

Bruno Zevi Storia Dell Architettura Moderna

Giuseppe Pagano-Pogatschnig (1896–1945) was a twentieth-century polymath operating at the intersection between architecture, media, design and the arts. He was an exhibition and furniture designer, curator, photographer, editor, writer and architect. A dedicated Fascist turned Resistance fighter, he was active in Italy's most dramatic social and political era. Giuseppe Pagano provides a comprehensive overview of the influential architect and his contribution to the development of modern architecture. It follows a central biographical line with in-depth, mini chapter contributions on aspects of Pagano's cultural production, concluding with writings by Pagano himself and a critical bibliography to aid scholars in further study.

Writing, according to Panayotis Tournikiotis, has always exerted a powerful influence on architecture. Indeed, the study of modern architecture cannot be separated from a fascination with the texts that have tried to explain the idea of a new architecture in a new society. During the last forty years, the question of the relationship of architecture to its history -- of buildings to books -- has been one of the most important themes in debates about the course of modern architecture. Tournikiotis argues that the history of modern architecture tends to be written from the present, projecting back onto the past our current concerns, so that the "beginning" of the story really functions as a "representation" of its end. In this book the buildings are the quotations, while the texts are the structure. Tournikiotis focuses on a group of books by major historians of the twentieth century: Nikolaus Pevsner, Emil Kaufmann, Sigfried Giedion, Bruno Zevi, Leonardo Benevolo, Henry-Russell Hitchcock, Reyner Banham, Peter Collins, and Manfredo Tafuri. In examining these writers' thoughts, he draws on concepts from critical theory, relating architecture to broader historical models.

For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopedia of 20th Century Architecture website. Focusing on architecture from all regions of the world, this three-volume set profiles the twentieth century's vast chronicle of architectural achievements, both within and well beyond the theoretical confines of modernism. Unlike existing works, this encyclopedia examines the complexities of rapidly changing global conditions that have dispersed modern architectural types, movements, styles, and building practices across traditional geographic and cultural boundaries.

Il volume, nella sua seconda edizione, raccoglie l'esito della call for papers and photos Rileggere Samonà, promossa dal Dipartimento di Architettura dell'Università degli Studi Roma Tre e dal Dipartimento di Culture del progetto dell'Università Luav di Venezia con la collaborazione dell'Archivio Progetti e della Collezione Andrea Samonà e Livia Toccafondi di Roma. L'iniziativa ha inteso proseguire il ciclo di eventi organizzati con l'Archivio Progetti Luav – due mostre e una giornata di studi tenutesi nella primavera del 2018 a Venezia presso la sede del Rettorato ai Tolentini – dedicati a Giuseppe Samonà (1898-1983), uno degli architetti più noti e influenti del Novecento italiano. Attivo come progettista, teorico e didatta, Samonà è stato direttore e rifondatore dell'Istituto Universitario di Architettura di Venezia (IUAV) dal 1945 al 1972 e senatore della Repubblica dal 1972 al 1976. L'obiettivo della call è stato quello di ampliare il dibattito scientifico di rilettura del lavoro di Giuseppe Samonà e del suo studio con il figlio Alberto, raccogliendo contributi originali di carattere teorico, storico-critico, letture di progetti, documentazioni fotografiche delle opere. I materiali pervenuti sono stati selezionati tramite peer-review e raccolti in un volume speciale della collana Patrimonio culturale e territorio del Dipartimento di Architettura dell'Università di Roma Tre edita da Roma TrE-Press e a cura di Laura Pujia. Il comitato scientifico della call era costituito da: Cesare Ajroldi (Università degli Studi di Palermo), Paola Di Biagi (Università degli Studi di Trieste), Giovanni Durbiano (Politecnico di Torino), Giovanni Longobardi (Università degli Studi Roma Tre), Angelo Maggi (Università Luav di Venezia), Giovanni Marras (Università Luav di Venezia), Lionella Scazzosi (Politecnico di Milano), Armando Sichenze (Università degli Studi della Basilicata).

This classic work (first published in Italian in 1948, translated in 1957, and revised in 1974) examines the history of architecture in light of its essence as space, animating and illuminating architectural creations so that their beauty—or indifference—is exposed. Along with commercial and dwelling units, temples, palaces, and cathedrals, Zevi treats structures such as fountains, columns, and monuments, subjecting them all to aesthetic, cultural, and functional criteria and explaining them in easily understood terms. Beautifully illustrated with examples from the entire history of the art, this is one of the most stimulating and provocative books ever written on the history and purpose of architecture.

