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Carcassonne Felice

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(*1952)

3D Real Life Optical
Illusions (Felice Varini)

~~A Varini Takes Flight~~

Lars Müller -

Communicating

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Architecture

The Most Impressive
Anamorphic Illusions

by Felice Varini 2019

Felice Varini 22/02/20

Paris, galerie Martine

Aboucaya

Felice Varini - New

Geometric Perspective

Mural - Paris, France -

Grand Palais (French)

Optical Illusion: Acrylic
painting orange on self-
adhesive foil (Felice

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~~Varini) Felice Varini~~

~~Square with Four~~

~~Circles~~

Easy Illusion Art By

Ain | Step By Step

Black Illusion Art On

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????????? *Bach for*

Artbeat: A Virtual

Benefit Concert

~~Anamorphic~~

~~Typography~~ *George*

Rousse - Inspiration

Looking for your inner

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algorithm / Delphine

Jenart /

TEDxUCLouvain The

Crevasse - Making of

3D Street Art Emmy

Noether Lecture:

Variations on

Conservation Laws -

Cathleen Morawetz

[ICM 1998] Assemblage

- Sculpture: Jeremy

Mayer at

TEDxGoldenGatePark

(2D)

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Documentary / Georges

Rousse Art Project in

Miyagi *Les créations*

inédites de Felice Varini

Felice Varini Square

~~with four circles artist~~

~~Felice Varini.~~

TEDxDelft - Irma Boom

- Manifesto for the book

King's Cross 'Across the

Buildings' Public Art

Project MP13 : Projet

de Felice Varini à Salon-

de-Provence Optical

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~~Illusion Artwork in~~

~~Fremantle~~

~~Kunstinterview Felice~~

~~Varini Lars Müller:~~

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~~(January 31, 2014) Arts~~

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~~Varini)~~

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Place His fascinating

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landscapes, walls, and rooms as “screens” for abstract graphical projections which the artist paints, draws, or fabricates from materials such as adhesive tape.

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Place - Distributed Art
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Author(s): Felice Varini

Edited by Lars Müller

With a contribution by

Fabiola Lopez Design:

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Integral Lars Müller.

16,5 x 24 cm, 6 1/2 x 9 1/2
in 304 pages, 399

illustrations hardback.

2004,

978-3-03778-023-7,

French. 200,00 € Doris

von Drathen and Felice

Varini. Felice Varini

Place by Place.

Felice Varini | Lars

Müller Publishers

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Felice Varini “Place by place” - Archilovers

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architectural space. “My field of action is

architectural space and

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Everything that
constitutes such space
These spaces are and
remain the original
media for my painting.

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Mural - Paris, France ...

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Publishers La première

œuvre répertoriée de

l'artiste figure dans un

catalogue

monographique publié

en 2004 par l'éditeur

Lars Müller : elle porte

le nom de Quai des

célestins no 1, elle a été

réalisée à la peinture

acrylique dans un

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Appartement privé à
Paris en 1979.

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Point of View ... His
diagonal lines, circles
and squares

simultaneously reveal
and filter the reality of a
place. Essay by Fabiola
Lopez. Hardcover, 6.75
x 9.5 in./256 pgs / 220
color 0 BW0 ...

Felice Varini: Point of
View: Varini, Felice,
Fabiola ...

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Oct 23, 2013 - This Pin
was discovered by Lars
Müller Publishers.

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Street art news ...

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Müller, Lars, Lopez-
Duran, Fabiola: Books

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View, Contributor with
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(Zurich: Lars Müller
Publishers, 2018)
Eugenics in the Garden:
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Art History | School of
Humanities ...

From Spaces to Spaces
is the latest publication

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by the artist Felice Varini, constituting a re-examination of his complete oeuvre based on his most recent works. His fascinating spatial installations make use of urban landscapes, walls, and rooms as 'screens' for abstract graphical projections which the artist paints, draws, or fabricates from

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materials such as
adhesive tape.

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More Art by Felice

Varini Felice Varini.

Ellipse, 2016. Sculpture

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\$1,688 Felice Varini.

Ellipse, 2016. Sculpture

\$1,688 ... and click on

"Place Bid". This will

automatically place a

straight bid at the next

increment and hold the

bid you submitted (if

higher than the "Next

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"Maximum Bid". ...

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Varini explora los espacios arquitectónicos, transformando el acto pasivo de ver en una experiencia activa. Las formas que pinta en espacios cerrados o urbanos, coordenadas invisibles que rompen las líneas y escinden el espacio, revelando un punto de vista que los espectadores han de

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descubrir por sí mismos.

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Design – the design of life experiences – is an extension of user experience design (UXD). The context comprises usage and practice in real contexts in which spatial, urban, social, temporal, historical and legal dimensions are

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considered. Reflecting upon LivXD is to examine the whole experience of a target audience in a variety of situations – and not only in those involving digital technology. This book begins with the definition of LivXD and its associated epistemology, and proceeds to detail field experiments in certain

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privileged areas: the
relation to creation and
works, mediation and
adult education.

