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Nuovi paesaggi piemontesi

Il territorio dell'architettura. Gregotti e Associati 1953-2017. Ediz. italiana e inglese

Semiotic Theory and Practice

CHRISTINE JORDON

Architecture Form(s) Identity Walter de Gruyter GmbH & Co KG
 As elite communities in medieval societies the Military Orders were driven by the ambition to develop built environments that fulfilled monastic needs as well as military requirements and, in addition, residential and representational purposes. Growing affluence and an international orientation provided a wide range of development potential. That this potential was in fact exploited may be exemplified by the advanced fortifications erected by Templars and Hospitallers in the Levant. Although the history of the Military Orders has been the subject of research for a long time, their material legacy has attracted less attention. In recent years, however, a vast range of topics concerning the Orders' building activities has become the object of investigation, primarily with the help of archaeology. They comprise the choice of sites and building materials, provision and storage of food and water, aspects of the daily life, the design and layout of commanderies, churches and fortifications, their spatial arrangement, and the role these buildings played in their environmental context. This volume contains ten articles discussing the archaeology and architecture of buildings erected by the three major Military Orders in different geographical regions. They cover most countries of Western Europe and include a number of important fortifications in the Levant. These studies break new ground in the investigation of the built fabric of the Military Orders. Written by noted international scholars this

publication is an important contribution to modern research on these institutions, which, in their association of monasticism and knighthood, were so typical for the Middle Ages.

Città e geografie FrancoAngeli
 Modern Architectural Theory is the first book to provide a comprehensive survey of architectural theory, primarily in Europe and the United States, during three centuries of development. In this synthetic overview, Harry Mallgrave examines architectural discourse within its social and political context. He explores the philosophical and conceptual evolution of its ideas, discusses the relation of theory to the practice of building, and, most importantly, considers the words of the architects themselves, as they contentiously shaped Western architecture. He also examines the compelling currents of French rationalist and British empiricist thought, radical reformation of the theory during the Enlightenment, the intellectual ambitions and historicist debates of the nineteenth century, and the distinctive varieties of modern theory in the twentieth century up to the profound social upheaval of the 1960s. Modern Architectural Theory challenges many assumptions about architectural modernism and uncovers many new dimensions of the debates about modernism.

*SA, Sovremennaja arkhitektura
1926-1930* Routledge

The regeneration of critical urban areas through the redesign of public space with the intense involvement of local communities seems to be the central focus of place-making according to some widespread practices in academic and professional circles. Recently, new expertise maintains that place-making could be an innovative and potentially

autonomous field, competing with more traditional disciplines like urban planning, urban design, architecture and others. This book affirms that the question of 'making better places for people' should be understood in a broader sense, as a symptom of the non-contingent limitations of the urban and spatial disciplines. It maintains that research should not be oriented only towards new technical or merely formal solutions but rather towards the profound rethinking of disciplinary paradigms. In the fields of urban planning, urban design and policy-making, the challenge of place-making provides scholars and practitioners a great opportunity for a much-needed critical review. Only the substantial reappraisal of long-standing (technical, cultural, institutional and social) premises and perspectives can truly improve place-making practices. The pressing need for place-making implies trespassing undue disciplinary boundaries and experimenting a place-based approach that can innovate and integrate planning regulations, strategic spatial visioning and urban development projects. Moreover, the place-making challenge compels urban experts and policy-makers to critically reflect upon the physical and social contexts of their interventions. In this sense, facing place-making today is a way to renew the civic and social role of urban planning and urban design.

The Oxford Dictionary of Architecture

Springer Science & Business Media

This book gathers peer-reviewed papers presented at the 3rd International and Interdisciplinary Conference on Image and Imagination (IMG), held in Milano, Italy, in November 2021. Highlighting interdisciplinary and multi-disciplinary research concerning graphics science

and education, the papers address theoretical research as well as applications, including education, in several fields of science, technology and art. Mainly focusing on graphics for communication, visualization, description and storytelling, and for learning and thought construction, the book provides architects, engineers, computer scientists, and designers with the latest advances in the field, particularly in the context of science, arts and education.

