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Paolo Venini and His Furnace Marino Barovier 2017-09-26 In-depth research based mainly on the unpublished materials coming from the Venini Historical Archive. The protagonist of Murano glass in the twentieth-century, Paolo Venini (1895-1959), with his passionate activity spanning almost forty years, made a decisive contribution to the vitality of the art of glass, achieving extraordinary results soon recognized internationally. A native of Milan and a former partner in the Cappellin Venini firm, in 1925 he founded the V.S.M. Venini & C. glassworks with Napoleone Martinuzzi and Francesco Zecchin as partners, from whom he separated in 1932. Becoming president of the company, he worked untiringly as the undisputed director and manager of the Venini firm up to his death, which occurred in 1959. In defining the catalogue of the glassworks, he also contributed as the inventor of new series of glass pieces in the mid-1930s, but in particular during the 1950s. For the greater part of the three hundred models in this volume, Paolo Venini had recourse to the traditional Murano techniques, of which he gave a refined and innovative interpretation. The volume also documents the contribution of the artists who worked with him intermittently between the 1930s and the 1950s. Two hundred and fifty glass pieces tell the story of collaborations with Tyra Lundgren, Gio Ponti, Piero Fornasetti, Eugene Berman, and Riccardo Licata, but also the Americans Ken Scott and Charles Lin Tissot. To them must be added the architects Massimo Vignelli and Tobia Scarpa, and the Norwegian designer Grete Korsmo.

Bernard Leach Oliver Watson 1997

Paolo Canevari. *Self portrait-Autoritratto*. Ediz. illustrata 2021

Design History Handbook Domitilla Dardi 2019-05 Dedicated to the history of design from the mid-19th century to the present, *Design History Handbook* provides guidelines for the development of design, offering an overarching vision of the subject and at the same time highlighting areas for future investigation. It is in the mid-19th century that we can discover the professional figure of the designer, thus marking the birth of modern and contemporary design. From there the figure of the designer unfolds and branches off, embracing many disciplines: in addition to the field of furniture--which often exemplifies the broadest lines of design--other sectors are considered here, from technical objects to graphics, from fashion to car design. In particular, attention is focused on the influence of the art world, with its array of avant-garde ideas that has gone hand-in-hand with original design. Along with the chronological story, *Design History Handbook* presents a diachronic approach in which, through in-depth graphics, the story of a single type, material or concept detaches from its historical place to

create relationships with similar phenomena of other periods. The volume reproduces 300 color images, many with lavish captions elaborating on each story and leaving room for the reader's interpretation.

Italian Design Giampiero Bosoni 2008 "The story of Italian design, told through works selected from the collection of the museum of modern art, New York."--Cubierta posterior.

CA²RE Berlin Proceedings: Conference for Artistic and Architectural (Doctoral) Research

Ballestrem, Matthias 2019-05-02 The fourth CA²RE, the Conference for Artistic and Architectural (Doctoral) Research has been hosted in September 2018 at the Institute for Architecture of the Technische Universität Berlin, in association with the Architectural Research European Network Association (ARENA), the European Association for Architectural Education (EAAE) and the European League of Institutes of the Arts (ELIA). CA²RE intends to bring together senior staff and early-career researchers to improve research quality through an intensive peer review at key intermediate stages. It contributes to the diverse fields of architectural and artistic research such as environmental design, sustainable development, interior design, landscape architecture, urban design/ urbanism, music, performing arts, visual arts, product design, social design, interaction design, etc., gathering different kind of approaches. Die vierte CA²RE (Conference for Artistic and Architectural (Doctoral) Research) wurde im September 2018 in Zusammenarbeit mit der Architectural Research European Network Association (ARENA), der European Association for Architectural Education (EAAE) und der European League of Institutes of the Arts (ELIA) am Institut für Architektur der TU Berlin ausgerichtet. Die CA²RE bringt erfahrene Experten und Nachwuchsforscher zusammen um die Qualität derer Forschungsarbeiten durch die intensiven Peer-Reviews, zum Zeitpunkt entscheidender Zwischenstände der Arbeiten, zu optimieren und zu verbessern. Die Konferenz wendet sich an diverse Gebiete der architektonischen und künstlerischen Forschung, darunter Umweltdesign, Nachhaltige Entwicklung, Innenarchitektur, Landschaftsarchitektur, Urban Design/Städtebau, Musik, darstellende Kunst, bildende Kunst, Produktdesign, soziale Gestaltung, Interaktionsdesign, etc. und versammelt so die verschiedensten Arten von Ansätzen.