If architectural judgment were a city, a city of ideas and forms, then it is a very imperfect city. When architects judge the success or failure of a building, the range of ways and criteria which can be used for this evaluation causes many contentious and discordant arguments. Proposing that the increase in number and intensity of such arguments threatens to destabilize the very grounds upon which judgment is supposed to rest, this book examines architectural judgment in its historical, cultural, political, and psychological dimensions and their convergence on that most expressive part of architecture, namely: architectural character. It stresses the value of reasoned judgment in justifying architectural form -a judgment based on three sets of criteria: those criteria that are external to architecture, those that are internal to architecture, and those that pertain to the psychology of the architect as image-maker. External criteria include, philosophies of history or theories of modernity; internal criteria include architectural character and architectural composition; while the psychological criteria pertain to 'mimetic rivalry', or rivaling desires for the same architectural forms. Yet, although architectural conflicts can adversely influence judgment, they can at the same time, contribute to the advancement of architectural culture.

From 1970–1990, architecture experienced a revision as part of the post-modern movement. The critical attitude to the functionalistic Moderne style and the influence of semiotics and philosophical trends, such as phenomenology, on architectural theory led to an increased interest in its history, expression, perception, and context. In addition, architectural heritage and the care of architectural monuments gained importance. This development also increasingly challenged the ideologically based division between East and West. Instead of emphasizing the differences, the search was for a joint cultural heritage. The contributions in this volume question terms such as "Moderne" and "post-modern", and show how architecture could again represent local, regional, and national identity.

Bringing to light the debt twentieth-century modernist architects owe to the vernacular building traditions of the Mediterranean region, this book considers architectural practice and discourse from the 1920s to the 1980s. The essays here situate Mediterranean modernism in relation to concepts such as regionalism, nationalism, internationalism, critical regionalism, and

postmodernism - an alternative history of the modern architecture and urbanism of a critical period in the twentieth century.

Following Italy's unification in 1861, architects, artists, politicians, and literati engaged in volatile debates over the pursuit of national and regional identity. Growing industrialization and urbanization across the country contrasted with the rediscovery of traditionally built forms and objects created by the agrarian peasantry. Pride in Modesty argues that these ordinary, often anonymous, everyday things inspired and transformed Italian art and architecture from the 1920s through the 1970s. Through in-depth examinations of texts, drawings, and buildings, Michelangelo Sabatino finds that the folk traditions of the pre-industrial countryside have provided formal, practical, and poetic inspiration directly affecting both design and construction practices over a period of sixty years and a number of different political regimes. This surprising continuity allows Sabatino to reject the division of Italian history into sharply delimited periods such as Fascist Interwar and Democratic Postwar and to instead emphasize the long, continuous process that transformed pastoral and urban ideals into a new, modernist Italy.

Este libro habla de otros libros. Concretamente, se estudian en él las nueve "historias" de la arquitectura moderna que el autor considera más representativas en su intento por explicar el movimiento arquitectónico más característico del siglo XX. El autor sostiene que la historia de la arquitectura moderna suele estar escrita desde el presente, proyectando así hacia el pasado nuestras preocupaciones actuales, de modo que el "inicio" del relato actúa realmente como una "representación" de su final. En este libro, los edificios son las citas, mientras que los textos forman la estructura. La investigación se centra en un grupo de libros escritos por los principales historiadores del siglo XX: Nikolaus Pevsner, Emil Kaufmann, Sigfried Giedion, Bruno Zevi, Leonardo Benevolo, Henry-Russell Hitchcock, Reyner Banham, Peter Collins y Manfredo Tafuri. Para examinar el pensamiento de estos estudiosos, el autor recurre a conceptos de la teoría crítica, relacionando así la arquitectura con modelos históricos más amplios. Por otro lado, esta edición ofrece una magnífica oportunidad para revisar la validez de las versiones castellanas de los nueve textos que se estudian en el libro, de los que sólo uno carece de traducción.

Today, nearly a century after the National Fascist Party came to power in Italy, questions about the built legacy of the regime provoke polemics among architects and scholars. Mussolini's government constructed thousands of new buildings across the Italian Peninsula and islands and in colonial territories. From hospitals, post offices and stadia to housing, summer camps, Fascist Party Headquarters, ceremonial spaces, roads, railways and bridges, the physical traces of the regime have a presence in nearly every Italian town. The Routledge Companion to Italian Fascist Architecture investigates what has become of the architectural and urban projects of Italian fascism, how sites have been transformed or adapted and what constitutes the meaning of these buildings and cities today. The essays include a rich array of new arguments by both senior and early career scholars from Italy and beyond. They examine the reception of fascist architecture through studies of destruction and adaptation, debates over reuse, artistic interventions and even routine daily practices, which may slowly alter collective understandings of such places. Paolo Portoghesi sheds light on the subject from his internal perspective, while Harald Bodenschatz situates Italy among period totalitarian authorities and their symbols across Europe. Section editors frame, synthesize and moderate essays that explore fascism's afterlife; how the physical legacy of the regime has been altered and preserved and what it means now. This critical history of interpretations of fascist-era architecture and urban projects broadens our understanding of the relationships among politics, identity, memory and place. This companion will be of interest to students and scholars in a range of fields, including Italian history, architectural history, cultural studies, visual sociology, political science and art history.