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exceptional scenic
beauty of valleys, lakes,
and mountains, its
central location on
international trade
routes, and its world
famous banking system
are just a few elements

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that have contributed to its rise in the global market. It consists of twenty-six member states, called cantons and it's actively engaged in the maintenance of peace among nations. The history of the Swiss Confederation is as rich and varied as its culture and people. This updated second edition

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of Historical Dictionary
of Switzerland features
the nation's

multicultural and
democratic traditions
and institutions, its
complex history, and its
people's involvement in
past and present world
affairs. This is done
through a list of
abbreviations and
acronyms, a chronology,
an introduction,

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appendixes, maps, a bibliography, and over 500 cross-referenced dictionary entries on important persons, places, events, and institutions, as well as significant political, economic, social, and cultural aspects. This book is an excellent access point for students, researchers, and anyone who wants

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to know more about
Switzerland.

Transforming Type
examines kinetic or
moving type in a range
of fields including film
credits, television
idents, interactive poetry
and motion graphics. As
the screen increasingly
imitates the properties
of real-life
environments,

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typographic sequences are able to present letters that are active and reactive. These environments invite new discussions about the difference between motion and change, global and local transformation, and the relationship between word and image. In this illuminating study,

Barbara Brownie

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explores the ways in which letterforms transform on screen, and the consequences of such transformations.

Drawing on examples including Kyle Cooper's title sequence design, kinetic poetry and MPC's idents for the UK's Channel 4, she differentiates motion from other kinds of kineticism, with

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Particular emphasis on the transformation of letterforms into other forms and objects, through construction, parallax and metamorphosis. She proposes that each of these kinetic behaviours requires us to revisit existing assumptions about the nature of alphabetic forms and the spaces in which they are

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found. Lars M

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En prolongement du
User eXperience design
(UXD) est introduit le
Living eXperience
Design (LivXD), ou
design des expériences
de vie. Il s'étend des
usages aux pratiques,
c'est-à-dire aux
expériences d'un
individu ou d'un groupe
dans un contexte réel

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Plus les dimensions spatiale, urbaine, sociale, temporelle, historique, juridique ou de normes sont prises en compte. Le LivXD conduit à penser dans sa globalité la promesse d'expérience pour les personnes auxquelles elle est destinée. Aussi, même si toutes les situations de la vie font de plus en plus appel à

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des dispositifs numériques, le LivXD concerne également une expérience plus large, sans numérique.

L'ouvrage progresse depuis la définition du concept de LivXD et l'épistémologie associée jusqu'aux expérimentations de terrain dans certains domaines privilégiés : le rapport à la création et

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aux oeuvres, la
médiation et la
formation des adultes.

In this companion
volume to the "visual
reader" Your Private
Sky: R. Buckminster
Fuller; The Art of
Design Science Fuller is

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heard primarily through his own writings, in which he expounded his world view and his ideas about design.

Essays by other authors supplement and augment the selection of Fuller texts. The book collects important unpublished works and key texts that are not easily available, choosing from all

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phases of his creativity,
and places them in the
context of an art and
science of design, in the
sense implied in Fuller's
term design science.

The selection of texts
provides access to
Fuller's central concepts
at the point they were
first developed and
presents them in their
earliest valid
formulation. The book

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thus affords a genuine look into his workshop of ideas. The volume includes texts that have become classics in the philosophy of design: Fuller's first essay, "Lightful Houses," the lecture on his Dymaxion House, the first papers on synergetic geometry, and the tensegrity essay. The book also includes a facsimile of his

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previously unpublished
basic text on the
construction of geodesic
domes, "Noah's Ark
#2."

This interdisciplinary
volume introduces new
theories and ideas on
creativity from the
perspectives of science
and art. Featuring
contributions from
leading researchers,

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theorists and artists working in artificial intelligence, generative art, creative computing, music composition, and cybernetics, the book examines the relationship between computation and creativity from both analytic and practical perspectives. Each contributor describes innovative new ways

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creativity can be understood through, and inspired by, computers.

The book tackles critical philosophical questions and discusses the major issues raised by computational creativity, including: whether a computer can exhibit creativity independently of its creator; what kinds of creativity are possible in

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light of our knowledge from computational simulation, artificial intelligence, evolutionary theory and information theory; and whether we can begin to automate the evaluation of aesthetics and creativity in silico. These important, often controversial questions are contextualised by current thinking in

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computational creative
arts practice. Leading
artistic practitioners
discuss their approaches
to working creatively
with computational
systems in a diverse
array of media,
including music, sound
art, visual art, and
interactivity. The
volume also includes a
comprehensive review
of computational

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aesthetic evaluation and judgement research, alongside discussion and insights from pioneering artists working with computation as a creative medium over the last fifty years. A distinguishing feature of this volume is that it explains and grounds new theoretical ideas on creativity through

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Practical applications
and creative practice.

Computers and

Creativity will appeal to

theorists, researchers in

artificial intelligence,

generative and

evolutionary computing,

practicing artists and

musicians, students and

any reader generally

interested in

understanding how

computers can impact

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upon creativity. It bridges concepts from computer science, psychology, neuroscience, visual art, music and philosophy in an accessible way, illustrating how computers are fundamentally changing what we can imagine and create, and how we might shape the creativity of the future.

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Computers and

Creativity will appeal to theorists, researchers in artificial intelligence, generative and evolutionary computing, practicing artists and musicians, students and any reader generally interested in understanding how computers can impact upon creativity. It bridges concepts from

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computer science,
psychology,
neuroscience, visual art,
music and philosophy in
an accessible way,
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computers are
fundamentally changing
what we can imagine
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might shape the
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