Lucie Rie & Hans Coper Margot Coatts 1997 Published to coincide with the opening at the Barbican Art Gallery, this book compares the careers of two of the world's most famous potters and assesses their impact on modern ceramics

Marino Marini Barbara Cinelli 2018 Visual Passions' examines how the sculpture of Marino Marini was influenced by those major episodes in Italian and international art to which he was drawn.0The post World War II period saw his fame spread abroad and his works enter major international museums and foreign private collections. The purpose of this exhibition catalogue is to establish the visual links that connect Marini's sculpture to the work of major sculptors of the late nineteenth and twentieth-centuries (Rodin, Maillol, Despiau, Lehmbruck, Picasso, Moore).0Despite a long exhibition history and a vast bibliography, Marini has never adequately been studied in terms of the historical and stylistic context of his production. This book sets out to rectify this omission, which alone can establish Marini's proper place in the history of twentieth-century Modernism.00Exhibition: Palazzo Fabroni, Pistoia, Italy (16.09.2017-07.01.2018).

The Court Cities of Northern Italy Charles M. Rosenberg 2010-06-21 The Court Cities of Northern Italy examines painting, sculpture, decorative arts, and architecture produced within the fourteenth, fifteenth, and sixteenth centuries.

Venini Glass, 1921-1986 Anna Venini Diaz de Santillana 2000 Venini. Catalogue Raisonné 1921-1986 offers an in-depth account of the involving company history of the glassworks set up by Paolo Venini in 1921 and carried forward by members of the Venini family up until 1986, the year in which the business was sold off. Alongside the comprehensive catalogue containing some 250 descriptions detailing each item produced in over six decades of activity, the book's curator Anna Venini Diaz de Santillana has traced the history of the 'Vetriere Venini' glasshouse through each successive master craftsman's term as art director: Napoleone Martinuzzi, Carlo Scarpa, Paolo Venini himself, Tomaso Buzzi, Fulvio Bianconi, and Ludovico Diaz de Santillana. The careful analysis underlying each critical essay and the breadth of topics covered make this book an invaluable reference work on the creative enterprise and outstanding achievements of Venini & C., long acknowledged as an international hallmark of quality in the applied arts. With its rich array of illustrations and catalogue of the firm's key production items, and an extensive reference section comprising glossary, bibliography, and list of exhibitions, this book is the most exhaustive directory of the Venini glasshouse's production. In addition to the renowned Catalogo verde and Catalogo rosso, the curator has included the legendary Catalogo blue, and essential reference source for historians, collectors, dealers, and connoisseurs of art. Venini. Catalogue Raisonné 1921-1986 offers an in-depth account of the involving company history of the glassworks set up by Paolo Venini in 1921 and carried forward by members of the Venini family up until 1986, the year in which the business was sold off. Alongside the comprehensive catalogue containing some 250 descriptions detailing each item produced in over six decades of activity, the book's curator Anna Venini Diaz de Santillana has traced the history of the 'Vetriere Venini' glasshouse through each successive master craftsman's term as art director: Napoleone Martinuzzi, Carlo Scarpa, Paolo Venini himself, Tomaso Buzzi, Fulvio Bianconi, and Ludovico Diaz de Santillana. The careful analysis underlying each critical essay and the breadth of topics covered make this book an invaluable reference work on the creative enterprise and outstanding achievements of Venini & C., long acknowledged as an international hallmark of quality in the applied arts. With its rich array of illustrations and catalogue of the firm's key production items, and an extensive reference section comprising glossary, bibliography, and list of exhibitions, this book is the most exhaustive directory of the Venini glasshouse's production. In addition to the renowned Catalogo verde and Catalogo rosso, the curator has included the legendary Catalogo blue, and essential reference source for historians, collectors, dealers, and connoisseurs of art.

