gavina. Ultrarazionale Ultramobile, Accademia di Belle Arti di Brera, Milano, 1998, catalogo della mostra, p.132,133

G. Gramigna, Repertorio del design italiano per l'arredamento domestico, 1950, p.200, Ed. Umberto Allemandi & C. 2003, Torino, p.211

Accademia delle Belle Arti di Brera, “Dino Gavina Ultrarazionale Ultramobile”, Editrice Compositori, Milano 1998, pp. 132, 133

Fondazione Scientifica Querini Stampalia, “Dino Gavina, collezioni emblematiche del moderno dal 1950 al 1992”, Jaca Book, Milano 1992, p. 70

Virgilio Vercelloni, “L’ avventura del design: Gavina”, Jaca Book, Milano 1987, p. 93, figg. 61,62,63,64

Provenance

Private collection, Venice (Italy)

About

This series was created at the beginning of the 70s, as an example of the Ultra-rational style: a sofa with highlighted turned wood, which makes the piece very powerful.

Biography

Carlo Scarpa (Venice, 1906 – Sendai, 1978) was an Italian architect and designer renowned for his refined material sensibility, deep respect for craftsmanship, and meticulous attention to detail. Educated at the Royal Academy of Fine Arts in Venice, Scarpa developed a unique approach that bridged modernism with historical and artisanal traditions, often standing apart from the dominant rationalist movement in postwar Italy.

Strongly influenced by Venetian culture and later by Japanese aesthetics, Scarpa's work reflects a profound dialogue between tradition and modernity. His long collaboration with Venini (1932–1947), where he served as artistic director, was central to his career, redefining Murano glass through streamlined forms and contemporary color palettes. Alongside architecture, he designed furniture, glass objects, and interiors now held in major museum and private collections.

Scarpa is best known for his sensitive interventions in historic buildings, including the Castelveccchio Museum in Verona, the Olivetti Showroom in Venice, and the Querini Stampalia Foundation. His legacy lies in an architecture shaped by craft, material intelligence, and a poetic understanding of space.