Digital Draw Connections Springer Science & Business Media

The 1960s and the 1970s marked a generational shift in architectural discourse at a time when the revolts inside universities condemned the academic institution as a major force behind the perpetuation of a controlling society. Focusing on the crisis and reform of higher education in Italy, *The University as a Settlement Principle* investigates how university design became a lens for architects to interpret a complex historical moment that was marked by the construction of an unprecedented number of new campuses worldwide. Implicitly drawing parallels with the contemporary condition of the university under a regime of knowledge commodification, it reviews the vision proposed by architects such as Vittorio Gregotti, Giuseppe Samonà, Archizoom, Giancarlo De Carlo, and Guido Canella, among others, to challenge the university as a bureaucratic and self-contained entity, and defend, instead, the role of higher education as an agent for restructuring vast territories. Through their projects, the book discusses a most fertile and heroic moment of Italian architectural discourse and argues for a reconsideration of architecture's

obligation to question the status quo. This work will be of interest to postgraduate researchers and academics in architectural theory and history, campus design, planning theory, and history.

The University as a Settlement Principle
MIT Press
1126.33

The Architectural Project Oxford University Press, USA

This book gathers peer-reviewed papers presented at the 1st International and Interdisciplinary Conference on Digital Environments for Education, Arts and Heritage (EARTH2018), held in Brixen, Italy in July 2018. The papers focus on interdisciplinary and multi-disciplinary research concerning cutting-edge cultural heritage informatics and engineering; the use of technology for the representation, preservation and communication of cultural heritage knowledge; as well as heritage education in digital environments; innovative experiments in the field of digital representation; and methodological reflections on the use of IT tools in various educational contexts. The scope of the papers ranges from theoretical research to applications, including education, in several fields of science, technology and art. EARTH 2018 addressed a variety of topics and subtopics, including digital representation technologies, virtual museums and virtual exhibitions, virtual and augmented reality, digital heritage and digital arts, art and heritage education, teaching and technologies for museums, VR and AR technologies in schools, education through digital media, psychology of perception and attention, psychology of arts and communication, as well as serious games and gamification. As such the

book provides architects, engineers, computer scientists, social scientists and designers interested in computer applications and cultural heritage with an overview of the latest advances in the field, particularly in the context of science, arts and education.

Wind Energy and Landscape Gangemi Editore spa

Composed of ten essays and an epilogue that trace the history of contemporary form as an evolving poetic of structure and construction, the book's analytical framework rests on Frampton's close readings of key French and German, and English sources from the eighteenth century to the present. Kenneth Frampton's long-awaited follow-up to his classic *A Critical History of Modern Architecture* is certain to influence any future debate on the evolution of modern architecture. *Studies in Tectonic Culture* is nothing less than a rethinking of the entire modern architectural tradition. The notion of tectonics as employed by Frampton—the focus on architecture as a constructional craft—constitutes a direct challenge to current mainstream thinking on the artistic limits of postmodernism, and suggests a convincing alternative. Indeed, Frampton argues, modern architecture is invariably as much about structure and construction as it is about space and abstract form. Composed of ten essays and an epilogue that trace the history of contemporary form as an evolving poetic of structure and construction, the book's analytical framework rests on Frampton's close readings of key French and German, and English sources from the eighteenth century to the present. He clarifies the various turns that structural engineering and tectonic imagination have taken in the work of such architects as Perret,

Wright, Kahn, Scarpa, and Mies, and shows how both constructional form and material character were integral to an evolving architectural expression of their work. Frampton also demonstrates that the way in which these elements are articulated from one work to the next provides a basis upon which to evaluate the works as a whole. This is especially evident in his consideration of the work of Perret, Mies, and Kahn and the continuities in their thought and attitudes that linked them to the past. Frampton considers the conscious cultivation of the tectonic tradition in architecture as an essential element in the future development of architectural form, casting a critical new light on the entire issue of modernity and on the place of much work that has passed as "avant-garde." A copublication of the Graham Foundation for Advanced Studies and The MIT Press.

New York-Milano Walter de Gruyter Architects write a lot, especially now when conceptual aspects have become central in the advanced reflections and narrative forms increasingly intersect the quest of design practices for an ultimate legitimation. In the growing mass of the publishing offer, these keywords try to highlight recurrent issues, tracking synthetic paths of orientation between different critical positions, with particular attention to what happens in the neighbouring fields of the arts and sciences.

