

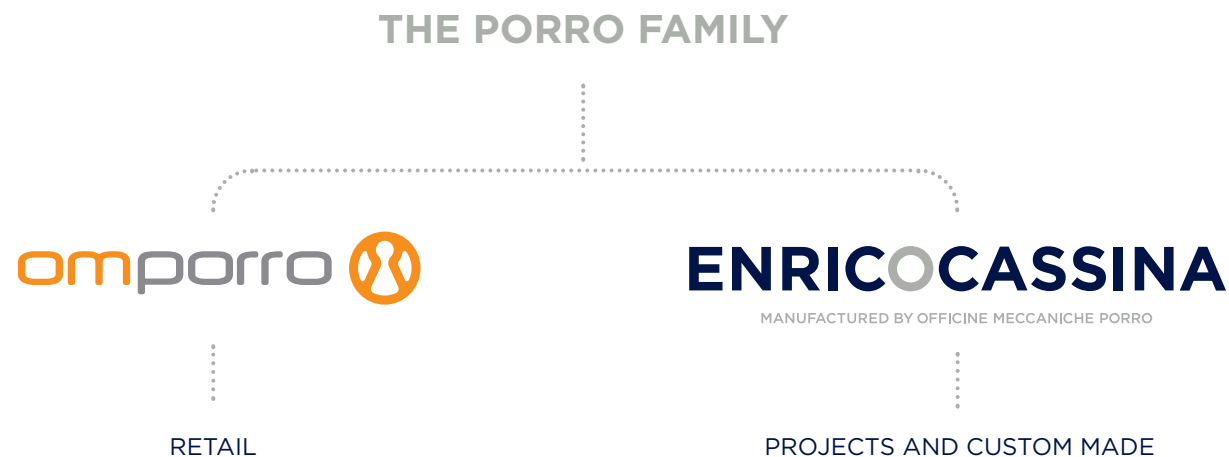
ENRICO CASSINA

MANUFACTURED BY OFFICINE MECCANICHE PORRO

“The Porro Family has actualized, in the space of three generations, her passion for the furnishing accessories, combining Master Engravers’ drawings with the engineering precision of the final object.

In the last few years the need to interpret also the accessories as furnishing objects, able to valorise the architectural and interior design project, has been growing. To this aim, the Porro Family has destined the prestige of the Enrico Cassina brand, which proposes his philosophy of stylistic pureness with the wider offer of metal objects and Tailor Made solutions with the guarantee of a 100% Made in Italy production.”