Concerning architecture and the city, built, imagined and narrated, this book focuses on Manhattan and Venice, but considers architecture as an intellectual and spatial process rather than a product. A critical look at the making of Manhattan and Venice provides a background to addressing the dynamic redefinition and making of space today. The gradual processes of adjustment, the making of a constantly changing dense space, the emphasis on forming rather than on figure, the incorporation of new forms and languages through their adaptation and transformation, make both Manhattan and Venice, in different ways, the ideal places to contextualize and address the issue of an architecture of the dynamic.

Packed in its dense, historic city centers, Italy holds some of the most prized architecture and art in the world, with which planners and politicians have had to negotiate as they struggle to cope with massive migration from the countryside to the city. Early modern architecture coincided with a sustained drive to transform a country that was still primarily rural into a modern industrial state, and throughout the twentieth century, architects in Italy have attempted to define the role of architecture within a capitalist economy and under diverse political systems. In Italy: Modern Architectures in History, Diane Yvonne Ghirardo addresses these and other issues in her analysis of the last century of Italy's building practices. Specifically, she examines the post-unification efforts to identify a distinctly Italian architectural language, as well as the transformation of the urban environment in Italian cities undergoing industrialization in the late nineteenth and early twentieth centuries. She challenges received interpretations of modern architecture and also looks at the subject of illegal building and current responses to ecological challenges. In order to illuminate the full scope of the building industry in Italy, her examples are drawn not only from the work of widely published architects in the largest cities but from throughout the peninsula, including small towns and rural areas. Insightful reading for those interested in Italian culture, this book offers a new way of understanding the architectural history of modern Italy.

full colour printing, 106 pages of text & images Mirrorwork Palace experiments with new methods SUSTAINABILITY as a PRE-REQUISITE both in technology and expression of the LOCAL CONTEXT, its history, identity of the site: climate and ways of life in the region, comparing urban growth, new needs, behaviour, customs, means of communication with the SENSITIVITY, peculiar to Islamic and pre-Islamic culture. LIGHT, COLOUR, REFLECTIVITY & SPECULARITY, since 500 AD invented the unique pattern of MIRRORWORK PALACE: in Persia, Rajasthan and whole ISLAM world. The project looks at the needs and urgency for a Plan for the NEW MILLENNIUM, but attributes essential importance to the dialogue with the most IMAGINATIVE aspects of LOCAL TRADITION, into which are interwoven the struggles and parsimony, subtleties and flaunted opulence

of millennia interpreting, WITHOUT PATRONISING EMULATION OF STYLE, but with self-critical HUMOUR, indispensable and NOT IRONICAL, which is our trademark. While Mies van der Rohe's pavilion at the International Exposition in Barcelona in 1929 went unnoticed by most of the visitors to the fairgrounds, contemporary critics enthusiastically hailed it as the most convincing statement of the Modern Age. This book presents 100 selected texts about this much discussed building, written then and now: from the opening speech by the Spanish king, to newspaper articles and private letters, voices of contemporary architects, architecture critics and historians, and even a text by artist Ai Weiwei, who created an installation in the outdoor area of the pavilion in 2010. Thus the history of this building's reception depicts a dazzling picture and inconceivable breadth, including statements by such eminent authors as Frank Lloyd Wright, Leonardo Benevolo, Rem Koolhaas, Peter Eisenman.

Storia dell'architettura moderna Contro storia e storia dell'architettura Storia Dell'architettura Moderna. [With a Bibliography.]. Storia Dell' Architettura Moderne Storia dell'architettura modernadalle origini al 1950 "Contro storia" dell'architettura modernail caso di Roma Alinea Editrice The Historiography of Modern Architecture MIT Press

Italy and the UK experienced a radical re-organisation of urban space following the devastation of many towns and cities in the Second World War. The need to rebuild led to an intellectual and cultural exchange between a wave of talented architects, urbanists and architectural historians in the two countries. Post-war Architecture Between Italy and the UK studies this exchange, exploring how the connections and mutual influences contributed to the formation of a distinctive stance towards Internationalism, notwithstanding the countries' contrasting geographic and climatic conditions, levels of economic and industrial development, and social structures. Topics discussed in the volume include the influence of Italian historic town centres on British modernist and Brutalist architectural approaches to the design of housing and university campuses as public spaces; post-war planning concepts such as the precinct; the tensions between British critics and Italian architects that paved the way for British postmodernism; and the role of architectural education as a melting pot of mutual influence. It draws on a wealth of archival and original materials to present insights into the personal relationships, publications, exhibitions and events that provided the crucible for the dissemination of ideas and typologies across cultural borders. Offering new insights into the transcultural aspects of European architectural history in the post-war years, and its legacy, this volume is vital reading for architectural and urban historians, planners and students, as well as social historians of the European post-war period.