The Goddess Fortuna in Mediaeval Literature Howard Rollin Patch 1927-01-01

Comparison Fabrizia Berlingieri Design-Driven Research encompasses many different forms of research in which architectural, design, and artistic practices and the results thereof, are implemented as a means to generate and disseminate new knowledge. This includes contemporary alternative formulations of the field, like Artistic Research, Research by Design, Practice-Based/Led Research, Creative Practice Research. CA2RE+ is a joint Erasmus+ strategic partnership of nine European universities in association with EAAE, ELIA and ARENA, and it supports early-career researchers and Ph.D. students to improve the quality of their research. CA²RE+ explicates the transformative and innovative power of highly individual strategies in artistic research, the diversity of research traditions, and the integrative nature of architectural design research, able to face the contemporary knowledge fragmentation from humanities, social sciences, and technology. Along with the CA2RE+ timeline project, the focus of Milano conference narrows by comparing design strategies and tactics applied to highlight common approaches and methodological specificities within the consortium and the broader community involved.

Danish Chairs Noritsugu Oda 1999-02 Depicts and describes more than two hundred examples of twentieth century Danish chair design

Light Fulvio Ferrari 2002

History of Modern Architecture Leonardo Benevolo 1977 The format of this work is richly handsome: the two-volume set contains well over 1000 high-quality illustrations. This volume is concerned with the modern movement proper, from 1914 to 1966.

The Furniture of Carlo Mollino Fulvio Ferrari 2010-03-03 Carlo Mollino (1905-73), the son of a prominent engineer of the city of Turin, graduated with honors from the Royal School of Architecture in Turin in 1931. He joined his father's firm in the same year, only to leave to pursue an independent and highly original career in design and architecture seven years later. From the start, both his interests and personality set him apart from his contemporaries. Influenced by the Second Futurism movement and the Surrealist avant-gardes, he was active in an impressive number of fields, including aeronautics, automobile design, art, photography, set design, town planning, furniture, interior decoration and architecture. Highlights from his architectural output include the headquarters of the Societa Ippica Torinese (1935-9) and the Teatro Regio Torinese (1966), both in Turin. Mollino was able to bring together various forms of expression through his profound artistic research. His furniture was based on organic shapes, such as tree branches, animal horns and the human body - the female profile figuring prominently in his design work. These pieces evolved from the appreciation of the shapes of Art Nouveau and the architect Antoni Gaudi, and were more expressive and sculptural than those being produced in Milan at the same time. Most of his furniture designs were site specific one-offs for especially commissioned interiors and were manufactured by the Apelli & Varesio joinery in Turin. This has ensured that these pieces are very rarely available on the market and are highly valued by furniture collectors, as proven by the recent sale at Christie's of one of Mollino's tables for the record price of \$3.8 million. Beyond the sculptural aesthetics of his furniture, his designs involved thorough research into materials and technology. He developed a complex construction technique whereby the structure seemed liberated by the weight of the material, as clearly seen in the glass and bentwood Arabesque table (1949), still in production by Zanotta. His famous interiors were richly decorated with fabric, used not only as upholstery but also as spatial device. He aimed to create architecture and interiors that could be manipulated by the user, as with the innovative lighting system for the Miller House (1937), which was mounted on a curving track and could be moved along the ceiling of the house. The Furniture of Carlo Mollino presents for the first time Mollino's complete furniture and interior design. Including drawings and archival photographs, it represents the most comprehensive record of this part of Mollino's production. Realized in collaboration with the Museo Casa Mollino and written by the Museum's curators Napoleone Ferrari and Fulvio Ferrari, this monograph emphasizes the contemporary significance of Mollino's groundbreaking oeuvre.