Fabio, Paola and Donata



01

Overview



1630

ITALIAN BAROQUE

LOUIS XV

LOUIS XVI

FIRST EMPIRE

SECOND EMPIRE

COLONIAL STYLE

1890



1890

ART NOUVEAU
FLORAL STYLE

PROTORATIONALISM

ART DECO

RATIONALISM

THE '30S

THE '50S

1960



1960

ROCOCÓ POP

THE SIGN PROJECT

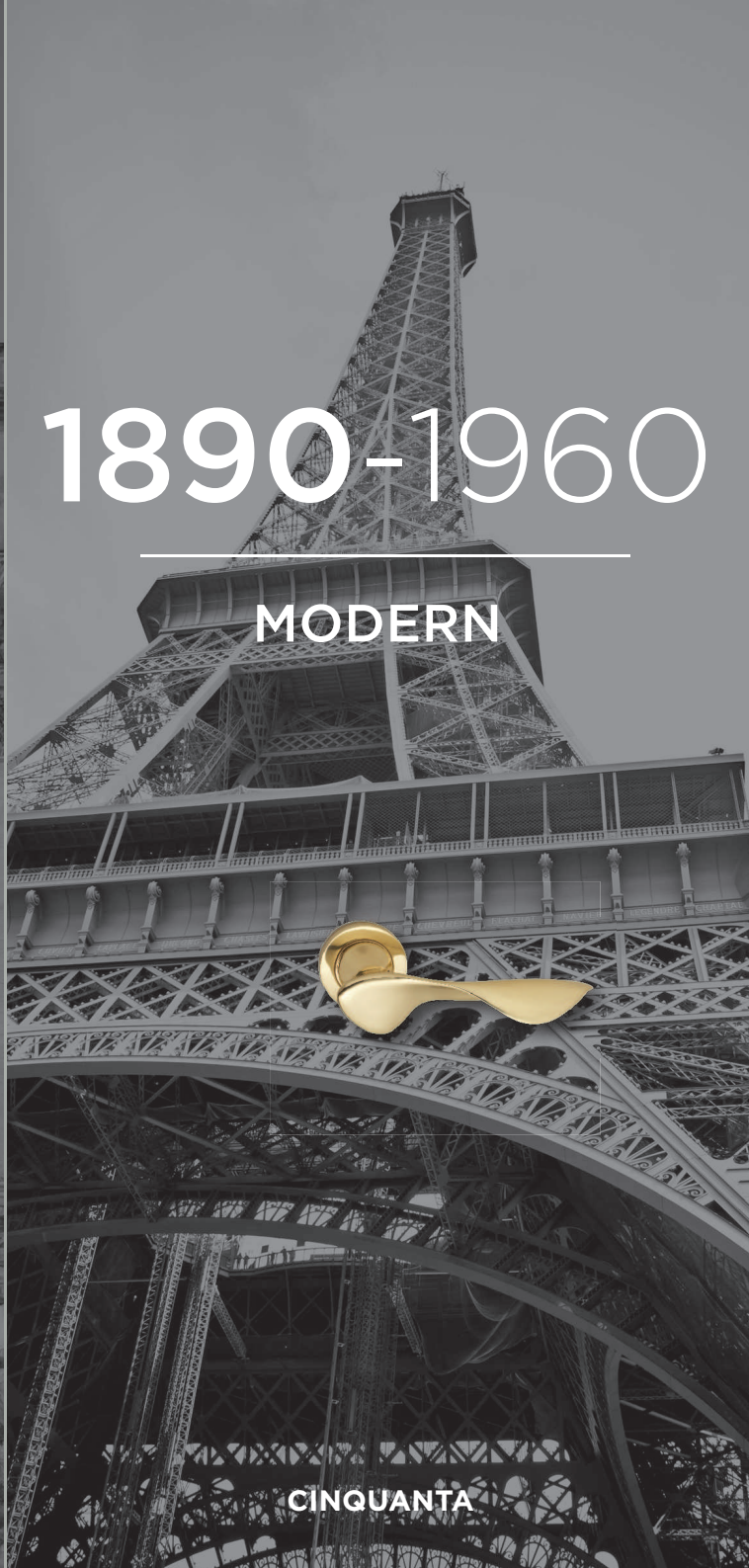
2014



1630-1890

CLASSIC

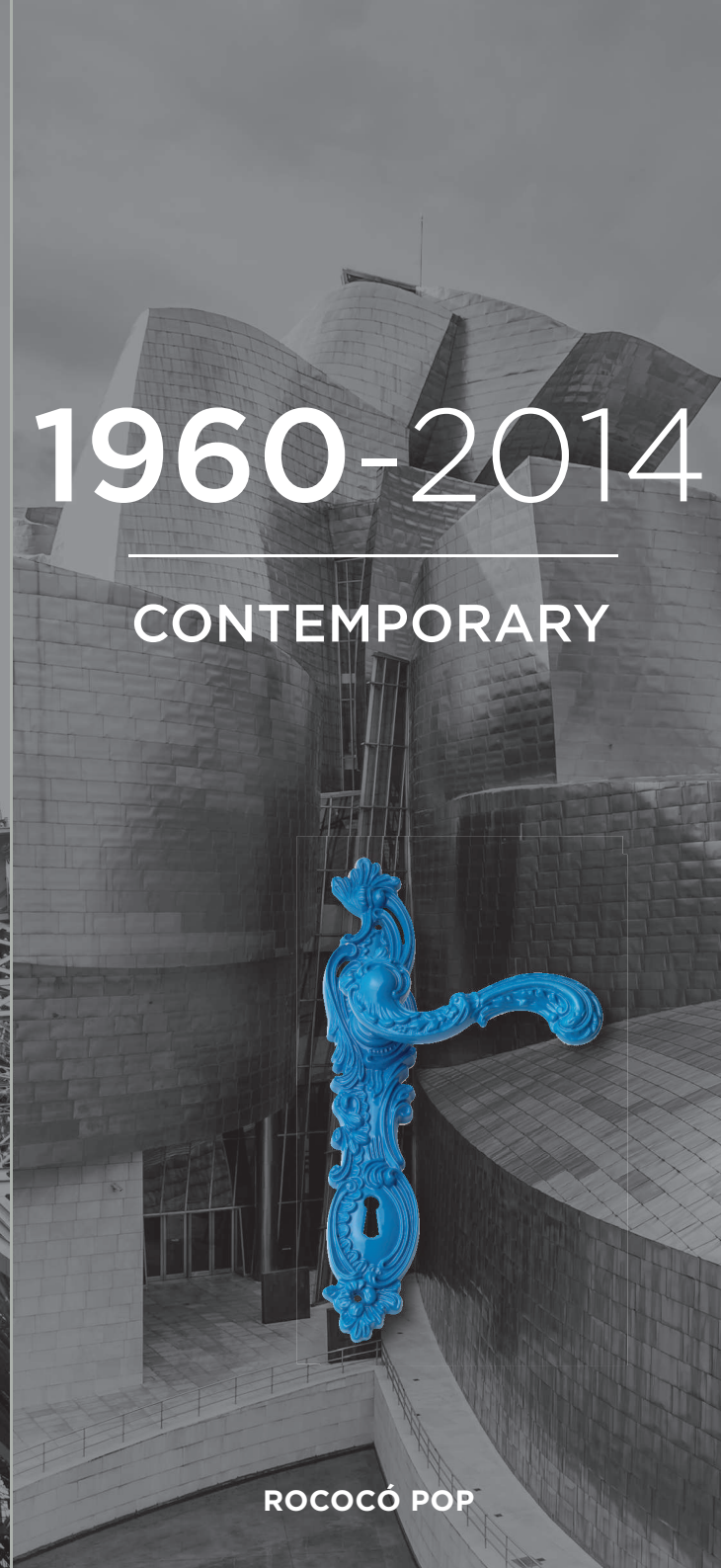
LOUIS XVI



1890-1960

MODERN

CINQUANTA



1960-2014

CONTEMPORARY

ROCOCÓ POP

PRODUCT CLASSIFICATION

A selection based on 3 Collections, 15 Artistic trends subdivided into
34 Categories of product groups coordinated in the Style and 49 Finishes.

3	15	34		49	
COLLECTIONS	STYLES	CATEGORIES		FINISHES	
Classic	Italian Baroque Louis XV Louis XVI First Empire Second Empire Colonial Style	Door handle	Cabinet knob	Polished Brass Not Lacquered	Polished Brass Pvd
		Privacy	Cabinet Feet	Polished Brass	Old Gold Pvd
		Flush handle	Cymatium	Satin Brass	Gold Pvd
		Door knob	Decoration	Matt Lacquered Satin Brass	Bright Black Pvd
		Key	Reling system	Brushed Antique Bronze	Matt Black Pvd
		Pull handle	Bracket	Matt Dark Bronze	24K Gold
Modern	Art Nouveau Floral Style Art Deco Protorationalism Rationalism The '30s The '50s	Door knocker	Glass and shelf holders	Ancient Brass	Satin Gold Plated
		Entrance set	Footrest	Oil Rubber Bronze	Satin Gold Pvd
		Cremone bolt	Hook	Nickel Plated	Satin Brass Pvd
		Sliding bolt	Clothes hanger	Satin Nickel	Matt Inox Pvd
		Window handle	Switch cover plate	Matt Lacquered Satin Nickel	Bright Inox Pvd
		Dreh-Kipp	Name and number plate	Chrome Plated	Chrome Pvd
		Doorstop	Stair Accessories	Satin Chrome	Satin Chrome Pvd
		Escutcheon	Curtain Accessories	Patined Steel	Copper
Contemporary	Rococò Pop The Sign Project	Push & pull plate		Black Nickel	Antique Copper not Lacq.
		Door hinge		Imperial Gold	Satin Black Pvd
		Hinge cover		Old Gold	Black Palladio
		Cabinet hinge		Silver Plated	Satin Black Nickel
		Chain		Antique Silver	Etruscan Antique Bronze
		Cabinet handle		Gold Plated	10 Colours POP

SELECTION PROCESS

The Customer can choose the furnishing accessories in a simple way and a short time only in four steps:

1 Collection selection **2** Style selection **3** Line and finish selection **4** Related products selection

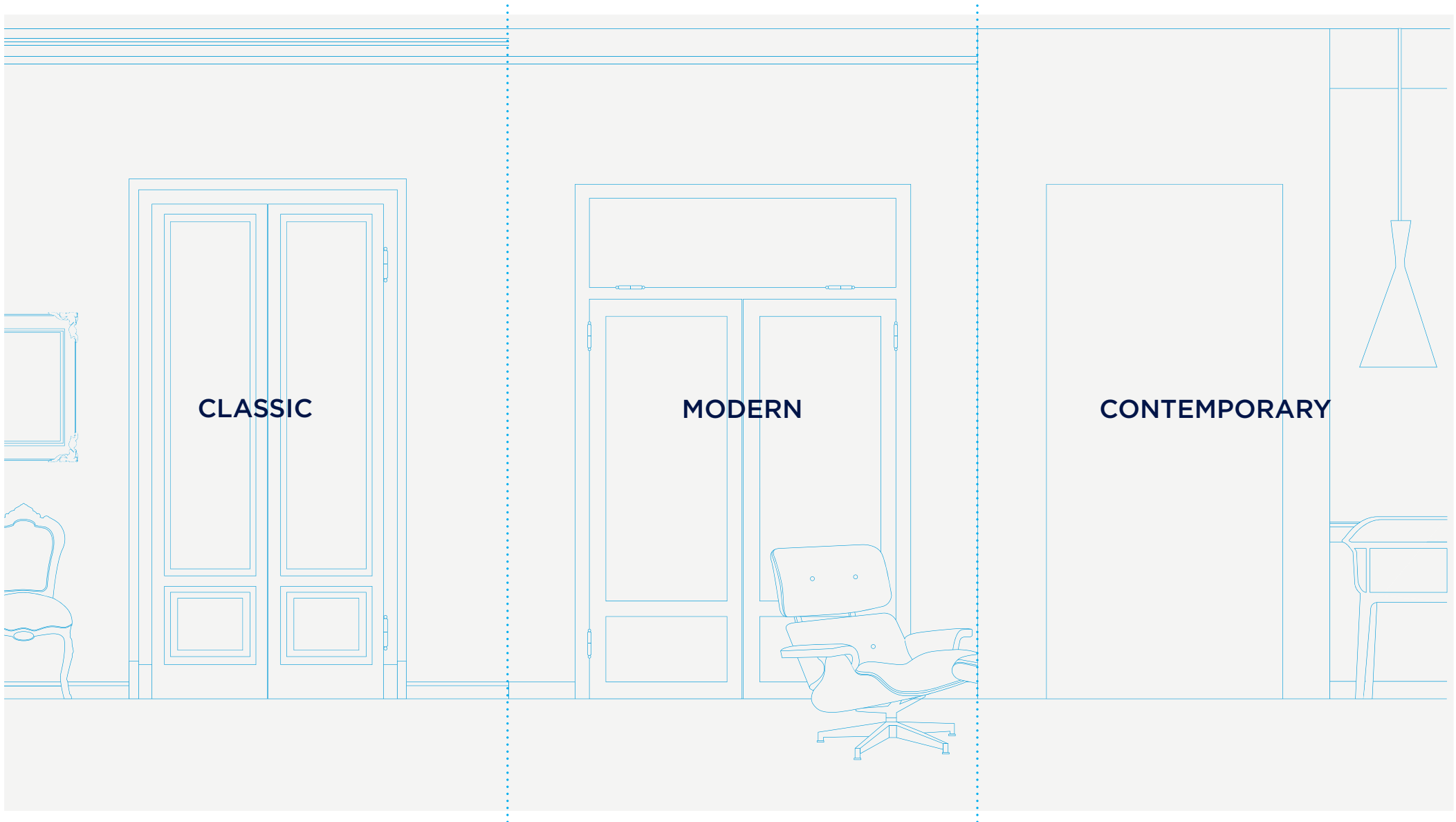


02

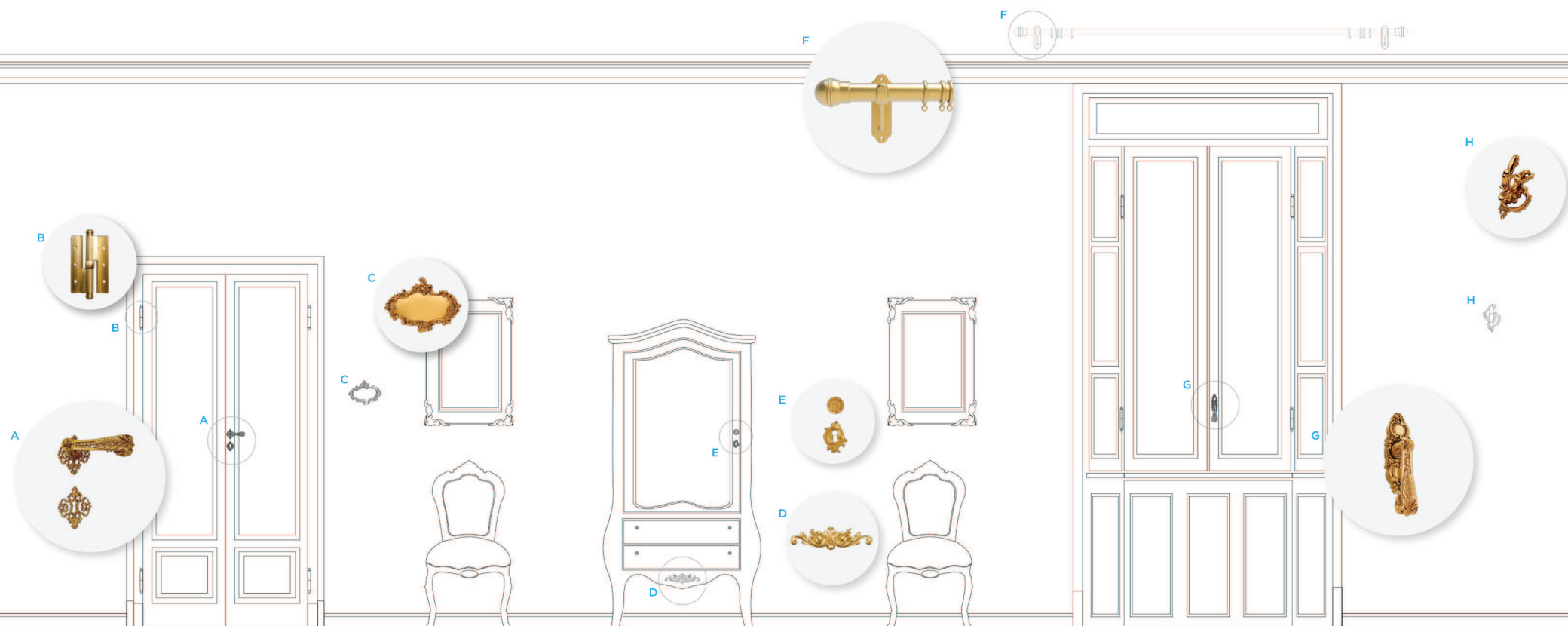
Design Support

ARCHITECTURAL SPACE > DOOR HANDLE > RELATED PRODUCTS

The opportunity to select for any architectural environment one or more complete product lines, coordinated in style and finish: from door handles to furnishing accessories, from decorations to carpet and curtain accessories



CLASSIC COLLECTION



LOUIS XVI

Related Products



Door Handle
on Plate



Door Handle on
Rose - Privacy



Pull Handle



Flush Handle



Door Knob



Door Hinge



Dreh-Kipp



Clothes
Hanger

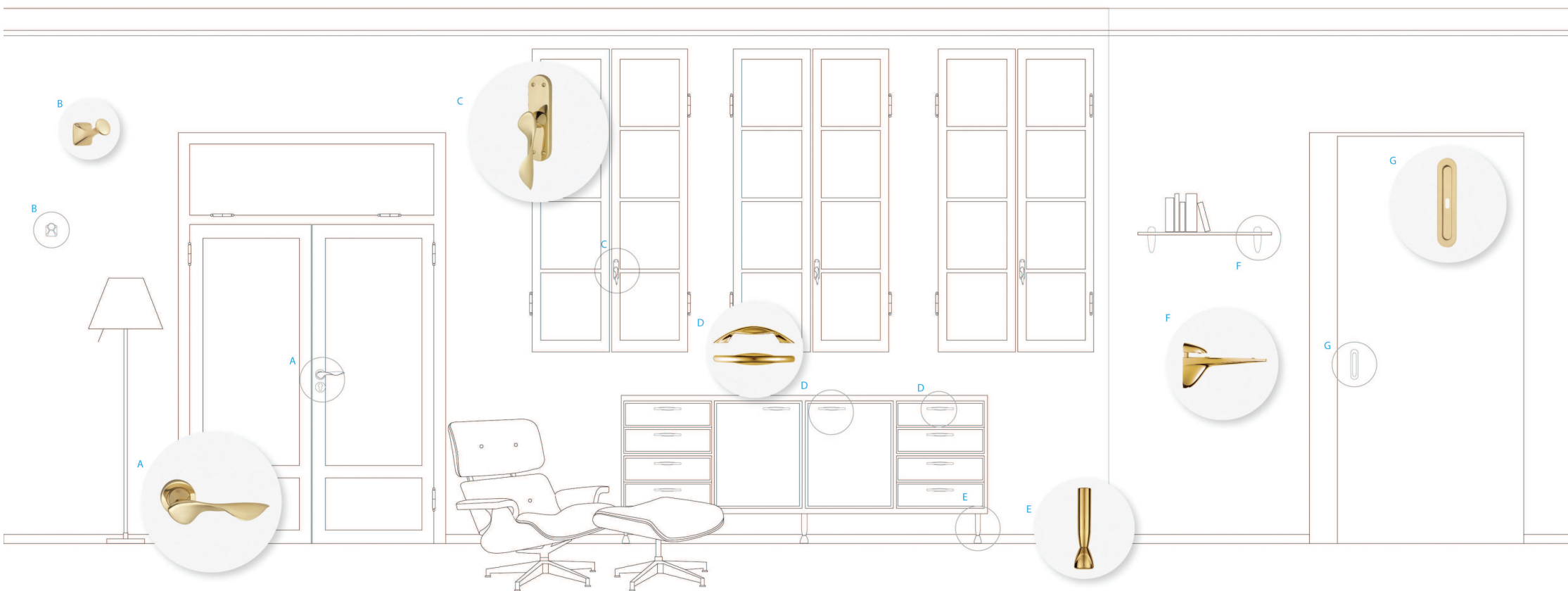


Cabinet
Handle



Decorations
for Cabinet

MODERN COLLECTION



CINQUANTA

Related Products



Door Handle
on Rose with
Privacy version



Flush Handle



Dreh-Kipp



Window
Handle



Door
Knob



Door
Stop



Shelf
Holder



Cabinet
Foot



Cabinet
Handle



Cabinet
Knob



Clothes
Hanger

CONTEMPORARY COLLECTION



ROCOCÓ POP

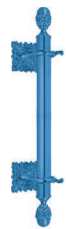
Related Products



Door Handle
on Plate



Door Handle
on Rose



Pull Handle



Cremone Bolt
Sliding Bolt



Flush
Handles



Window
Handle



Clothes
Hanger



Name and Number
Plate



Cabinet
Handle



Cabinet
Escutcheon

ELEMENTS, CREATIVITY, COMPOSITION AND ENVIRONMENT

The style purity of our Collections allows You to design and decorate with more freedom

“Take the best that exists and make it better. When it does not exist, design it”.

Henry Royce

“A town is not drawn, it is simply created by itself. It is enough to listen to it, because the town is the reflection of many stories”

Renzo Piano

“A hidden harmony is better than a visible”.

