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### **Gio Ponti, 1891-1979** Skira Paris

Franco Albini's works of architecture and design, produced between 1930 and 1977, have enjoyed a recent revival but to date have received only sporadic scholarly attention from historians and critics of the Modern Movement. A chorus of Italian voices has sung his praises, none more eloquently than his protégé, Renzo Piano. Kay Bea Jones' illuminating study of selected works by Studio Albini will reintroduce his contributions to one of the most productive periods in Italian design. Albini emerged from the ideology of Rationalism to produce some of Italy's most coherent and poetic examples of modern design. He collaborated for over 25 years with Franca Helg and at a time when professional male-female partnerships were virtually unknown. His museums and installation motifs changed the way Italians displayed historic artifacts. He composed novel suspension structures for dwellings, shops, galleries and his signature INA pavilions where levity and gravity became symbolic devices for connoting his subjects. Albini clarified the vital role of tradition in modern architecture as he experimented with domestic space. His cohort defied CIAM ideologies to re-socialize postwar housing and speculate on ways of reviving Italian cities. He explored new fabrication technologies, from the scale of furniture to wide-span steel structures, yet he never abandoned the rigors of craft and detail in favor of mass-production. *Suspending Modernity* follows the evolution of Albini's most important buildings and projects, even as they reveal his apprehensive attitudes about the modern condition. Jones argues here that Albini's masterful use of materials and architectural expression mark an epic paradigm shift in the modern period.

*Modernist Escapes* Lars Muller Publishers

On the history and evolution of the Italian coffee-machine industry.

*Domus 1940s* Macmillan

This sleek and insightful guide showcases modernist buildings from all over the world that are open to visit or even stay at. Modernist fans will want to dive right into the pages of this guide to remarkable buildings designed by famous architects from Alvar Aalto to Charlie Zehnder. Featuring over 130 unique structures that span the globe, this book covers the full spectrum of modernist principles from Bauhaus to Brutalism. Author and designer Stefi Orazi chooses buildings that are open to the public, with some even available for overnight stays. Full-colour photography of the exterior and interiors highlight incredible details such as the bright red drum fireplace in Giancarlo de Carlo's Ca' Romanino, Urbino, Italy, or the constructivist-like staircase in Renaat Braem's house and studio in Antwerp, Belgium. Each building is accompanied by informative text offering visitor information and insights into its history. Whether you're looking for a unique holiday experience or a global overview of Modernist architecture, *Modernist Escapes* stylishly documents these unforgettable spaces.

*Aesthetics and Technology in Building* Mondadori Electa

What we need is not a new way of building but a new way of living' so the subtitle of one of Rudofsky's last works. Setting out from the assumption that the design of every single room in a house is based on a physical function: one place to lie the body down to rest, another to take in food, a third to step into a tub to bath, Bernard Rudofsky (1905-88) believed architecture served to stimulate the senses and refine everyday culture. His conception of architecture and design is more topical today than ever. Internationally renowned in his day for the exhibitions he created for MoMA in the 1940s and 1950s, today he is remembered above all for his sharp-tongued, witty writings, which still speak to a broad audience. "Lessons from Bernard Rudofsky" is more than a collection of essays by experts and introduction to the complex concept of architecture and living of a cosmopolitan and unconventional thinker; the rich visual material conveys his philosophy: "I believe that sensory pleasure should take precedence over intellectual pleasure in art and architecture."

*100 Contemporary Houses* Maltoni

"Rooms You May Have Missed presents two unexpected stories of architectural attitudes that start unfolding from the interior. On one side, Umberto Riva offers a radical rethinking of the elements associated with everyday inhabitation and a continual questioning of "modern" precepts; on the other, Bijoy Jain proposes an alternative means of production for contemporary architecture and role for the architect in the economy of building. Together, they point to other paths--modest and particular, but also ambitious and resonant--toward conceiving and making architecture today"-- Back cover.