Landscape Lab Springer

In questo numero: Carmen Andriani Segno-di-segno Sign-de-sign Felipe Soler Sanz I tracciati geometrici Geometric Layouts Riccardo Migliari Disegnare nello spazio Drawing in Space Maurizio Unali Qual è il modello di rappresentazione compreso nella rivoluzione informatica? What sort of representation model is

used by the IT revolution? João Sousa Morais Il disegno come metodologia nel territorio rurale. L'esempio di Odeceixe e Rogil sulla costa vicentina in Portogallo Drawing as a methodology in rural areas Odeceixe and Rogil on the Vicentine coast in Portugal Michela Rossi Realtà e immaginazione: nuove forme e antiche simmetrie Reality and imagination: new forms and ancient symmetries Giorgio Stockel Vedere e fotografare To see and to photograph Alfonso Ippolito La modellazione delle superfici murarie del Tempio del Divo Claudio a Roma Modelling the wall surfaces of the Temple of Divine Claudius in Rome Immagini di progetto. La rappresentazione del progetto e il progetto della rappresentazione EDIZIONI DEDALO

Architecture form(s) identity. Spaces for the absence of memory is a collection of essays on the theme of memory, its possible loss, weakness, ability to build individual and collective identities, and on the way architecture inserts itself in this process, determining different spaces of reflection. These texts all arise from a common research ground, which saw the editors personally involved in an inter-doctoral Workshop (The Memory as Construction of the Subject. Designing for the Absence of Memory, 2018-19), with a collaboration between Politecnico di Milano (AUID) and the Universidad de Sevilla (HAC) Ph.D. schools, in which the theme of memory and the construction of a more holistic space that dialogues with it was at the center of the design reflection. These contributions, all built around that very rich relationship between memory and architecture, have led to a necessary desire to broaden the horizons and thematic limits reached by the workshop, considering them as a starting point for the collection of

different perspectives able to investigate some issues in a more specific way.

Architecture Theory since 1968

Routledge

An anthology of the pivotal theoretical texts that have defined architecture culture in the late twentieth century. In the discussion of architecture, there is a prevailing sentiment that, since 1968, cultural production in its traditional sense can no longer be understood to rise spontaneously, as a matter of social course, but must now be constructed through ever more self-conscious theoretical procedures. The development of interpretive modes of various stripes—post-structuralist, Marxian, phenomenological, psychoanalytic, as well as others dissenting or eccentric—has given scholars a range of tools for rethinking architecture in relation to other fields and for reasserting architecture's general importance in intellectual discourse. This anthology presents forty-seven of the primary texts of architecture theory, introducing each with an explication of the concepts and categories necessary for its understanding and evaluation. It also presents twelve documents of projects or events that had major theoretical repercussions for the period. Several of the essays appear here in English for the first time. Contributors Diana Agrest, Stanford Anderson, Archizoom, George Baird, Jennifer Bloomer, Massimo Cacciari, Jean-Louis Cohen, Beatriz Colomina, Alan Colquhoun, Maurice Culot, Jacques Derrida, Ignasi de Solà-Morales, Peter Eisenman, Robin Evans, Michel Foucault, Kenneth Frampton, Mario Gandelsonas, Frank Gehry, Jürgen Habermas, John Hejduk, Denis Hollier, Bernard Huet, Catherine Ingraham, Fredric Jameson, Charles A. Jencks, Jeffrey Kipnis, Fred

Koetter, Rem Koolhaas, Leon Krier, Sanford Kwinter, Henri Lefebvre, Daniel Libeskind, Mary McLeod, Alberto Pérez-Gómez, José Quetglas, Aldo Rossi, Colin Rowe, Massimo Scolari, Denise Scott Brown, Robert Segrest, Jorge Silvetti, Robert Somol, Martin Steinmann, Robert A. M. Stern, James Stirling, Manfredo Tafuri, Georges Teyssot, Bernard Tschumi, Anthony Vidler, Paul Virilio, Mark Wigley

