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*San Francisco is a city  
designed for artists and*

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*wanderers. From North  
Beach, to Chinatown, to the  
cold, rough surf of Ocean  
Beach, to Marin, both visitors  
and lifelong residents have  
endless opportunities to  
explore new neighborhoods,*

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*buildings, environments, and  
cultures just by getting in  
the car, hopping on a cable  
car, or by simply walking  
around the block. In San  
Francisco: A Map of  
Perceptions, the architect*

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*Andrea Ponsi unravels the multifaceted beauty of one of America's favorite cities, introducing even those who have lived there for years to nuances often left unseen. Ponsi, a native of Florence*

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*who lived in San Francisco for many years, lyrically describes everyday life in the city, from a café in North Beach where he sits next to Lawrence Ferlinghetti, to the de Young Museum ("a solid*

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*mass, a rough but elegant  
body, faceted but compact")  
and the Academy of  
Sciences ("an ethereal,  
transparent building, lace  
made of glass and slender  
columns"), to Alcatraz ("an*

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*abandoned ship, a Flying Dutchman set adrift that bears the signs of a life of torment"), and even to the buffalo who reside in Golden Gate Park. As with his book on Florence, Ponsi here*

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*reveals a deeply personal look at what it's like to live in and love a city. Having the unique perspective of having been both an insider and an outsider to San Francisco, he speaks to us in the way we*



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*dream an architect would,  
capturing the city's diverse  
yet emblematic structures  
through delicate watercolor  
and line drawings, while also  
offering poetic descriptions  
of the underlying smells,*

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*sounds, and light of its many neighborhoods. A perfect balance of text and illustrations, San Francisco: A Map of Perceptions offers not only a guide for those visiting or returning to the*

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*city but also a compelling invitation for residents to revisit the utterly unique place in which they live. In a short but intense creative life of just seven years, Klein painted over a*

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*thousand pictures which are among the classics of modern art. This book offers a sample of his work.*

*Dizionario illustrato degli incisori italiani, moderni e contemporanei*

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*Baldessari, progetti e  
scenografie*

*Enrico Del Debbio*

*Trento, Museo provinciale  
d'arte, Sezione*

*contemporanea, Palazzo  
delle Albere, giugno-agosto,*

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*1985 : Triennale di Milano,  
Palazzo dell'arte, settembre-  
ottobre, 1985*

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

*Collana artisti trentini e di*

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*artisti che operarono nel  
Trentino: Gigiotti Zanini ;  
Giovanni Tiella ; Giancarlo  
Maroni ; Luciano Baldessari  
Aldo Rossi was a practicing  
architect and leader of the Italian  
architectural movement La*

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*Tendenza and one of the most influential theorists of the twentieth century. The Architecture of the City is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part*



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*an attempt to restore the craft of  
architecture to its position as the  
only valid object of architectural  
study, and in part an analysis of the  
rules and forms of the city's  
construction, the book has become  
immensely popular among*

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*architects and design students.*

*This collection reproduces a selection of the magazine's pages as they originally appeared, and is packed with articles that bring to light the history of modern design and architecture.*

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*Catalogo dei libri in commercio*

*From Consciousness to*

*Conservation*

*A Map of Perceptions*

*Pezze d'appoggio, appunti*

*bibliografici sulla letteratura*

*italiana contemporanea*

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*From Urban Fragments to  
Ecological Systems*

*Dizionario illustrato dei pittori*

Glass was viewed as raw  
material for experiment  
and research by the  
famous Venetian

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architect Carlo Scarpa,  
who felt the challenge  
of this vastly  
suggestive age-old art.  
Since 1970, based in an  
isolated building  
situated on the

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peninsula of Posillipo,  
Pica Ciamarra Associati  
([www.pcaint.eu](http://www.pcaint.eu)) has  
acted as a laboratory of  
architectural and urban  
design which has  
gradually incorporated

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new members and new  
energies over the time:  
using a  
multidisciplinary  
approach, the roots of  
the architectural  
practice lie in the

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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



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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

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everything that lies  
beyond form, to the  
relation ship with  
contexts that also  
include non-spatial  
contexts, and to high  
levels of integration

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and dialectical

discussion. According to  
Pica Ciamarra Associati,  
a design transcends the  
approaches of a single  
sector, providing  
simultaneous solutions

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to contradictory requirements, combining utopia and practicality. The poetics of the fragment: it mediates between architecture and the urban dimension;

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some designs also have the aim of becoming absorbed within a context as 'informed fragments'. This monograph is the result of an intensive period

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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

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architectural practice.