*Rooms You May Have Missed* Rizzoli International Publications

This text is a journey through the shapes and colours, forms and functions of design history in the 20th century. It contains an A-Z of designers and design schools, which builds into a complete picture of contemporary living.

*Diego Rivera* National Geographic Books

Charlotte Perriand (24 October 1903 - 27 October 1999) was a French architect and designer. Her work aimed to create functional living spaces in the belief that better design helps in creating a better society. In her article "L'Art de Vivre" from 1981 she states, "The extension of the art of dwelling is the art of living-living in harmony with man's deepest drives and with his adopted or fabricated environment." Charlotte liked to take her time in a space before starting the design process. Her approach to design includes taking in the site and appreciating it for what it is. Perriand connected with any site she was working with or just visiting she enjoyed the living things and would reminisce on a site that was presumed dead. She is well known for the playful way in which she mixed and superposed materials and styles in most of the furniture she created during her career. Nonetheless, one of the most essential influence on her entire work has been the Japanese craftsmanship that kept on inspiring her.

*Design History Handbook* Damiani Limited

Since 1970, based in an isolated building situated on the peninsula of Posillipo, Pica Ciamarra Associati ([www.picaint.eu](http://www.picaint.eu)) has acted as a laboratory of architectural and urban design which has

gradually incorporated new members and new energies over the time: using a multidisciplinary approach, the roots of the architectural practice lie in the intensive theoretical and practical work begun in the early 1960s by Massimo Pica Ciamarra. Since then the practice has been marked by a continuous relationship with Le Carré Bleu Feuille internationale d'architecture and leading members of the cultural milieu of Team 10: this has led to constant attention to everything that lies beyond form, to the relationship with contexts that also include non-spatial contexts, and to high levels of integration and dialectical discussion. According to Pica Ciamarra Associati, a design transcends the approaches of a single sector, providing simultaneous solutions to contradictory requirements, combining utopia and practicality. The poetics of the fragment: it mediates between architecture and the urban dimension; some designs also have the aim of becoming absorbed within a context as 'informed fragments'. This monograph is the result of an intensive period of work and consists of two interacting parts. It stems from research into the archive of the studio Pica Ciamarra and conversation with the members of the architectural practice. Organised diachronically, the book tells the long story, unfolding over a period of over fifty years of a team of Neapolitan architects and designers, who have maintained the lively spirit of the practice which is still geared towards the future. The textual and iconographic account tells a story and offers an interpretation that highlights the vibrant atmosphere of the studio, based on a consistency of thought and action, and fuelled by an interest in many different forms of knowledge. The contextualisation of the events related to the studio, as they unfolded over time, is wide-ranging, coherent and connotative. Antonietta Iolanda Lima, professor of history of architecture at the University of Palermo, has always tried, through theory, teaching and design, to disseminate the importance of history which can embrace innovation and tradition to an equal degree, forming a new architectural language. According to her view of architecture, history and design are closely connected, a 'single entity' as is reflected by her career. Since the 1980s, her academic work has gained increasing importance, a way of avoiding narrow sectoral approaches in the training of future architects, offering a holistic stance of the history of architecture and an architecture that contributes to shaping critical thought and a thriving cultural life.

*Max Huber. Ediz. illustrata* Hatje Cantz Pub

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.

**Christo and Jeanne-Claude** Silvana Editoriale

I muranesi appartengono a una di quelle rarissime civiltà che per la gioia dello storico e dell'antropologo si sono tramandate intatte, o quasi, sino alle soglie dei nostri tempi. Varcare la porta di una fornace, entrare nei suoi magazzini, esplorarne gli estremi recessi, le labirintiche tortuosità, sembra un viaggio nel tempo, un salto in un passato remoto. Assomiglia allo stupore che coglie l'archeologo felice, dopo anni di scavi, di fronte ad un varco che apre un'antica dimora, sottratta alle sabbie del deserto, intatta, come se l'ultimo inquilino l'avesse appena abbandonata. Le magie del vetro, le meravigliose e stupefacenti abilità creative di questi artigiani, passano del

tutto in secondo piano, lasciando spazio alla sensazione di trovarsi di fronte ad una strana anomalia temporale.