Eraclito



03

Collections

ITALIAN BAROQUE

CLASSIC COLLECTION

Renaissance trend in which the interest for detail and for the curvilinear manufacturing of metals grows, set up on the architectural principle typical of Baroque in which the decorations are originated from the structure itself, generating asymmetric and eccentric solutions, but always subordinated to function and usage. The production of this period enhances ornamental motifs which are more and more lively. New elements appear such as: volutes, curls, putti, wreaths and cupids.



C120



C012



C043

1630

1720

1750

1800

1850

1890

Architecture



Francesco Borromini
Church of Saint Yves at La Sapienza, Rome



Pediment of San Peter's organ, Rome

Decorative Arts



Baroque Acanthus Ornament,
Facade of Syracuse's Dome



Armour

Interiors



The Church of Saint Charles, Rome



17th Century Neapolitan Room

LOUIS XV

CLASSIC COLLECTION

The Louis XV Style can be defined as the most substantial expression of Rococò. It is a style that reminds the women' elegance and curves. On vegetal, zoomorphic or anthropomorphic frameworks are inserted capricious motifs, such as: palmettes, pearls, shells, rosettes, ovals, spirals, little flowers and leaves carved in wood, or melt in gold bronze or even modelled in porcelain or in polychrome ceramics.



C128



C091



C119



C067

1630 1650 1700 **1720** 1780 1850 1890

Architecture



Nicola Salvi, The Trevi Fountain, Rome , 1735

Decorative Arts



Applique,
Fountainbleau



Francois Boucher,
Madame de Pompadour, 1756



Interiors

Louis XV Salon,
Castle of Talcy



LOUIS XVI

CLASSIC COLLECTION

Although still strongly decorated, the handles present more simple and symmetric shapes in the single elements and are characterized by regular and squared frames and by the presence of festoons and specular twines. In reaction to the previous style, now prevails the functionality on the aesthetics, the regularity on the asymmetries, the corrected linearity on wrapped sinuosities. The non-geometrical elements, allowed in the composition, contain the vegetal, animal and mythological motif, such as griffons, lions, sphinxs, but always in a stylized form.



C016



C051

1630 1650 1700 1750 **1770** 1790 1850 1890

Architecture



Palace of Concorde Square, Paris

Decorative Arts



Interiors



The Golden Cabinet, Royal Apartments
Palace of Versailles, 1770s - 1780s
Versailles, France

FIRST EMPIRE

CLASSIC COLLECTION

To the exuberance of the ornamental motifs which had marked the age of the Monarchies of Louis XV and Louis XVI, a new style has taken over, which is more and more oriented to the classic uprightness and to the total control aimed to underline the magnificence of the Napoleonic triumph. To the solemnity and the monumentality of the imperial houses correspond, in the bourgeois residences, a lightening of the Empire Style, which represents more equilibrated and constant features. The decorative motifs, such as sphinxs, temples, swans, winged victories and laurel wreaths reduced in the dimensions and in the thickness, acquire sober and linear decorative values, completely losing the noble symbolic recall.



C125



C020



C090



718



724



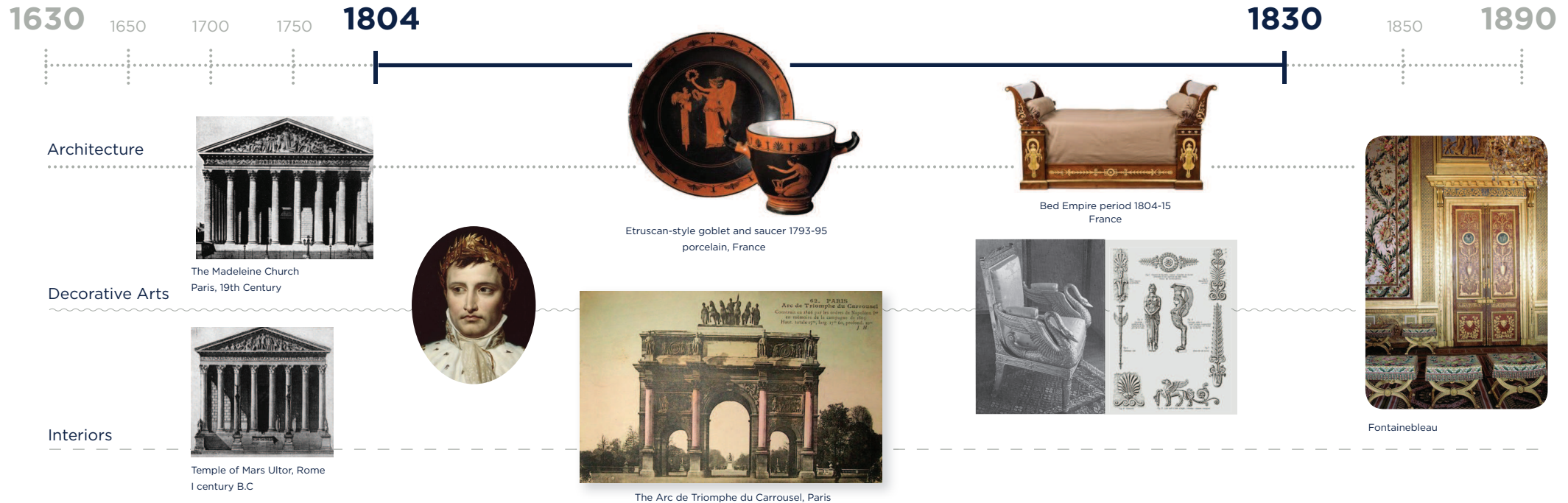
C110



C050



C083



SECOND EMPIRE

CLASSIC COLLECTION

Beyond the luxury and the pomposity of a Louis XVI style comeback, the Second Empire style introduces, in the second half of the 19th century in France, the innovative and problematic experiences in economic and industrial field of the Victorian England. The echos of court style before and the magnificence of First Empire then, merge with the diffusion of Kitsch “or distasteful” determined by the decorative overabundance and by the styles’ mix. This is the outcome of the large scale and low cost production of the industrial processes that open the market to lower classes, causing an uncontrolled decline of the aesthetics quality of objects.



C087



C135



C007



C122



Portrait of Napoleon III
by Franz Xaver Winterhalter

Architecture

Decorative Arts

Interiors



Rue Monge, three floors of Classic Haussmannian Building, Paris



Detail of the main entrance of the Gare du Nord, Paris



Napoleon III Classic Style sideboard table



The Palais Garnier, Le grand foyer, Paris

COLONIAL STYLE

CLASSIC COLLECTION

The British Empire at its climax collects and mixes the styles coming from Europe and the East by maintaining anyway a completely British simplicity and balance. Rococò influence, particulars inspired to nature and gothic rigorous lines can be found.



C121



4806



4809



C140



C127



4800

1630



Architecture

Spanish Colonial Style,
Puebla,
Mexico 1700



Georgian Style,
1700-1780



Federal Style,
Salem, Massachusetts,
Samuel McIntire 1782



Palladian Style,
University of Virginia Rotunda,
Thomas Jefferson, 1826



Queen Anne-Style rowhouse,
Washington D.C.,
1880-1910



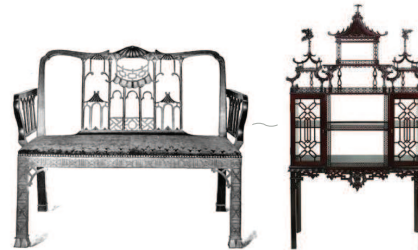
Victorian Style
Fredericksburg U.S.,
1830-1910

1890

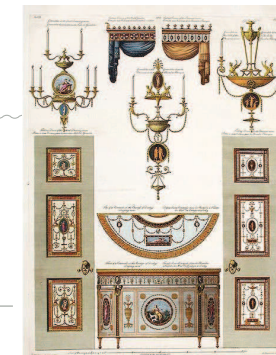
Decorative Arts



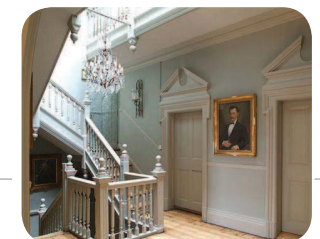
57 Groote Schuur. Rondebosch. (back view)
Photo by T. D. Barnard, Rondebosch.