Weegee Associate Curator of Photographs Judith Keller 2005 New York in the mid-1950s was a time of detectives, G-men, mobsters, and crime photographers. Weegee (American. b. Austria, 1899-1968) fit this last profile perfectly. Speed Graphic camera in hand, he dashed around the city responding to the police radio, recording accidents, arrests, fires, and murders. This volume in the J. Paul Getty Museum's In Focus series examines approximately fifty of the ninety-five Weegee prints in the collection, surveying his photojournalism as well as additional works that picture life in the Bowery, Greenwich Village, and Harlem. Judith Keller, Associate Curator in the Department of Photographs, provides an introduction to Weegee and commentary on the plates. The photographer was the subject of a colloquium at the Getty Museum on August 27, 2004, where the author was joined by David Featherstone, Michael Hargraves, Weston Naef, Miles Orvell, Ira Richer, Colin Westerbeck, and Cynthia Young in discussing his life and work. This conversation, captured here in an edited transcript, traces Weegee's transition from crime photography to social documentarian, with special attention paid to his publications, including *Naked*

City (1945). William McCleery, in the foreword to that book, calls Weegee "an Artist" with "his own conception of what constitutes beauty." With the issuance of this In Focus installment, readers can again share in Weegee's conception.

Sottsass Associati Ettore Sottsass 1988 Shows examples of the Italian firm's designs for furniture, robots, telephones, shop interiors, carpets, offices, and exhibits

Ettore Sottsass Ronald T. Labaco 2006 "Ettore Sottsass: Architect and Designer - the first significant study of the work of Sottsass for over a decade - emphasizes the continuing diversity and innovation of his professional life while illuminating his personal design philosophy, his belief in the intimate relationship between design and the individual, and his fundamental humanity and joie de vivre. Drawing in particular on the work of the two decades since Sottsass left the Memphis collective, this book reassesses his relationship to Modernism and Postmodernism, analyzes the increasing importance to Sottsass of his own architectural practice, and considers both his acceptance and his rejection of the traditional use of materials. In a series of interviews specially undertaken for this book, Sottsass reflects on the cross-currents of ideas and influences that have guided his long career."--BOOK JACKET.

Gio Ponti Laura Falconi 2012-02 This book on Giò Ponti illustrates, with over 650 images, nearly all the architect-designer's work in this specific field over fifty years of activity from 1920 to 1970.

Wegner Christian Holmsted Olesen 2014 A magnificent monograph celebrating the one hundredth birthday of legendary Danish furniture designer, Hans J. Wegner. The name Hans J. Wegner is synonymous with his iconic chair designs, which helped to popularise mid-century Danish design on an international scale. With more than 500 creations, Wegner's appreciation for natural materials and traditional building techniques makes his designs both beautiful and timeless.

Gio Ponti Lisa Licitra Ponti 1990 This is the first complete survey and thematic profile of one of the most prolific and accomplished Italian architects of the century. From the Richard-Ginori chinaware and the founding of Domus magazine in the 1920s and '30s, to the Pirelli tower erected in Milan in the 1950s to the "facade" architecture of the '70s, Gio Ponti has been a major force in the shaping of twentieth-century Italian design. The Complete Work presents a fully illustrated decade-by-decade account of Ponti's vast output in interior and industrial design, decorative arts, and architecture. It describes his powerful influence on generations of Italian designers, his contributions to Italy's urban culture, and his role as a propagandist and editor. Gio Ponti was not only an architect but a poet, painter, polemicist, and designer of exhibitions, theater costumes, Venini glassware, Arthur Krupp tableware, Cassina furniture, lighting fixtures, and ocean liner interiors. He is perhaps best known as the architect of Milan's Pirelli tower, at one time the tallest building in Europe, and for his "Superleggera" chair which was first manufactured in the '50s and has become classic because of its almost universal use in Italian restaurants. Above all, Ponti was responsible for the renewal of Italian architecture and decorative arts. Drawing upon the legacy of the Viennese Secession and the Wiener Werkstatte, he transformed "classical" language into a rationalist vocabulary. The entire photographic archive of Ponti's studio, together with his unpublished writings, were made available for the first time for the preparation of this book. There are many new photographs of his work and a broad selection of his letters, diaries and essays. A biographical profile, bibliography, and chronologies of works, exhibitions, and sales round out this stunning book. Lisa Licitra Ponti is curator of the Ponti Archives, She is also a well-known art and architecture critic. She collaborated with her father from 1940 until his death in 1979.

