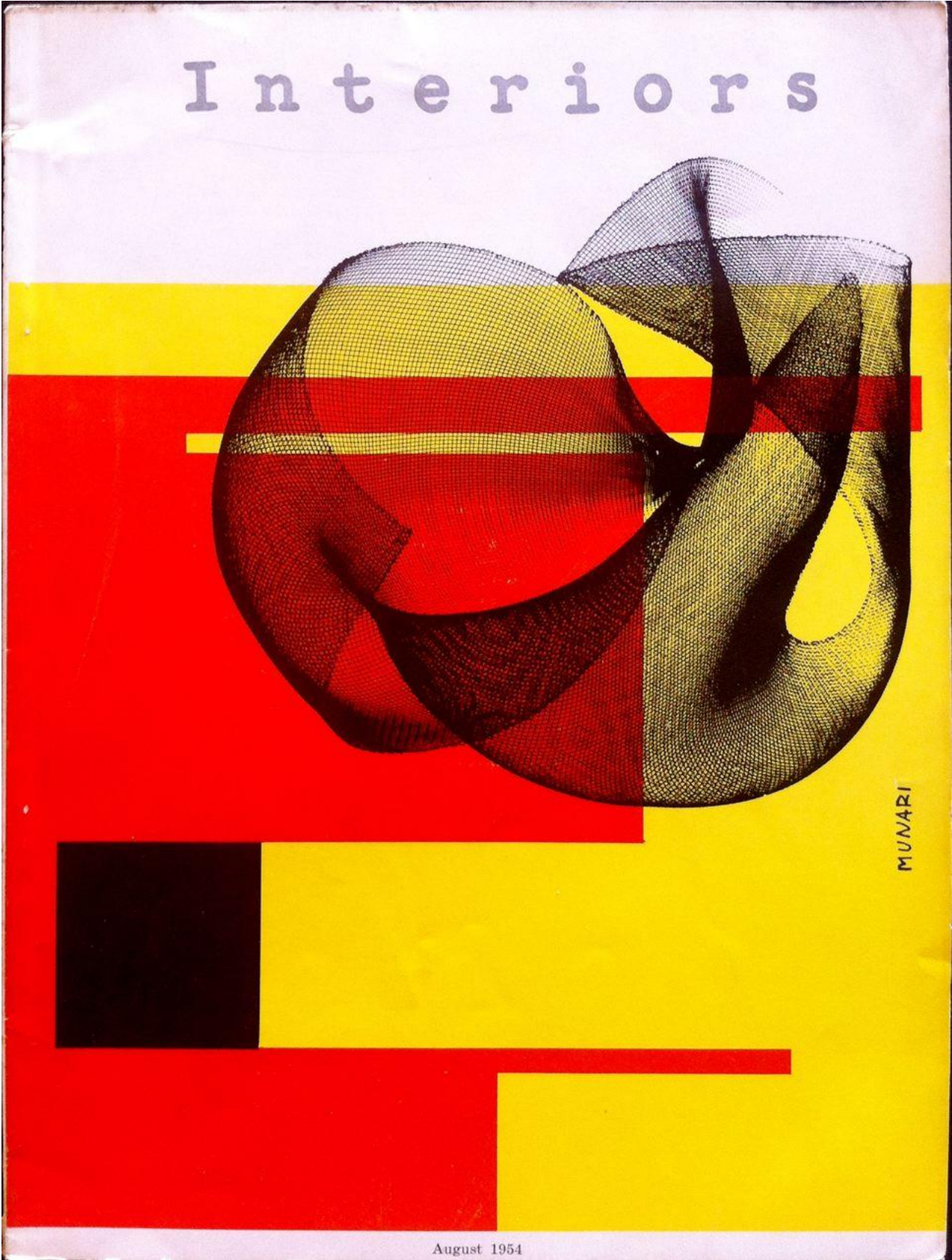


Interiors, August 1954, vol.94, N. 1. - Whitney, Charles E. publisher / Olga Guef, Editor.
Cover designed by Bruno Munari



