

## Gio Ponti E La Casa All'italiana Ediz Illustrata

div The first major retrospective of the Brazilian modernist architect's life and work/DIV

The book investigates the theme of Modernism (1920-1960 and its epigones) as an integral part of tangible and intangible cultural heritage which contains the result of a whole range of disciplines whose aim is to identify, document and preserve the memory of the past and the value of the future. Including several chapters, it contains research results relating to cultural heritage, more specifically Modernism, and current digital technologies. This makes it possible to record and evaluate the changes that both undergo: the first one, from a material point of view, the second one from the research point of view, which integrates the traditional approach with an innovative one. The purpose of the publication is to show the most recent studies on the modernist lexicon 100 years after its birth, moving through different fields of cultural heritage: from different forms of art to architecture, from design to engineering, from literature to history, representation and restoration. The book appeals to scholars and professionals who are involved in the process of understanding, reading and comprehension the transformation that the places have undergone within the period under examination. It will certainly foster the international exchange of knowledge that characterized Modernism

For the first time, this book provides an up-to-date history of product design and product design law covering 17 countries — Japan, Korea, China, Singapore, the United Kingdom, Germany, France, Italy, the Nordic countries (Denmark, Finland, Iceland, Norway and Sweden), Russia, the United States, Brazil and Australia — selected for their innovative or influential approach to design or design protection. Each country is the subject of two chapters — one on the history of design and the other on the history of design law — authored by experts in design and intellectual property (IP) law. This unique interdisciplinary approach explains why and how various national design protection systems (that can include design, copyright, trade mark, competition and civil laws) developed, making it an ideal book for students, researchers and lawyers. The book also serves as an international survey of different national policy and legal responses to historical developments and specific design and legal issues allowing readers to consider their advantages and disadvantages — and so is also recommended for policy and law makers, as well as organizations that administer IP rights. Topics include the subject matter of design protection; procedural and substantive requirements; design registration; infringement; and the overlap of design rights and other IP rights. The chapters on design history provide further context to the historical development of these legal concepts by considering major design movements, key designers and iconic designs and the current state of design. The chapters highlight the connected and often complementary relationship between the two histories, not only for each country, but at the regional and international level, often as a result of government policies, trade, colonialism, immigration and globalisation. Design and design practice continue to become more global and evolve with developments in technology. At the same time, design laws are not internationally harmonized and continue to develop at the national level, with a number of significant changes occurring in recent years. This timely book shows how the lessons of the past continue to inform the future direction of design and the legal systems developed to protect it.

Italian architect and designer Gio Ponti (1891-1979) was the creator of a multifaceted oeuvre. Starting off with ceramics and majolica works at the First International Exhibition of Decorative Arts in Monza, he moved on to furniture and interior design and built structures of all kinds, from small residential dwellings to high-rise buildings, schools, and office blocks. One of his great interests was the theme of the home, for which he continually sought to find new solutions. Ponti colorful, carefree, elegant spaces were designed to inspire optimism in their occupants. The founder and nearly lifelong editor of domus magazine never stopped developing and reinventing his style. This book provides an introduction to Ponti creative process and gives an overview of the various phases of his career.