Questo Routledge

An Essay Concerning the Project considers the practice of architectural design as it has developed during the last two centuries. In this challenging interpretation of design education and its effect on design process and products, Argentinean scholar Alfonso Corona-Martinez emphasizes the distinction between an architectural project, created in the architect's mind and materialized as a set of drawings on paper, and the realized three-dimensional building. Corona-Martinez demonstrates how representation plays a substantial role in determining both the notion and the character of architecture, and he traces this relationship from the Renaissance into the Modern era, giving detailed considerations of Functionalism and Typology. His argument clarifies the continuity in the practice of design method through the nineteenth and twentieth centuries, a continuity that has been obscured by the emphasis on changing goals instead of design procedures, and examines the influences of modernity and the legend of the Bauhaus. Architectural schooling, he suggests, has had a decisive role in the transmission of these practices. He concludes that the methods formalized in Beaux Arts teaching are not only still with us but are in good part responsible

for the stylistic instability that haunts Modern architecture. Abstract but not abstruse, *An Essay Concerning the Project* provides clear information for a deeper understanding of the process of design and its results. More so than any other recent text, it shows the scope and richness of the field of speculation in architecture. It presents subtle considerations that must be mastered if an architect is to properly use typology, the means of representation, and the elements of composition and in architecture. Students, teachers, and practitioners alike will benefit from its warning about the deeper aspects of the endeavor of architecture.

Cities' Identity Through Architecture and Arts LetteraVentidue Edizioni

Il volume *Moderno Contemporaneo*. Scritti in onore di Ludovico Quaroni, raccoglie circa quarantacinque contributi e testimonianze a partire da riflessioni e tematiche care al maestro. Il libro con una presentazione di Lucio Valerio Barbera preside della Prima Facoltà di Architettura di Roma "Ludovico Quaroni" e saggi introduttivi di Antonino Terranova, Orazio Carpenzano e Fabrizio Toppetti contiene scritti di alcuni tra i maggiori architetti, urbanisti, sociologi urbani italiani di differenti generazioni, che si confrontano sul tema del rapporto tra la stagione del moderno e il panorama contemporaneo, da Carlo Aymonino a Giuseppe Campos Venuti, da Paolo Desideri a Carmen Andriani, da Alberto Clementi a Giandomenico Amendola. Il volume è corredato da un corposo apparato di immagini, un vero e proprio testo parallelo redazionale che restituisce un panorama esaustivo e allo stesso tempo orientato dell'architettura del ventesimo secolo, da Alvar Aalto a Peter Zumthor.

exlibris Routledge

Italian architecture has long exerted a special influence on the evolution of architectural ideas elsewhere - from the Beaux-Arts academy's veneration of Rome, to modernist and postmodern interest in Renaissance proportion, Baroque space, and Mannerist ambiguity. This book critically examines this enduring phenomenon, exploring the privileged position of Italian architects, architecture, and cities in the architectural culture of the past century. Questioning the deep-rooted myth of Italy within architectural history, the book presents case studies of Italy's powerful yet problematic position in 20th-century architectural ideologies, at a time when established Eurocentric narratives are rightly being challenged. It reconciles the privileged position of Italian architecture and design with the imperative to write history across a more global, diverse, heterogenous cultural geography. Twenty chapters from distinguished international scholars cover subjects and architects ranging from Alberti to Gio Ponti, Aldo Rossi, Manfredo Tafuri, Vittorio Gregotti; cities from Rome and Venice to Milan; and an array of international architects, movements, and architectural ideas influenced by Italy. The chapters each question where, how, and why the disciplinary edifice of 20th-century architecture-its canon of built, visual, textual, and conceptual works-relied on Italian foundations, examining where and how those foundations have become insecure. Indispensable for students and scholars of both Italian and global architectural history, *Italian Imprints on Twentieth-Century Architecture* provides an opportunity to consider the architectural and urban landscape of Italy from substantially new points of view.

Place-making and Urban Development
Springer

Urban planning is a complex field of knowledge and practice. Through the decades, theoretical debate has formed an eclectic set of possible perspectives, without finding, in our opinion, a coherent paradigmatic framework which can adequately guide the interpretation and action in urban planning. The hypothesis of this book is that the attempts of founding an autonomous planning theory are inadequate if they do not explore two interconnected fields: architecture and public policies. The book critically reviews a selected set of current practices and theoretical founding works of modern and contemporary urban planning by highlighting the continuous search for the epistemic legitimization of a large variety of experiences. The distinctive contribution of this book is a documented critique to the eclecticism and abstraction of the main international trends in current planning theory. The dialogic relationship with the traditions of architecture and public policy is proposed here in order to critically review planning theory and practice. The outcome is the proposal of a paradigmatic framework that, in the authors' opinion, can adequately guide reflections and actions. A pragmatic and interpretative heritage and the project-orientated approach are the basis of this new spatial planning paradigm.