French for Fluency Jean Paul Valette 1990

Seguso Vetri D'Arte Marc Heiremans 2014-11-25 This authoritative reference book on the important Seguso Vetri D Arte glass factory provides collectors, auctioneers and art historians with a wealth of unpublished drawings and photographs.

Jean Prouve oeuvre complète: Complete Works Peter Sulzer 1995

Dialogues on architecture Emilio Faroldi 2022-01-20 The dialogue, as “the talking of the soul with itself” that constitutes the act of thinking (Plato), has been selected as the ideal form through which to vividly and accurately convey the thinking of a number of protagonists of Italian modern architecture. Knowledge remains a latent legacy of the soul until a given stimulus reawakens its memory: architecture, more than sophia (wisdom), becomes philo-sophia, i.e. love of knowledge. A reading of the architectural phenomenon aimed at faithfully bringing out its complexity cannot help but involve the stories directly told by the protagonists, and the micro-stories of individual episodes, in order to explore the relationship that exists between the poetic and the technical-scientific spheres, underlining their complementary and conflictual nature. The disciplinary tools of exegesis of design and its materialization stimulate a form of critique of criticism driven by the rejection of an angle of interpretation of architecture oriented exclusively towards its results. Method and result constitute the inseparable terms: the direct testimony of certain protagonists of Italian architecture makes it possible to reconnect the interrupted threads of a narrative that has often been rendered syncopated and unilateral by excessively superficial explanation. The Dialogues on Architecture explore the interaction between idea, design and construction, revealing different operative and conceptual modes through which to achieve the finished work. Franco Albini, Lodovico B. Belgiojoso, Guido Canella, Aurelio Cortesi, Roberto Gabetti & Aimaro Isola, Ignazio Gardella, Vittorio Gregotti, Vico Magistretti, Enrico Mantero, Paolo Portoghesi, Aldo Rossi, Giuseppe Terragni, Vittoriano Viganò are the authors of this narrative.

Gio Ponti Gio Ponti 2019-01-30 The prolific architect, designer and Domus editor reinvented the look of everyday life from the spoon to the cathedral With more than 100 buildings and scores of design objects to his name, Italian architect and designer Gio Ponti revolutionized postwar architecture and opened up prospects for new ways of life. Gio Ponti: Archi-Designer covers Ponti's entire career from 1921 to 1978, highlighting the many aspects of his work: from mechanical production to handicraft, from architecture to industrial design, from furniture to lighting, from the creation of magazines to his forays into the fields of glass, ceramics and goldsmithing. His work exemplified a certain tendency identified by his fellow architect Ernesto Rogers in 1952, an interest in designing dal cucchiaino alla città ("from the spoon to the town")--giving equal attention and applying the same innovative design thinking to small spoon and skyscraper alike. Featuring more than 500 pieces, this book traces Ponti's multidisciplinary journeys through architecture, furniture and design in his work for private homes and public buildings, including universities and cathedrals. Regarded as one of the most influential architects and designers of the 20th century, Giovanni "Gio" Ponti (1891-1979) established his architectural firm in 1921 and was extraordinarily prolific from that point on, working as an architect, industrial designer, artist, furniture designer, teacher and writer. In 1928 he founded the magazine Domus, which he would direct for most of his life, helping to spread his vision of a revitalized modern aesthetics in Italian industrial production, architecture, interior design and the decorative arts.

PAD #13 Marina Parente 2017-01-10 The issue, edited by Marina Parente and Carla Sadini, founder of D4T - Design for Territories Research Network of Politecnico di Milano, aims to contribute to this new

field of study helping readers understand the design-led phenomenon, which involves the tangible resources of a territory (like monumental and landscape heritage) as well as the intangible ones (like cultural identity and people values). The main topic of this issue is: How could the design develop the local dimension enhancing and revitalizing the territory at the same time? Furthermore, with issue #13 we are opening a series with artists' images that will match the articles with a visual research connected to the proposed subject. Photographer Carla Sedini, co-editor with Marina Parente of this issue, gave us permission to publish a selection of images about "design that is not there", "design that may be" and "tacit design" within urban territories around the world. We hope that many creatives will interpret the "Suggestions for Design" launched here. The numerous contributors to this issue are: Miriam Bicocca; Letizia Bollini; Marco Borsotti & Sonia Pistidda; Raffaella Fagnoni & Silvia Pericu; Davide Fassi, Laura Galluzzo & Anna Linda De Rosa; Rosanna Gaddi; Helena Gentili & Daria Casciani; José Luis González Cabrero, Ana Margarita Avila Ochoa, Ana Calvera, Debora Giorgi, Yosser Halloul, Insaf Khaled & Rosa Povedano; Maria Antonietta Sbordone; Reham Mohsen & Andreas Sicklinger; Carla Sedini & Luca Fois.