Chippendale,
settee Chinese-taste, 1750-60



Adam Style



Georgian Style

Interiors

Cape Dutch, style View of the rear of Groote Schuur,
Cape Town, South Africa, 1905

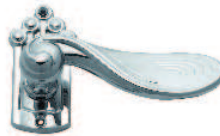
ART NOUVEAU or FLORAL STYLE

MODERN COLLECTION

Generated by a sense of rebellion and redemption towards the industrialization, Art Nouveau looks for the comeback of high-quality craftsmanship.

Observed at a short distance, a handle in the Nouveau Style is characterized by spiraliform, willowy and screwed lines, variously inspired to the nature in movement of rushes twines, shoots of vine, climbing ascents. In Italy the style is popular with the local name "Floral". The tendency of lines reduction, ductility, plasticity, the preference towards a curvilinear trend and the concave-convex alternation, become the essential components of the new style.

Art Nouveau loads the extraordinary potentialities of a resistant and thin, powerful and light material like iron which is characterized by audacious aesthetics values: the whiplash line, linear plexus evoked by an object's movement crossed by a fluid, the whirling effect, the climbing, the sinusoidal curve, the functional decoration, originated by the shape of elements and their function.



C094



C096



PROTORATIONALISM

MODERN COLLECTION

A modern classicism that tends to simplify the shapes using clearer and more determined geometries. The taste remains aristocratic and sometimes recalls little decorative elements of the past. The composition is equilibrated and elegant, the patterns are barely sketched and schematic.



1800 1850 1900 1920 1920 1930 1940 1950 1960

Architecture



Peter Behrens, AEG-Turbinenfabrik, Berlin- Moabit, 1908-1909



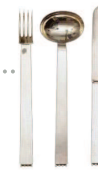
Auguste Perret, Rue Franklin Apartments, 1902-1904



Adolf Loos, Villa Müller, 1930



Josef Hoffmann, Sitzmaschine, 1905



Josef Hoffmann, Wiener Werkstätte, 1904



Josef Hoffmann, for Wiener Werkstätte, Dress design, 1910

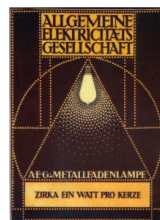


Adolf Loos, ChairCafé Museum, Vienna, 1899

Design



Wiener Werkstätte patterns



Peter Behrens, AEG electric lamp poster, 1907



Peter Behrens, Deutscher Werkbund poster, 1914



Peter Behrens, glass for Villa Behrens, Darmstadt, 1901

Interiors



Josef Hoffmann, Interiors, 1902-1913



Adolf Loos, Café Museum, Vienna, 1899

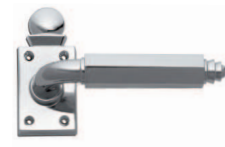
ART DECO

MODERN COLLECTION

The geometry animates and aligns the stylistic elements of this trend, that in opposition to the Art Nouveau motifs, rectifies and breaks the continuous fluent line and emphasizes the colour tones which are no more subtle and pastel colours, but full and bright tonalities. Among the symbolic motifs that summarize the Déco linear style, we can find the “step-shaped model”, a sort of progressive and specular stepped structure.



C178



C095

1800 1850 1900 **1920**

1930 1940 1950 1960

Architecture



William Van Alen,
Walter Chrysler, Chrysler Building,
New York, 1928-1930



Pierre Chareau,
House of Glass,
Paris 1928-1932



Emile Jacques Ruhlmann,
Writing table, 1925



Jean-Michel Frank,
geometrical chair, 1939

Design



Jean-Elisée Puiforcat,
Teapot, 1923

Interiors



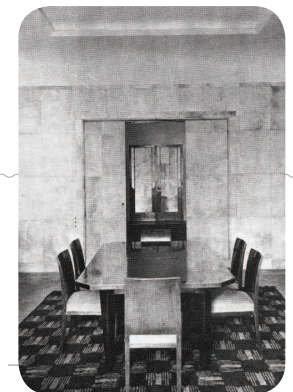
"The Musician",
Tamara de Lempicka,
1929



Chrysler, Desoto Airflow, 1934



Pierre Chareau,
Maison de Verre,
Paris 1928-1932



Dining room designed by
Jean-Michel Frank, 1929

RATIONALISM

MODERN COLLECTION

With the definitive division between art, handicraft and industry, the mass-production needs to realise models which are technologically valid, more simplified and with moderate prices. The idea of a handle as art object definitely fades and prevails, instead, a functional attitude, which places the use of these elements beyond the aesthetic factor, shifting the quality pursuit from beauty elements to technical performance. Linear handles, produced using metal alloys, decomposable in single parts, that totally omit the decorations, preferring polished and bare surfaces in order to better show the functional features, their essence of plasters and the extension of repeated and daily action. Practise, usage adaptability and functionality represent the International Style main elements and the design style. From the comparison with industrial mechanisms, a new technological spirit is established, which, with the reduction of mechanical plasters objects, assumes a reductive and geometrical style, uses metallic materials, gives birth to a machine aesthetics.



C092



C093



4801



3000

1800 1850 1900 **1920**

1940 1950 1960



Jacobus Oud, Café de Unie, Rotterdam, 1925



Walter Adolph Gropius, Bauhaus seat in Dessau, 1925 -1926



Le Corbusier, Weißenhofsiedlung, Stoccarda, 1927



Le Corbusier, Villa Savoye, 1929-31

Architecture



Josef Frank, Josef Frank house, Vienna, 1922



Marianne Brandt, Tea infuser, 1927



Eileen Gray, Adjustable Table E 1027, 1927



Marcel Breuer, cantilever model B33, 1928



Ludwig Mies van der Rohe, MR90 Armchair, 1929-1931



Le Corbusier, Pierre Janneret, Charlotte Perriand LC2 Armchair, 1927-1928

Design



The Volkswagen Beetle, 1936



Eileen Gray/ Jean Badovici, E 1027 Villa, 1924



Ludwig Mies van der Rohe, Barcelona Pavilion, 1929



Walter Gropius - Hans Scharoun, The Siemensstadt Housing Estate, Berlin, 1929-1931



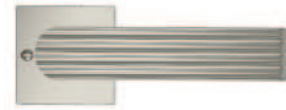
Margarete Schütte-Lihotzky, The Frankfurt Kitchen, 1926

Interiors

THE '30S

MODERN COLLECTION

The use of different materials, conformation variety, aesthetical attention, coming from the steady union between “the knowledge” and “the know-how”, creating a cultured and refined design, economically accessible and qualitative excellent. Against the modernity at any costs, the Italian Style retrieves the competences of the tradition, without historicism, reinterprets the values of Mediterranean classicism: good design, proportion and harmony, giving the design irony, beauty, invention. The perfect synthesis between functional efficiency and aesthetical expressiveness is shown thanks to the use of a clear and honest planning language in some examples of handles designed by Italian Architects Giuseppe Terragni and Giò Ponti.



C029

1800 1850 1900 **1920**

1940 1950 1960

Architecture



Gio Ponti, Executive Desk, approximately 1938



Adalberto Libera, Apartment House at Ostia Lido, 1933



Figini Pollini, Figini House, 1934-1935



Giuseppe Terragni, Fascist House, Como 1936



Mario Asnago e Claudio Vender, metal furniture, 1936

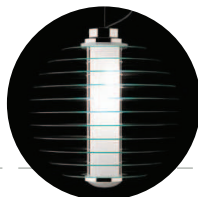


Giuseppe Terragni, Chair for Fascist House, Como, 1934-1936

Design



Gio Ponti, Majolica Vase, approximately 1925



Gio Ponti, The Chandelier, 1931



Edoardo Persico & Marcello Nizzoli, The Hall of the Gold Medals, Aeronautics Exhibition, Milan, 1934



Giuseppe Pagano, Icaro's Room, Milan, 1934



Figini Pollini, Figini House, 1934-1935



Giuseppe Terragni, Fascist House, Como 1936



Pietro Chiesa, lampada Luminator, 1933

Interiors

THE '50S

MODERN COLLECTION

The large scale retail trade has birth and by the spreading of the household appliances and of other convenience goods, a new affluence concept has been discovered.