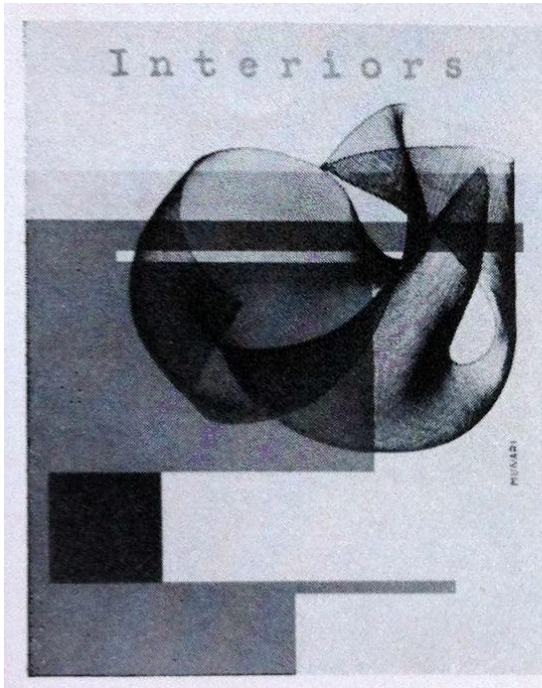
I n t e r i o r s

MUNARI

August 1954

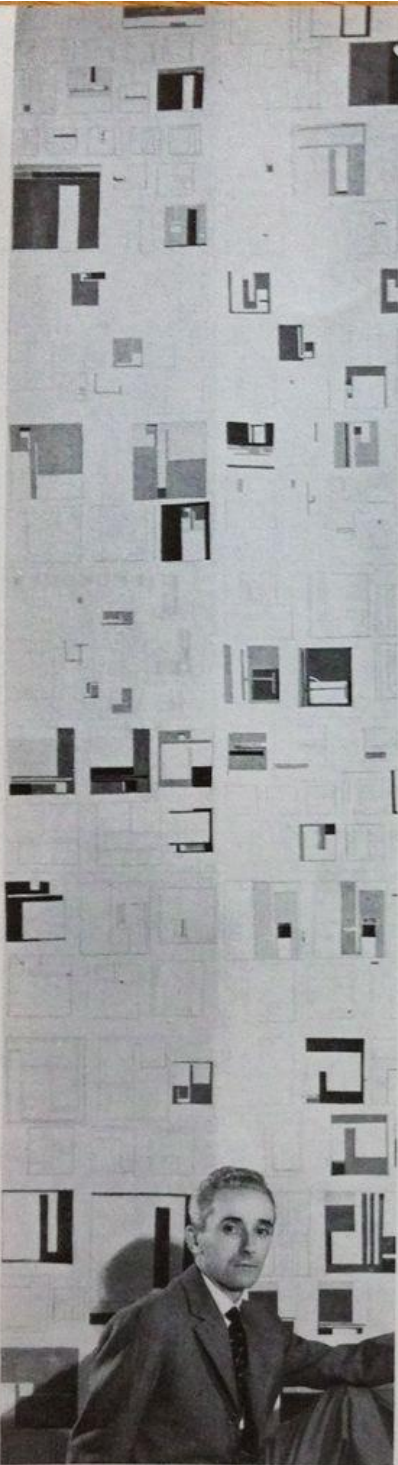
Our Cover

Bruno Munari designs both with the working materials of the artist—ink, pigments, paper, and with actual materials—feathers, leaves, man-made objects. Here he has combined both types to place a curling square of fly-screening over blazing, precisely patterned colors, to make a symbol of August. Another example of his astonishing but disciplined play is to be seen on page 18.



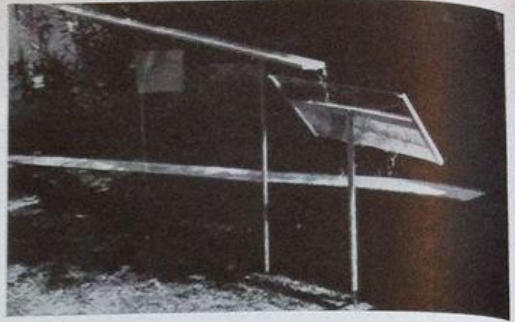
Bruno Munari designs both with the working materials of the artist—ink, pigments, paper, and with actual materials—feathers, leaves, man-made objects. Here he has combined both types to place a curling square of fly-screening over blazing, precisely patterned colors, to make a symbol of August. Another example of his astonishing but disciplined play is to be seen on page 18.