Pierre Paulin 2016-10-11 Playfully rejecting the orderly restraint of midcentury design, the French avant-garde designer and architect Pierre Paulin (1927 2009) imagined sleek departure lounges for the jet set, perfume bottles for Courreges, and unforgettable Pop-era pieces like the Orange Slice chair, the shell-shaped Oyster chair, and the Tongue, a wavy, low-slung chaise. Paulin's signature innovation was to wrap his pieces in colorful stretch jersey, softening them and concealing their inner steel and wood. In their casual, kinetic sprawl, his chairs not only offered an invitation to relax and lounge; they also took the temperature of Paris in the late 1960s. Fascinated by the possibilities of new materials, Paulin was both a modernist and a traditionalist, a designer who took equal care designing ordinary objects such as fans, razors, and fondue pots as he did outfitting the private quarters of French presidents Pompidou and Mitterrand. This vibrantly illustrated book draws from previously unpublished archives a wealth of vivid drawings, models, and photographs to reveal the restless energy of this midcentury icon, whose works are finding new popularity today."

Charlotte Perriand: 1903-1940 Jacques Barsac 2014-01 Charlotte Perriand is one of the foremost figures in twentieth-century interior design. Together with her contemporaries and collaborators Pierre Jeanneret and Le Corbusier, she created many pieces of furniture we now consider classics, including the instantly recognizable LC4 chaise. Her pioneering work with metal was particularly instrumental in paving the way for the machine-age aesthetic popular throughout the 1920s and '30s. The first volume in a planned three-part series, this lavishly book looks at Perriand's early life: her education, her work in photography, her early interest in pre-fab residential architecture, and her years spent working with Le Corbusier at his studio on the Rue de Sèvres in Paris. While most are familiar with Perriand's game-changing design work, the book also documents her less widely known involvement with leftist groups and her desire for social change that drove her to create affordable and appealing furniture for the masses. Influenced by this and her participation in the International Congresses of Modern Architecture, Perriand turned in the 1930s to more inexpensive natural materials like cane and wood. Complete with annotations and a bibliography for further research, Charlotte Perriand offers the first comprehensive book in English on this key figure.

The Adventure of Design Virgilio Vercelloni 1989

Arte Ambientale, Urban Space, and Participatory Art Martina Tanga 2019-05-22 Working in 1970s Italy, a group of artists—namely Ugo La Pietra, Maurizio Nannucci, Francesco Somaini, Mauro Staccioli, Franco Summa, and Franco Vaccari—sought new spaces to create and exhibit art. Looking beyond the

gallery, they generated sculptural, conceptual, and participatory interventions, called Arte Ambientale (Environmental Art), situated in the city streets. Their experiments emerged at a time of cultural crisis, when fierce domestic terrorism aggravated an already fragile political situation. To confront the malaise, these artists embraced a position of artistic autonomy and social critique, democratically connecting the city's inhabitants through direct art practices.

Michelangelo e il Novecento Pietro Ruschi 2014 Il volume, pubblicato nell'ambito delle celebrazioni per il 450° anniversario della morte di Michelangelo (Caprese Michelangelo, 1475 - Roma, 1564) offre un interessante percorso per comprendere l'influenza di Michelangelo nelle arti visive, nell'architettura e nel design nel corso del Novecento. Attraverso numerosi saggi critici, viene illustrato il progressivo abbandono della retorica fiorita attorno all'artista fino agli anni quaranta, improntata a un eroico titanismo, sottolineando come il linguaggio di Michelangelo abbia assunto man mano un significato esistenziale, offrendosi anche come esempio formale per la politica della ricostruzione, fino a riacquistare lo status di un vero e proprio mito nazionale a ridosso dei festeggiamenti per il centenario dell'unificazione italiana. In questo contesto, il volume da conto delle celebrazioni che si svolsero nel 1964 e nel 1975 in occasione dei centenari michelangioleschi, e i dei restauri che portarono al rifiorire di Casa Buonarroti. Accanto a una scelta di disegni di Michelangelo, e presentata una ricca selezione di opere di artisti del Novecento e contemporanei. Completa il volume una bibliografia aggiornata.