Tradizioni del costruire nel territorio nazionale CRC Press

Every city has its unique and valuable identity, this identity is revealed through its physical and visual form, it is seen through the eyes of its residents and users. The city develops over time, and its identity evolves with it. Reflecting the rapid and constant changes the city is

subjected to, Architecture and Arts, is the embodiment of the cultural, historical, and economical characteristics of the city. This conference was dedicated to the investigation of the different new approaches developed in Architecture and Contemporary arts. It has focused on the basis of urban life and identities. This volume provides discussions on the examples and tendencies in dealing with urban identities as well as the transformation of cities and urban cultures mentioned in terms of their form, identity, and their current art. Contemporary art, when subjected to experiments, continues to be produced in various directions, to be consumed and to put forward new ideas. Art continuously renews itself, from new materials to different means of communication, from interactive works to computer games, from new approaches to perceptual paradigms and problems of city and nature of the millennium. This is an Open Access ebook, and can be found on www.taylorfrancis.com.

Proceedings of the 3rd International and Interdisciplinary Conference on Image and Imagination Cambridge University Press

The contributors to this volume propose strategies of urgent and vital importance that aim to make today's urban environments more resilient. Resilience, the ability of complex systems to adapt to changing conditions, is a key frontier in ecological research and is especially relevant in creative urban design, as urban areas exemplify complex systems. With something approaching half of the world's population now residing in coastal urban zones, many of which are vulnerable both to floods originating inland and rising sea levels, making urban areas more robust in the face of

environmental threats must be a policy ambition of the highest priority. The complexity of urban areas results from their spatial heterogeneity, their intertwined material and energy fluxes, and the integration of social and natural processes. All of these features can be altered by intentional planning and design. The complex, integrated suite of urban structures and processes together affect the adaptive resilience of urban systems, but also presupposes that planners can intervene in positive ways. As examples accumulate of linkage between sustainability and building/landscape design, such as the Shanghai Chemical Industrial Park and Toronto's Lower Don River area, this book unites the ideas, data, and insights of ecologists and related scientists with those of urban designers. It aims to integrate a formerly atomized dialog to help both disciplines promote urban resilience.

Gregotti Associati Texas A&M University Press

This study recovers Italo Calvino's central place in a lost history of interdisciplinary thought, politics, and literary philosophy in the 1960s. Drawing on his letters, essays, critical reviews, and fiction, as well as a wide range of works--primarily urban planning and design theory and history--circulating among his primary interlocutors, this book takes as its point of departure a sweeping reinterpretation of *Invisible Cities*. Passages from Calvino's most famous novel routinely appear as aphorisms in calendars, posters, and the popular literature of inspiration and self-help, reducing the novel to vague abstractions and totalizing wisdom about thinking outside the box. The shadow of postmodern studies has had a similarly diminishing effect on this text, rendering

up an accomplished but ultimately apolitical novelistic experimentation in endless deconstructive deferrals, the shiny surfaces of play, and the ultimately rigged game of self-referentiality. In contrast, this study draws on an archive of untranslated Italian- and French-language materials on urban planning, architecture, and utopian architecture to argue that Calvino's novel in fact introduces readers to the material history of urban renewal in Italy, France, and the U.S. in the 1960s, as well as the multidisciplinary core of cultural life in that decade: the complex and continuous interplay among novelists and architects, scientists and artists, literary historians and visual studies scholars. His last love poem for the dying city was in fact profoundly engaged, deeply committed to the ethical dimensions of both architecture and lived experience in the spaces of modernity as well as the resistant practices of reading and utopian imagining that his urban studies in turn inspired.

ModernoContemporaneo. Scritti in onore di Ludovico Quaroni Alinea Editrice

This book stems from the seminal work of Robert Venturi and aims at re-projecting it in the current cultural debate by extending it to the scale of landscape and placing it in connection with representative issues. It brings out the transdisciplinary synthesis of a necessarily interdisciplinary approach to the theme, aimed at creating new models which are able to represent the complexity of a contradictory reality and to redefine the centrality of human dimension. As such, the volume gathers multiple experiences developed in different geographical areas, which come into connection with the role of representation. Composed of 43

chapters written by 81 authors from around the world, with an introduction by Jim Venturi and Cezar Nicolescu, the volume is divided into two parts, the first one more theoretical and the other one

which showcases real-world applications, although there is never a total split between criticism and operational experimentation of research.

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