Containing over 6,000 entries from Aalto to Zwinger and written in a clear and concise style, this authoritative dictionary covers architectural history in detail, from ancient times to the present day. It also includes concise biographies of hundreds of architects from history (excluding living persons), from Sir Francis Bacon and Imhotep to Liang Ssu-ch'eng and Francis Inigo Thomas. The text is complemented by over 260 beautiful and meticulous line drawings, labelled cross-sections, and diagrams. These include precise drawings of typical building features, making it easy for readers to identify particular period styles. This third edition of The Oxford Dictionary of Architecture has been extensively revised and expanded, with over 900 new entries including hundreds of definitions of garden and landscape terms such as Baroque garden, floral clock, hortus conclusus, and Zen garden-design. Each entry is followed by a mini-bibliography, with suggestions for further reading. The full bibliography to the first edition (previously only available online) has also been fully updated and expanded, and incorporated into this new edition. This is an essential work of reference for anyone with an interest in architectural and garden history. With clear descriptions providing in-depth analysis, it is invaluable for students, professional architects, art historians, and anyone interested in architecture and garden design, and provides a fascinating wealth of information for the general reader.

In his landmark volume Space, Time and Architecture, Sigfried Giedion paired images of two iconic spirals: Tatlin's Monument to the Third International and Borromini's dome for Sant'Ivo alla Sapienza. The values shared between the baroque age and the modern were thus encapsulated on a single page spread. As Giedion put it, writing of Sant'Ivo, Borromini accomplished 'the movement of the whole pattern [...] from the ground to the lantern, without entirely ending even there.' And yet he merely 'groped' towards that which could 'be completely effected' in modern architecture-achieving 'the transition between inner and outer space.' The intellectual debt of modern architecture to modernist historians who were ostensibly preoccupied with the art and architecture of earlier epochs is now widely acknowledged. This volume extends this work by contributing to the dual projects of the intellectual history of modern architecture and the history of architectural historiography. It considers the varied ways that historians of art and architecture have historicized modern architecture through its interaction with the baroque: a term of contested historical and conceptual significance that has often seemed to shadow a greater contest over the historicity of modernism. Presenting research by an international community of scholars, this book explores through a series of cross sections the traffic of ideas between practice and history that has shaped modern architecture and the academic discipline of architectural history across the long twentieth century. The editors use the historiography of the baroque as a lens through which to follow the path of modern ideas that draw authority from history. In doing so, the volume defines a role for the baroque in the history of architectural historiography and in the history of modern architectural culture.

An in-depth consideration of the impact which the humanities have had on the processes of architecture and design, this book asks how we can restore traditional dialogue between intellectual enquiry in the humanities and design creativity. Written by leading academics in the fields of history, theory and philosophy of design, this timely and important book is not a benign reflection on humanities' role in architectural design but a direct response to the increased marginalization of humanities in a technology driven world.

Bruno Zevi (1918-2000) è un punto di riferimento e di confronto per chiunque si occupi di architettura. Storico innovatore, critico raffinato, colto divulgatore, polemista acuto, Zevi ha riportato

l'architettura e la sua storia al centro del dibattito culturale. Basata su un'indagine documentaria minuziosa, questa Introduzione è il primo studio sistematico che ne ricostruisce la biografia intellettuale, la presenza e il ruolo sulla scena nazionale e internazionale.

Il volume riunisce due iniziative sul rapporto tra l'architetto ferrarese Biagio Rossetti, di cui nel 2016 ricorreva il cinquecentenario della morte, e lo storico dell'architettura Bruno Zevi, che nel 2018 avrebbe compiuto cento anni: una mostra, ospitata nella sede della Fondazione Bruno Zevi a Roma, e un convegno, svoltosi nel salone d'onore di Palazzo Tassoni a Ferrara, riuniti sotto il comune denominatore Biagio Rossetti secondo Bruno Zevi. Se la mostra aggiorna e rivisita quella eretica del 1956 – Identità di Biagio Rossetti, tenutasi nel Ridotto del Teatro Comunale di Ferrara – curata da Zevi e allestita da Valeriano Pastor, il convegno riflette sul rapporto tra lo storico e la sua città di elezione. Entrambe le iniziative ci guidano a «saper vedere Biagio Rossetti» e la sua Ferrara Nova che, grazie a quel filtro critico, sarebbe diventata la sorprendente metafora della città storica a misura di una diversa e altrimenti possibile contemporaneità.

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