*Absolut glass design. Catalogo della mostra (Milano, Castello Sforzesco, 18 settembre-17 ottobre 1996). Ediz. italiana e inglese* Cambridge, Mass. : Harvard University Press

A commentary on the instability of ideas and ideals that shape our way of life. Examines five basic functions: eating, sleeping, sitting, cleansing, and bathing.

Wegner Silvana Editoriale

The work of Italian architect, artist, planner, craftsman, designer, and visionary Gio Ponti (1891-1979) is pivotal in the history of twentieth-century artistic culture. This remarkable book offers an extensive selection of Ponti's projects - over 150 of them - accompanied by designs, sketches, plans, photographs, and Ponti's own copious writings. Following an initial classical period of activity, Ponti went on to champion the importance of the individual during the overwhelming surge of mass-production promoted by Modernism. Ponti's writings in *Domus* during his long tenure as editor, and his designs for ceramics manufacturer Richard-Ginori, Alfa Romeo, the furniture company Cassina, fixtures-maker American Standard, and many other manufacturers, all testify to his vision for a modern society in which good design was available to the common person, and life, art, and architecture were inseparable. Gio Ponti also presents Ponti's architecture, including the famous Montecatini Building in Milan (1936), the interior of the luxury liner *Andrea Doria* (1951), the Pirelli Tower (1956), the Museum of Modern Art in Denver (1972), and numerous other residential and office buildings, churches, retail spaces, villas, and universities that Ponti designed between the early 1920s and 1978.

**Carlo Mollino. Designer E Fotografo. Ediz. Inglese** Alma Books

Here is a verbal and pictorial illustration of the credo that has guided one of the world's most distinguished architects throughout his career. "Architecture is, and must be, a synthesis of technology and art." Using nearly 200 drawings and photographs, including plans, interesting details, various stages of construction, and both interior and exterior views of some of his major works, Mr. Nervi shows how his philosophy is put into practice. Referring to most of his important projects, he discusses solutions to various functional and construction requirements where he used precast and cast-in-place concrete, emphasizing the richness of this material. Mr. Nervi stresses the advantages of reinforced concrete, which, he says, allows greater flexibility and makes it easier to satisfy his triple demand of economy, technical correctness, and aesthetic satisfaction. In predicting the future of architecture he stresses the necessity of architectural solutions that are functionally and technically sound. His final remarks concern his ideas about the proper course of study for architecture students, training that will produce architects with a "far greater technical sense than in the past, a technical sense which results in a constant search for economic efficiency."

**Domus** University of Illinois Press

In 1931, Diego Rivera was the subject of The Museum of Modern Art's second monographic exhibition, which set attendance records in its five-week run. The Museum brought Rivera to New York six weeks before the opening and provided him a studio space in the building. There he produced five 'portable murals' - large blocks of frescoed plaster, slaked lime and wood that feature bold images drawn from Mexican subject matter and address themes of revolution and class

inequity. After the opening, to great publicity, Rivera added three more murals, taking on New York subjects through monumental images of the urban working class. Published in conjunction with an exhibition that brings together key works from Rivera's 1931 show and related material, this vividly illustrated catalogue casts the artist as a highly cosmopolitan figure who moved between Russia, Mexico and the United States and examines the intersection of art-making and radical politics in the 1930s.

*Color and Colorimetry. Multidisciplinary Contributions* Taschen America Llc

For forty years, Christo and Jeanne-Claude, the husband-and-wife team behind countless headline-grabbing art projects all over the world, have been challenging our view of the world - natural or man-made - by giving us wrapped creations of dizzying magnitude and daring beauty, such as 'Surrounded Islands', which consisted of enveloping eleven islands with seven square miles of hot pink material. This is the first fully authorised biography of these celebrated and controversial artists, illustrated with 50 b/w photos and one 16-page colour photo insert.