Some arts reach an undisputed stylistic excellence. The Italian Design of that time is nowadays one of the most famous and recognized on world scale and marks the beginning of the contemporary style. The ergonomics, discipline born during the last world war, which looks with confidence at an unlimited object progress in the social sphere, is applied to the objects of the daily life. During the 50's the pages of the specialised magazines carefully follow the debate about the industrial design, creativity and mass production. From the studies on the coordination among shapes, colours and new ways of living emerge new interests and a contamination with the working world.



C066



C068



C069



C070



C079



4803

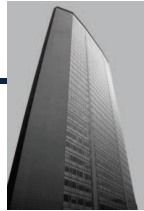


4807

1800 1850 1900 **1946**

1960

Architecture



Gio Ponti, Pirelli Tower, Milan 1958



BBPR, Velasca Tower, Milan 1958



Angelo Mangiarotti, House, Milan, 1959-1960



Luigi Caccia Dominioni, Building at Carbonari's Square, Milan 1960-1961



Luigi Massoni and Carlo Mazzeri, cocktail shaker 870, Alessi, 1957



Pier Giacomo and Achille Castiglioni, Luminator, Artform, 1957

Design



Corradino D'Ascanio, Vespa, Piaggio, 1946



Pierluigi Torre - Ferdinando Innocenti, Lambretta 125 m A, Innocenti, 1947



Marcello Nizzoli, Lettera 22, Olivetti, 1950



Ermenegildo Preti, Isoletta, ISO, 1953



Dante Giacosa, 500, Fiat, 1957



Gio Ponti, Superleggera, Cassina, 1957



Marco Zanuso, Lady, Arflex, 1957

Interiors



Giovanni Pintori, Lettera 22, Olivetti, 1950



Carlo Mollino, Auditorium RAI, Torino, 1950 - 1952



Gino Valle, Clock, Solari & C., 1960

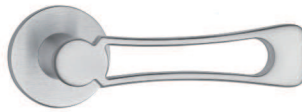
Carlo Scarpa, Olivetti Shop, Venice, 1958

ROCOCÓ POP - THE SIGN PROJECT

CONTEMPORARY COLLECTION



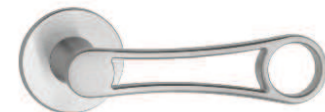
C128



C175



C176



C177

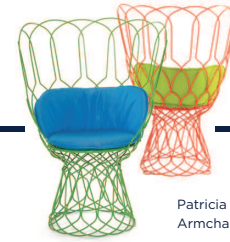
1990



Hella Jongerius, Pets,
Vitra Editions, 2007



Mathieu Lehanneur,
Age of the World, 2009



Patricia Urquiola,
Armchair, Re-Trouve, EMU

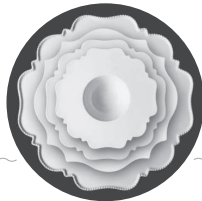


Patricia Urquiola, Armchair,
Crinoline, B&B Italia

Architecture



CTRLZAK, CeramiX,
2010



Paola Navone,
Porcelain, Reichenbach,
2009



Minale Maeda,
Delfts Toast pan and plate, 2006



Maerzell Wanders,
Knotted Chair Cappellini, 1996



Joris Laarman, Radiatore,
Droog Design, 2003



Tristan Zimmermann, iPod
gramophone, Science and Sons,
2008

Design

Interiors



Italo Rota,
Club Cavalli, 2012



Maerzell Wanders, Villa Mada, 2009



Fabio Novembre,
Bisazza

04

Production Process

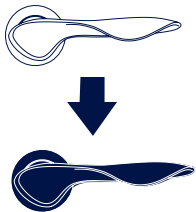
CUSTOM MADE – ADVANTAGES

Experience and ability at the service of ideas and projects.

Officine Meccaniche Porro design, industrialize and manufacture, starting from a drawing or a specific request

