

Bruno Zevi Storia Dell Architettura Moderna Download

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writing architecture in modern italy tells the history of an intellectual group connected to the small but influential italian einaudi publishing house between the 1930s and the 1950s it concentrates on a diverse group of individuals including bruno zevi an architectural historian and politician giulio carlo argan an art historian italo calvino a fiction writer giulio einaudi a publisher and elio vittorini and cesare pavese both writers and translators linking architectural history and historiography within a broader history of ideas this book proposes four different methods of writing history defining historiographical genres modes and tones of writing that can be applied to history writing to analyze

political and social moments in time it identifies four writing genres myths chronicles history and fiction which became accepted as forms of multiple postmodern historical stories after 1957 an important contribution to the architectural debate writing architecture in modern Italy will appeal to those interested in the history of architecture history of ideas and architectural education

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.

The history of modern architecture as constructed by historians and key texts 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 reynier banham peter collins and manfredo tafuri in examining these writers thoughts he draws on concepts from critical theory relating architecture to broader historical models

starting from the fundamental premise that references are essential for all cultural techniques the contributors to this volume elaborate architecture's ambivalent tension between reference and contemporaneity its central role in both architectural production and discourse the issues surrounding contemporaneity do not pertain to a condition but to an agenda one where references are selected according to interests and adapted to present needs this perspective enriches existing conceptions of references as tools of design economy imitation and historicization by tying them more explicitly to contemporary agendas than has been done before

this book takes up the stimuli of new international historiography albeit focusing mainly on the two regimes that undoubtedly provided the model for fascist movements in europe namely the italian and the german starting with a historiographical assessment of the international situation vis à vis studies on fascism and national socialism and then concentrate on certain aspects that are essential to any study of the two dictatorships namely the complex relationships with their respective societies the figures of the two dictators and the role of violence this volume reaches beyond the time frame encompassing fascism and national socialism experiences directing the attention also toward the period subsequent to their demise this is done in two ways on the one hand examining the uncomfortable architectural legacy left by dictatorships to the democratic societies that came after the war on the other hand the book addresses an issue that is very much alive both in the strictly historiographical and political science debate that is to say to what extent can the label of fascism be used to identify political phenomena of these current times such as movements and parties of the so called populist and souverainist right

as much a philosopher as he is an architect paolo soleri worked with frank lloyd wright in the late 1940s and went on to develop his own extensive architectural and philosophical concepts since the 60s he has been involved almost exclusively with the design of alternative urban planning models by 1970 he had outlined thirty arcologies the combination of architecture and ecology to generate complex compact highly active pedestrian cities this comprehensive monograph the first on soleri to be published in the united states follows his entire career through a presentation of drawings sketches and built work newly translated from the italian and extensively illustrated it provides the most complete view of soleri's work available since settling in scottsdale arizona in 1956 soleri has made a life long commitment to research and experimentation in urban planning establishing the cosanti foundation a nonprofit educational foundation cosanti's major project is arcosanti a prototype town intended for 5 000 60 miles north of phoenix designed by soleri which has continually grown since construction began in

1970 arcosanti embodies soleri s urban ideals to maximize the interaction and accessibility associated with an urban environment to minimize the use of energy raw materials and land thus reducing waste and environmental pollution and to allow interaction with the surrounding natural environment antonietta iolanda lima s authoritative study of soleri s long career demonstrates the fascinating evolution of this uniquely far reaching and innovative architect

a study of the work of the architect not a biography

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