Organised

diachronically, the book  
tells the long story,  
unfolding over a period  
of over fifty years of a  
team of Neapolitan

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architects and  
designers, who have  
maintained the lively  
spirit of the practice  
which is still geared  
towards the future. The  
textual and iconographic



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account tells a story  
and offers an  
interpretation that  
highlight the vibrant  
atmosphere of the  
studio, based on a  
consistency of thought

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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

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over time, is wide-  
ranging, coherent and  
connotative. Antonietta  
Iolanda Lima, professor  
of history of  
architecture at the  
University of Palermo,

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has always tried,  
through theory, teaching  
and design, to  
disseminate the  
importance of history  
which can embracing  
innovation and tradition

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to an equal degree,  
forming a new  
architectural language.  
According to her view of  
architecture, history  
and design are closely  
connected, a 'single

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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

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training of future  
architects, offering a  
holistic stance of the  
history of architecture  
and an architecture that  
contributes to shaping  
critical thought and a

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thriving cultural life.

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A Wild Adult Colouring  
Book

The Architecture of Pica  
Ciamarra Associati

Palazzo Reale, febbraio-



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marzo 1973. Comune di  
Milano, Ripartizione  
cultura turismo  
spettacolo

A Critical and  
Historical Corpus of  
Florentine Painting

*Page 41/72*

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This is the first  
comprehensive study of the  
reception of classical  
architecture in different  
regions of the world.

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Exploring the impact of  
colonialism, trade, slavery,  
religious missions, political  
ideology and  
intellectual/artistic exchange,  
the authors demonstrate how  
classical principles and ideas

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were disseminated and received across the globe. By addressing a number of contentious or unresolved issues highlighted in some historical surveys of architecture, the chapters

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presented in this volume  
question long-held  
assumptions about the notion  
of a universally accepted  
' classical tradition ' and its  
broadly Euro-centric  
perspective. Featuring thirty-

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two chapters written by international scholars from China, Europe, Turkey, North America, Mexico, Australia and New Zealand, the book is divided into four sections: 1) Transmission and re-

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conceptualisation of classical  
architecture; 2) Classical  
influence through colonialism,  
political ideology and  
religious conversion; 3)  
Historiographical surveys of  
geographical regions; and 4)

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Visual and textual discourses.  
This fourfold arrangement of  
chapters provides a coherent  
structure to accommodate  
different perspectives of  
classical reception across the  
world, and their geographical,



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ethnographic, ideological,  
symbolic, social and cultural  
contexts. Essays cover a  
wide geography and include  
studies in Italy, France,  
England, Scotland, the Nordic  
countries, Greece, Austria,

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Portugal, Romania, Germany,  
Poland, India, Singapore,  
China, the USA, Mexico,  
Brazil, New Zealand and  
Australia. Other essays in the  
volume focus on thematic  
issues or topics pertaining to

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classical architecture, such as  
ornament, spolia, humanism,  
nature, moderation, decorum,  
heresy and taste. An  
essential reference guide,  
The Routledge Handbook on  
the Reception of Classical

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**San Francisco**

**Antonio Piccinni, incisore  
catalogo ragionato dell'opera  
grafica**

**Luciano Baldessari**

Includes original photographs,  
plans, sketches, drawings and

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historical notes this  
monograph provides a  
comprehensive overview of  
this important and somewhat  
forgotten Italian architect. Del  
Debbio is best known for both  
his rationalistic approach and

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monumental works and projects commissioned by Mussolini and the Fascist party such as the Foro Mussolini and the Palazzo del Littorio.

Scandtastic!: The best of



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design from northern Europe  
Scandinavians are  
exceptionally gifted in design.  
They are world-famous for  
their inimitable, democratic  
designs which bridge the gap  
between crafts and industrial

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production. The marriage of beautiful organic forms with everyday functionality is one of the primary strengths of Scandinavian design and one of the reasons why Scandinavian creations are so

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cherished and sought after.

This all-you-need guide includes a detailed look at Scandinavian furniture, glass, ceramics, textiles, jewelry, metalware and industrial design from 1900 to the

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present day, with in-depth entries on over 180 designers and design-led companies, plus essays on the similarities and differences in approach between Norway, Sweden, Finland, Iceland, and Denmark.

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Also included is a list of important design-related places to visit for readers planning to travel to Scandinavia. Including:  
DESIGNERS Verner Panton,  
Arne Jacobsen, Alvar Aalto,

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Timo Sarpaneva, Hans  
Wegner, Tapio Wirkkala,  
Sigvard Bernadotte, Stig  
Lindberg, Ingeborg Lundin,  
Finn Juhl, and many others.  
COMPANIES Fritz Hansen,  
Artek, Le Klint, Gustavsberg,

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Iittala, Fiskars, Volvo, Saab,  
Orrefors, Royal Copenhagen,  
Holmegaard, Arabia,  
Marimekko, George Jensen,  
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Il primo Novecento

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