*Gio Ponti* Phaidon

The UNESCO headquarters in Paris. The Pirelli skyscraper in Milan. The Palazetto dello Sport in Rome. The "soaring beauty" of Pier Luigi Nervi's visionary designs and buildings changed cityscapes in the twentieth century. His uncanny ingenuity with reinforced concrete, combined with a gift for practical problem solving, revolutionized the use of open internal space in structures like arenas and concert halls. *Aesthetics and Technology in Building: The Twenty-First-Century Edition* introduces Nervi's ideas about architecture and engineering to a new generation of students and admirers. More than 200 photographs, details, drawings, and plans show how Nervi put his ideas into practice. Expanding on the seminal 1961 Norton Lectures at Harvard, Nervi analyzes various functional and construction problems. He also explains how precast and cast-in-place concrete can answer demands for economy, technical and functional soundness, and aesthetic perfection. Throughout, he uses his major projects to show how these now-iconic buildings emerged from structural truths and far-sighted construction processes. This new edition features dozens of added images, a new introduction, and essays by Joseph Abram, Roberto Einaudi, Alberto Bologna, Gabriele Neri, and Hans-Christian Schink on Nervi's life, work, and legacy.

*Espresso made in Italy 1901-1962. Ediz. italiana e inglese* Macmillan + ORM

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- [Atomic Habits: An Easy & Proven Way To Build Good Habits & Break Bad Ones By James Clear](#)
- [Hello Beautiful \(oprah's Book Club\): A Novel By Ann Napolitano](#)

An interior look at Roberto Calasso's work as a publisher and his reflections on the art of book publishing. In this fascinating memoir, the author and publisher Roberto Calasso meditates on the art of book publishing. Recalling the beginnings of Adelphi in the 1960s, he touches on the Italian house's defining qualities, including the considerations involved in designing the successful Biblioteca series and the strategy for publishing a wide range of authors of high literary quality, as well as the historic critical edition of the works of Nietzsche. With his signature erudition and polemical flair, Calasso transcends Adelphi to look at the publishing industry as a whole, from the essential importance of graphics, jackets, and cover flaps to the consequences of universal digitization. And he outlines what he describes as the "most hazardous and ambitious" profile of what a publishing house can be: a book comprising many books, a form in which "all the books published by a certain publisher could be seen as links in a single chain"—a conception akin to that of other twentieth-century publishers, from Giulio Einaudi to Roger Straus, of whom the book offers brief portraits. An essential book for writers, readers, and editors, *The Art of the Publisher* is a tribute to the elusive yet profoundly relevant art of making books.

**Bruno Zevi. History, criticism and architecture after World War II** Ashgate Publishing, Ltd.

The Vienna Jubilee Exhibition of 1898 provided the occasion for these remarkable essays by the Austrian architect, theorist, and irreverent critic of his own culture, Adolf Loos. The rational underpinnings of his later accusation that "ornament is crime," first appear in these polemical thrusts at the stylized work of Viennese successionists Joseph Hoffmann, Otto Wagner, Hermann Obrist, and Gustav Klimt, among others.

**Gio Ponti** Silvana Editoriale

In this freshly revised edition, discover the ultimate architecture and design journal's coverage of the years 1940 to 1949, from the widespread destruction caused by World War II to the reconstruction, democratization, and search for new social values in the postwar era.

*Living with Charlotte Perriand* Taschen

Architect, magazine editor, artist, academic: Gio Ponti's multifaceted oeuvre blurred boundaries across creative disciplines and led the evolution of modern design in Italy. Filled with archival images, a timeline, and map of his Milanese buildings, this dedicated introduction traces Ponti's most celebrated works and provides an extensive...