Art of the Barovier Attilia Dorigato 1993 Overzicht van het glaswerk gemaakt door de Venetiaanse familie.

Samurai Bondage Fujita Seiko 2020-05-28 An illustrated guide to Samurai bondage. A translation of various 18th 20th century manuals about rope binding used by Samurai when taking prisoners.

In Praise of Architecture Gio Ponti 1960

From Columbus to ConAgra Alessandro Bonanno 1994 This examination of the role of agriculture and food in the new international division of labor argues that the globalized economy creates new winners and losers.

The Complete Designers' Lights (1950-1990) Didier Krzentowski 2012 Clémence and Didier Krzentowski, the founders and directors of the leading contemporary design gallery Kreo (in Paris), have been collecting lights for 30 years. With an emphasis on Italian and French light design, their collection is the most important of its kind, comprising nearly 500 works of all kinds from the 1950s to the 1990s, and including significant groups of works by Paulin, Garrice, Castiglioni and Sarfatti. Conceived as a catalogue raisonné of this astounding collection, *The Complete Designers' Lights (1950-1990)* provides an invaluable overview of light design and furniture history. It includes a discussion between Didier Krzentowski, Constance Rubini (curator of the Paris Musée des Arts Décoratifs) and design critic Pierre Doze, as well as an essay by the design and art critic Alex Coles that focuses on the relationship between light design and light art, through a comparison of Gino Sarfatti and Dan Flavin.

Architecture in Global Socialism Łukasz Stanek 2020-01-14 Cover -- Title Page -- Copyright Page -- Contents -- Abbreviations -- Chapter 1 Introduction Worldmaking of Architecture -- Chapter 2 A Global Development Path Accra, 1957-66 -- Chapter 3 Worlding Eastern Europe Lagos, 1966-79 -- Chapter 4 The World Socialist System Baghdad, 1958-90 -- Chapter 5 Socialism within Globalization Abu Dhabi

and Kuwait City, 1979-90 -- Epilogue and Outlook -- A Note on Sources -- Acknowledgments -- Notes -- Bibliography -- Index -- Image Credits.

Joe Colombo Hb 2021-02-23 The latest in Silvana's catalogues raisonnés on Italian design appraises the "total design" ethos of Joe Colombo The Tube Chair, the Spider lamp and the Bobby trolley (now in the collection of MoMA in New York); the "Monoblocks," such as the Mini-Kitchen or the Total Table with its integrated dishes; the beautiful global housing unit, a visionary "machine" that aims to encompass all the needs of living--these and other icons of Italian design by the brilliant visionary Milanese designer Joe Colombo expressed a total vision of living that was characteristic of his time. This volume--part of Silvana's series on 20th-century Italian design masters (with previous titles on Sarfatti, Parisi and Arredoluce)--constitutes the first catalogue raisonné of Colombo's work. Around 180 projects are documented, divided between works still in production and historical works, for companies such as Oluce, Kartell, Bieffe, Alessi, Flexform and Boffi. Essays by Ignazia Favata--Colombo's longterm collaborator--and Domitilla Dardi are completed by a critical anthology. Joe Colombowas born in Milan in 1930. In the early 1950s he worked as an artist, exhibiting alongside Enrico Baj, Lucio Fontana and Roberto Matta, also joining the Concrete art movement. He began to devote himself to design in 1960. In 1962 he opened a design studio in Milan, receiving architectural and design commissions. Among his best-known works are his Kartell chair of 1965; the Spider lamp (winner of the Golden Compass award in 1967); and his halogen light of 1970. Colombo died in 1971; he was posthumously included in MoMA's 1972 show Italy--New Domestic Landscape.