our cover



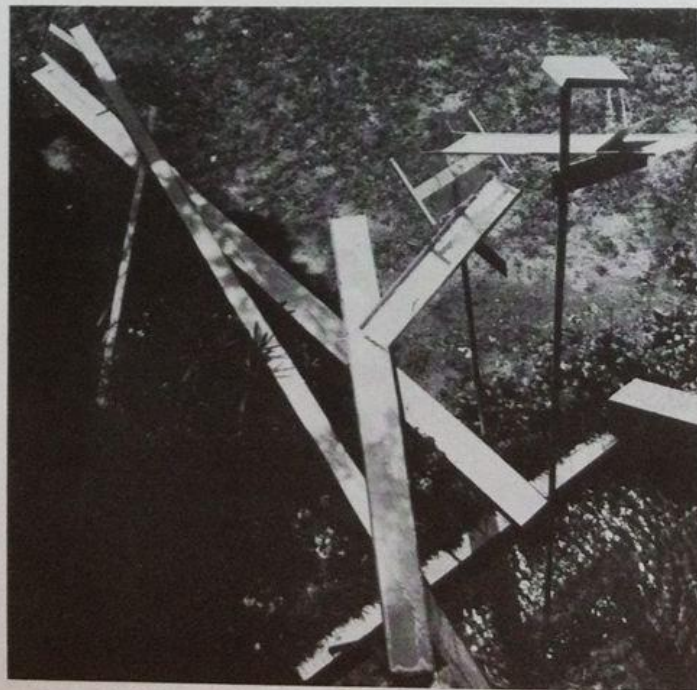
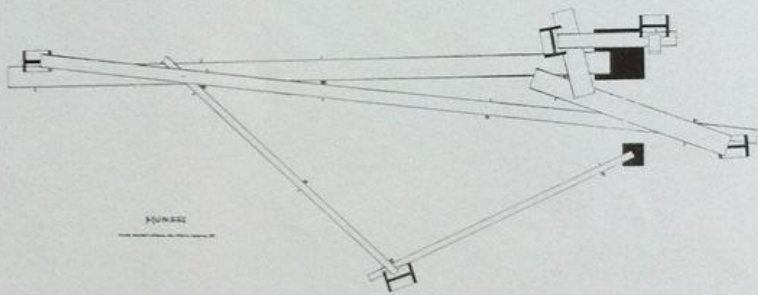
For your
information

MUNARI



Mobile fountain watercourse at the Venice Biennale

Original even on conventional projects such as posters, Bruno Munari of Milan delights in odd media, in movement. His books without words (at Italian Book and Craft) are known here, also his slides—actual animal, vegetable, and chemical materials to be projected into poignant light paintings. In addition to un-Calder-ish mobiles to be spun in the air, he designs fountains that are as angular and directional as most fountains are circular and radiating. This is one of two at the Venice Biennale. Water piped high runs an apparently hazardous zigzagged course down a maze of flat troughs, glinting in the sun and splashing as it leaps open spaces between, twirling an occasional glass pan like an acrobat bounding on a seesaw, until it finally gurgles into the tranquil, transparent pool. An esthetic Rube Goldberg construction.



Above: Munari below a wall-full of his designs. Top photo catches a glass fountain-pan turning. Drawing depicts the fountain from above.

For your information. Munari

Original even on conventional projects such as posters, Bruno Munari of Milan delights in odd media, in movement. His books without words (at Italian Book and Craft) are known here, also his slides-actual animal, vegetable, and chemical materials to be projected into poignant light paintings. In addition to un-Calder-ish mobiles to be spun in the air, he designs fountains that are as angular and directional as most fountains are circular and radiating. This is one of two at the Venice Biennale. Water piped high runs an apparently hazardous zigzagged course down a maze of flat troughs, glinting in the sun and splashing as it leaps open spaces between, twirling an occasional glass pan like an acrobat bounding on a seesaw, until it finally gurgles into the tranquil, transparent pool. An esthetic Rube Goldberg construction.