1

Creation of a
prototype
identical to the
finished product



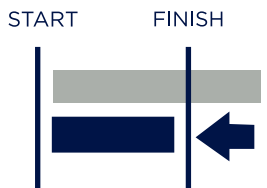
2

Less overall
costs



3

Less time of
realization



4

Total discretion
on numbers and
product design



5

All the processes
are under strict
control, unique
project's supervisor



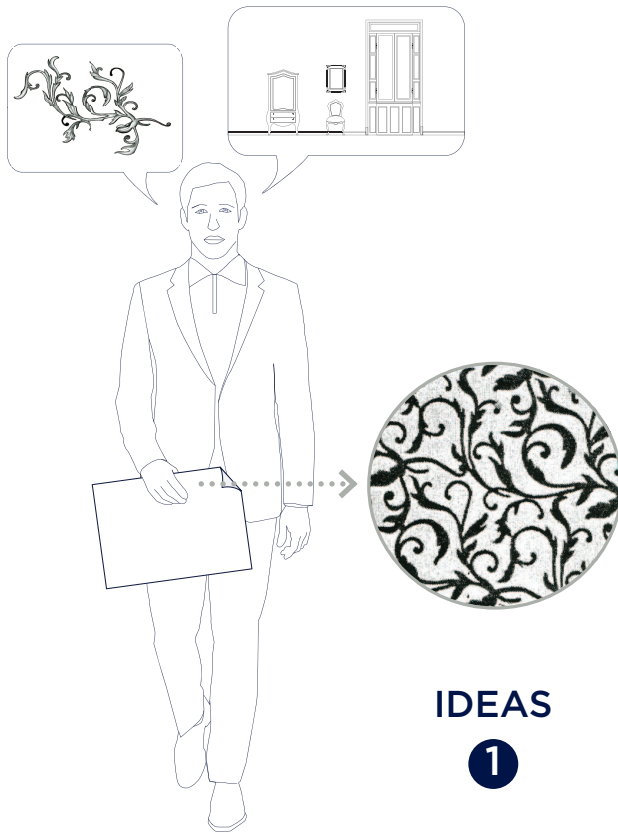
6

Know how at
Customer's disposal,
co-design technical
Office/Customer

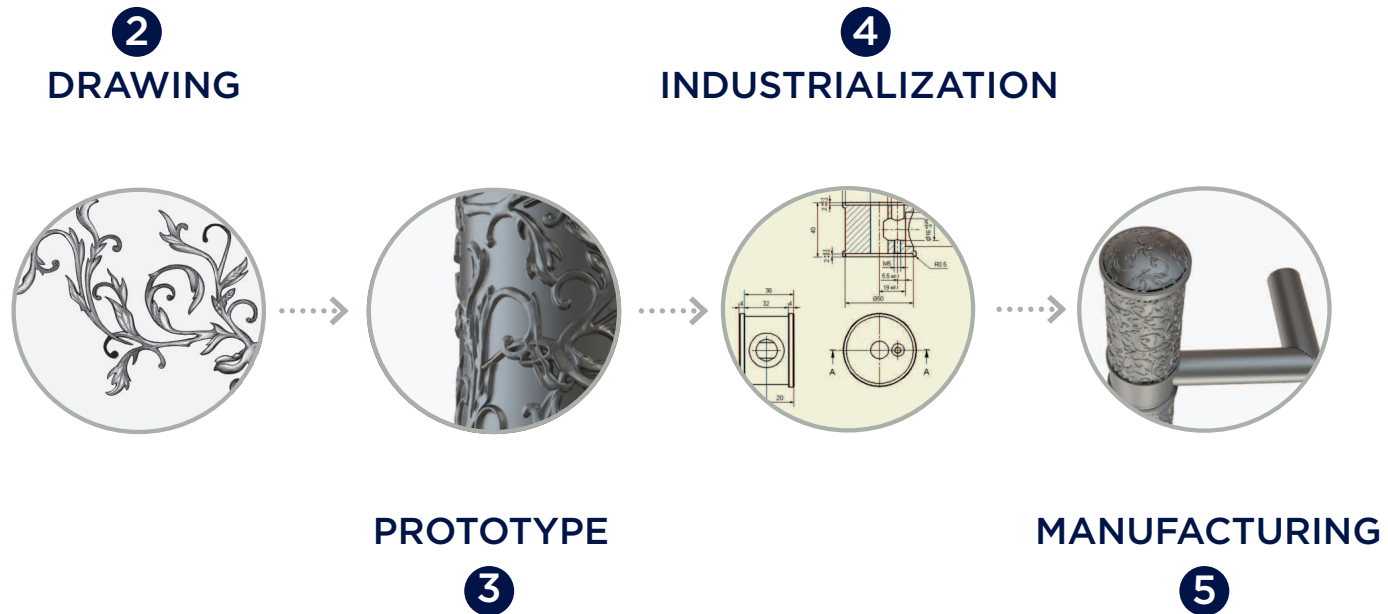


CUSTOM MADE - THE PROCESS

1 Ideas 2 Drawing 3 Prototype 4 Industrialization 5 Manufacturing



CUSTOMER'S NEED

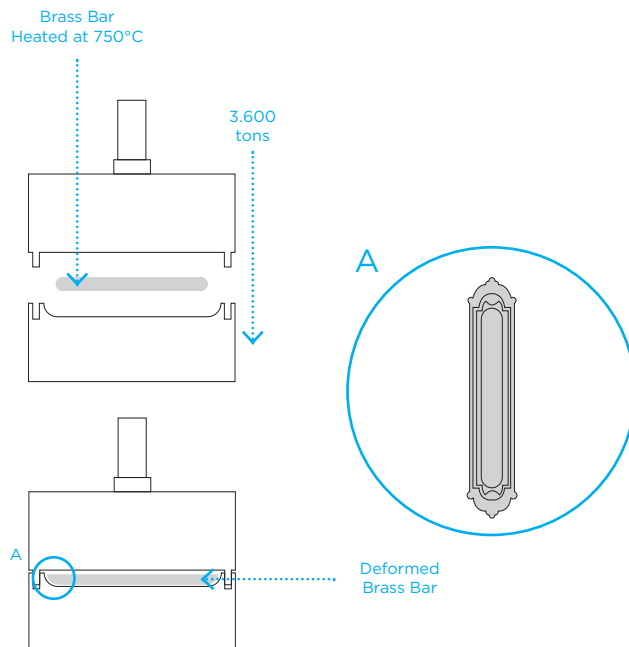


OFFER AND COMPLETE ENRICO CASSINA PROCESS

TECHNOLOGICAL PLUS – RESISTANCE

HOT PRESSING

Deforming at 750° a brass rod and exerting on it a force of 3.600 tons, the desired shape is obtained. In this way, it is possible to obtain objects with complex shapes and with material compactness features, impossible to obtain with different technologies.

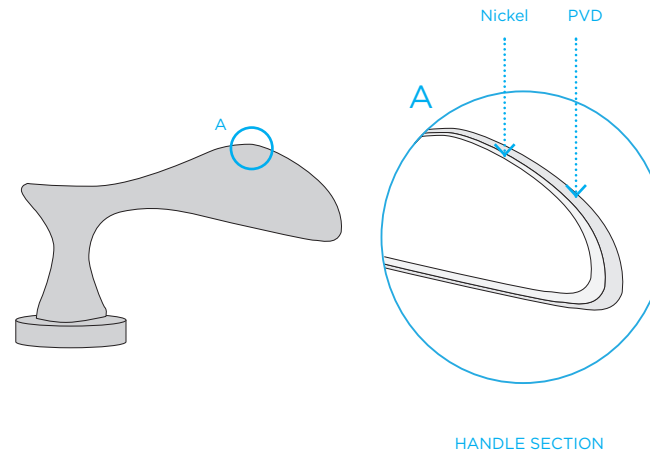


PVD

Physical Vapour Deposition

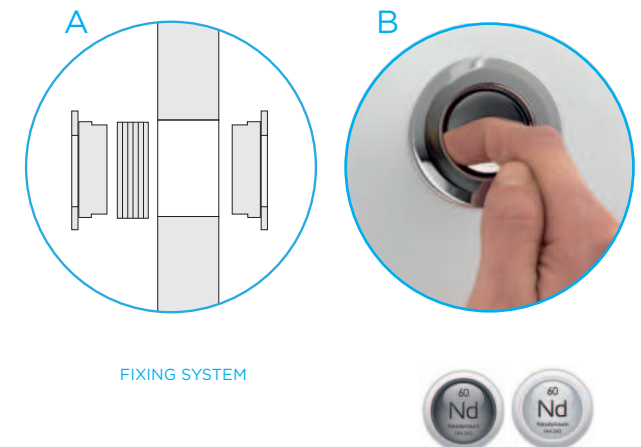
The PVD treatment confers a very high RESISTANCE to chemical and atmospheric agents, excellent resistance to oxidation and a strengthening, compared to normal galvanic covering, scratch-resistant resistance.

12 finishes available
20 years experience



MAGNET

Officine Meccaniche Porro have patented a MAGNETIC LEVITATION MECHANISM that, thanks to NEODYMIUM MAGNETS with strong coercitive force, integrated inside flush handles, makes them highly silent and unalterable during the time.



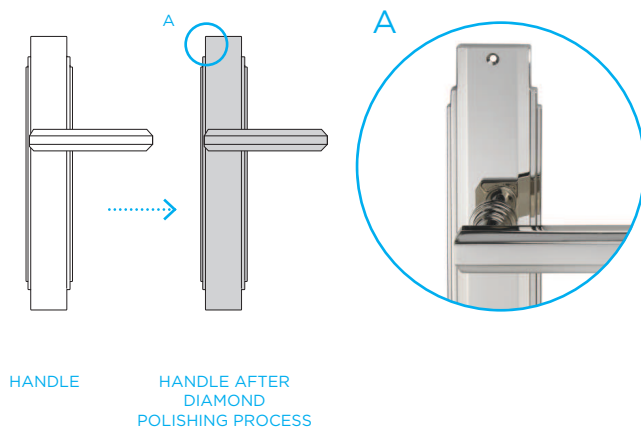
TECHNOLOGICAL PLUS - EXPERIENCE RESEARCH AND INNOVATION

DIAMOND POLISHING PROCESS

It is a refined process used for jewels and precious objects. It gives the product:

- GEOMETRICAL PURITY
- FLATNESS OF SURFACES
- BRIGHTNESS

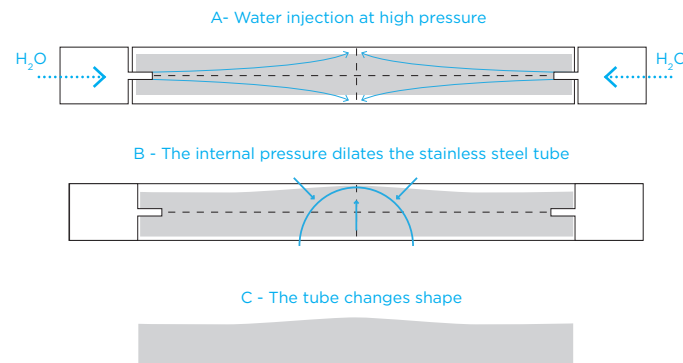
The utensil used for this manufacturing is composed of a natural diamond, considered the most resistant and abrasive mineral present in nature, that contributes to the polishing and final brightness.



ACQUAFORM

Unique and innovative technology realized in collaboration with a researchers' Team of the University of Brescia.

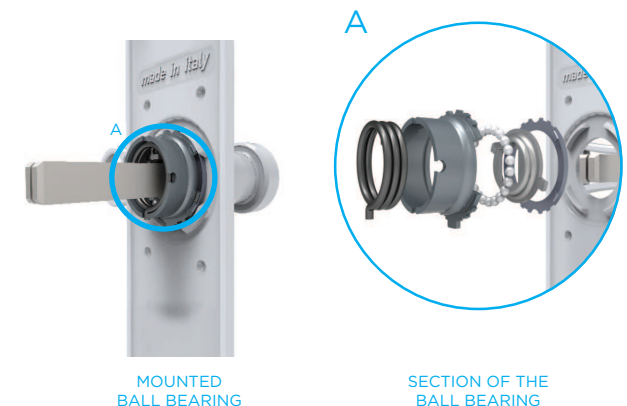
- The machine injects WATER at high-pressure in a stainless steel tube
- The PRESSURE dilates the tube
- The tube SHAPES on the mould and takes geometrically flexible and sinuous shapes



BALL BEARING

The new stainless steel Ball Bearing (patent deposited) with fixed spring combined.

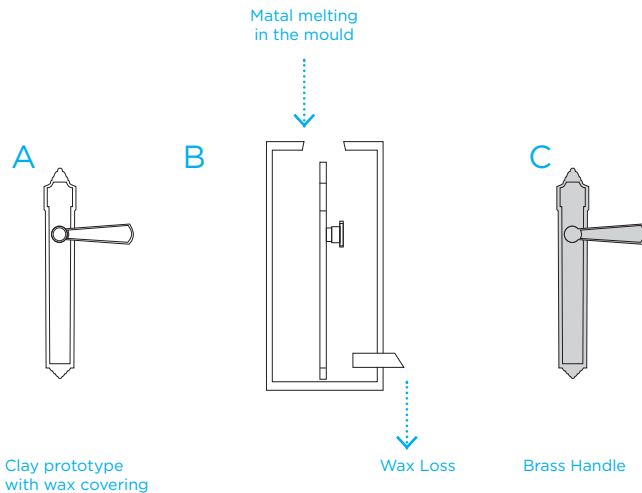
- MECHANISMS: it removes mechanical friction and the wear and tear
- AESTHETIC: it permits to obtain a thickness of the plate/rose of just 5mm
- ASSEMBLING: standard drilling (diameter 22) without extra working on door



TECHNOLOGICAL PLUS - ATTENTION TO DETAILS

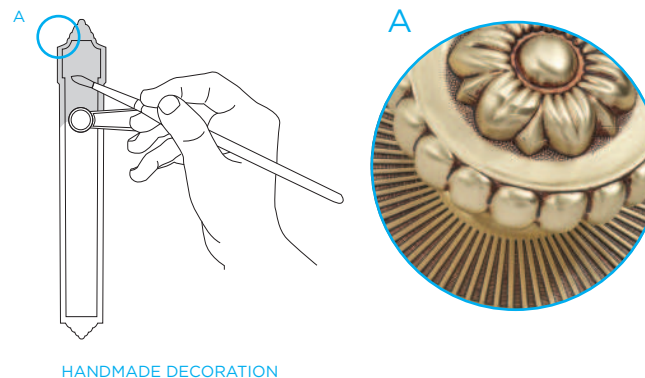
LOST WAX CASTING PROCESS

This process can be recognized for the usage of a WAX MODEL. In the shell that faithfully replicates the element to obtain, THE METAL IS MELTED. Using this process, it is possible to obtain objects with complex shapes and enough accurate details.



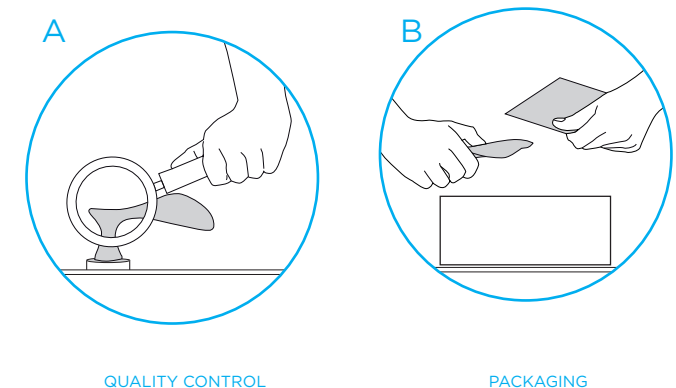
HANDCRAFTED MANUFACTURING

The method is used for small objects that need extreme ATTENTION and CARE to detail. An example are the finishes Old Gold and Imperial Gold: their pigment's shade is handcrafted.



PACKAGING

The product, which is already checked in all its manufacturing processes, is tested again in its technical, functional and aesthetics features by a skilled worker. He also organises the packaging and, with his signature on related certification, personally guarantees its quality.



05

Architectural Places

ARCHITECTURAL PLACES

The new handles and metal accessories of the Enrico Cassina proposal for interior and exterior design were designed as elements able to support Architects and Designers in their projects.



Hotel



Nautical



Villa & Palace



Retail



Residence



HOTEL SAVOY

London, UK



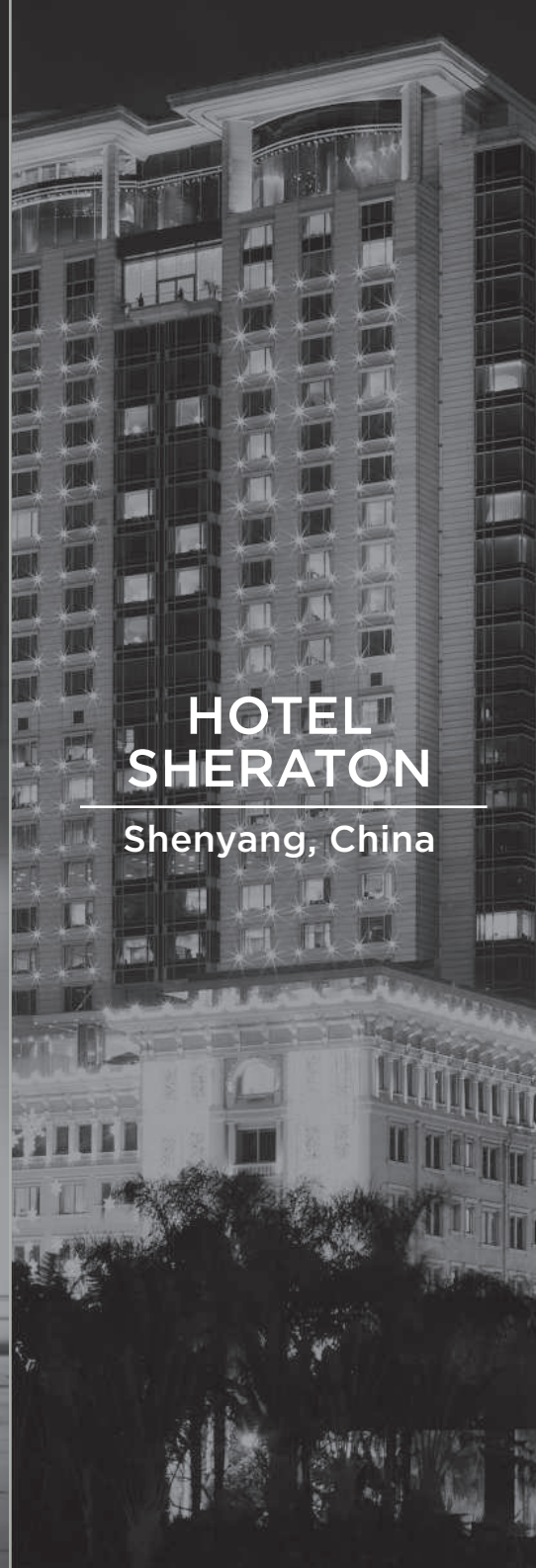
HOTEL BELLAGIO

Las Vegas, USA



ROYAL OPERA HOUSE

Muscat, Oman



HOTEL SHERATON

Shenyang, China

REFERENCES

A black and white photograph of the Palazzo Reale in Turin, Italy. The building is a grand, multi-story structure with a prominent central tower and a series of windows with shutters. The image is dark, with the building's facade being the primary light source.

PALAZZO REALE

Turin, Italy

A black and white photograph of the Palazzo Marino in Milan, Italy. The building is a large, classical structure with a series of windows and a prominent entrance. The image is dark, with the building's facade being the primary light source.

PALAZZO MARINO

Milan, Italy

A black and white photograph of the Hotel Danieli in Venice, Italy. The building is a large, ornate structure with a prominent tower and a series of windows. The image is dark, with the building's facade being the primary light source.

HOTEL DANIELI

Venice, Italy

A black and white photograph of the Scala Theatre in Milan, Italy. The building is a large, classical structure with a series of windows and a prominent entrance. The image is dark, with the building's facade being the primary light source.

SCALA THEATRE

Milan, Italy

WEB AND MEDIA PRESENCE



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