An International and Interdisciplinary Perspective
Architettura e paesaggi della villeggiatura in Italia tra Otto e Novecento
Brazil Built
Construction History
Master of Lightness
Building Knowledge, Constructing Histories, Volume 1
Pride in Modesty
First published in 1997, Routledge is an imprint of Taylor & Francis, an informa company.
This publication is aimed to support two MoMoWo traveling exhibitions which will be presented in six European countries in two years (2016-2017): indoor exhibition catalogue “100 Works in 100 Years. European Women in Architecture and Design, 1918-2018”, and outdoor exhibition “Women’s Tale. A Reportage on Women Designers”. Exhibition catalogue 100 Works in 100 Years. European Women in Architecture and Design, 1918-2018 brings together a selection of 100 of the most significant and representative examples of European architecture and design created by 100 women from the end of the First World War up until today. The number of works is symbolic, as ‘one hundred’ could also mean ‘countless’ as in the Latin word centum. While, the number of authors –each work has a different author– derives from MoMoWo’s choice to represent many different creators, consequently popularising lesser known figures, too. It includes biographies of women architects, civil engineers, furniture and industrial designers, urban planners, interior and landscape designers. It represents the main trends and major ‘schools’ of architecture and design all over Europe. The biographical data covers education and training, professional histories, networks women have operated in, including informal societies, memberships in trade bodies and associations, their profile as international, national, local and regional designers, as well as looking at how women have promoted their work i.e. in exhibitions, publications, competition entries, etc. The catalogue entries are followed by thirteen thematic essays on women architects and designers and by the outdoor exhibition catalogue “Women’s Tale. A Reportage on Women Designers”, where photographs by ten finalists of the MoMoWo Photo competition are presented. By seeking to identify women who worked in Europe as well as European women who worked outside Europe over last 100 years, the main aim of this catalogue is to increase the awareness of historians and the general public about their enormous contribution to architecture and design, and indirectly providing accessibility to their works.
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Razstavnı katalog 100 Works in 100 Years. European Women in Architecture and Design, 1918-2018 prinaša izbor nekaterih najbolj reprezentativnih primerov evropske arhitekture in oblikovanja, ki jih je sto žensk ustvarilo v obdobju od konca prve svetovne vojne do danes. Izbrano število del je simbolično, saj 'sto' v latinščini lahko pomeni tudi 'nesčetno' (lat. centium), medtem ko število ustvarjalk – vsako delo ima drugo avtorico – izhaja iz namena MoMoWo projekta predstaviti 7im ve? razli7nih avtoric in s tem posledično osvetliti tudi manj znane osebnosti. Katalog vsebuje biografije arhitektk, gradbenih inženirk, oblikovalk na področju notranjega in industrijskega oblikovanja, urbanistk in krajskih arhitektk iz 26-tilih držav. Zastopane so glavne smeri in oblikovanja iz vse Evrope. Biografski podatki obsegajo izobrazbo in šolanje, poklicno pot ustvarjalk, mreže v katerih so ženske delovale, vključno z neformalnimi skupinami, članstvom v institucijah in združenjih, na nacionalnem, nacionalnem, lokalnem in regionalnem nivoju, kot tudi kako so predstavljale svoje delo na razstavah, v publikacijah, na javnih nastopih itd. Katalognim enotam sledi trinajst tematik o arhitektkah in oblikovalkah ter katalog razstave na prostem “Women’s Tale. A Reportage on Women Designers”, ki predstavlja fotografije desetih finalistov mednarodnega MoMoWo fotografskega natečaja. Š predstavivijo žensk, ki so delovale v Evropi, in Evropejk, ki so delovale izven nje v zadnjih sto letih je glavni namen kataloga razširiti vedenje strokovne in širše javnosti o ogromnem prispevku žensk na področju arhitekture in oblikovanja in jima hkrati približati njihovo delo. Publikacija je izšla v okviru dveh MoMoWo potujo7ih razstav, ki bosta v dveh letih (2016-2017) predstavljeni v šestih evropskih državah: razstava “100 del v 100 letih. Evropejke na področju arhitekture in oblikovanja, 1918-2018”, in razstava na prostem “Ženska zgodba. Reportaža o oblikovalkah”.

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, heterogeneous 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–has been constructed, 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.

Post-war Italian Architects and the Relevance of Their Work Today
Visions of Utopia, 1900-Present – Volume 2
Albergo Paradiso al Cevedale
MoMoWo - 100 projects in 100 years. European Women in Architecture and Design - 1918-2018
The Ina-Casa Neighborhoods of the Postwar Era
Rethinking a Century of Italian Design
The Architecture of Modern Italy
In the act of enclosing space and making rooms, we make and define our aspirations and identities. Taking a room by room approach, this fascinating volume explores how representations of domestic space have embodied changing spatial configurations and values, and considers how we see modern individuals in the process of making themselves 'at home'. Scholars from the US, UK and Australasia re-visit and re-think interiors by Bonnard, Matisse, Degas and Vullard, as well as the great spaces of early modernity: the Brothers Goncourt, Schütte-Lihotzky's Frankfurt Kitchen, to explore how interior making has changed from the Victorian to the modern period. From the smallest room - the bathroom - to the spacious verandas of Singapore Deco, Domestic Interiors focuses on modern rooms 'imag'd and imagin'd, it builds a distinct body of knowledge around the interior, interiority, representation and modernity, and creates a rich resource for students and scholars in art, architecture and design history. The work of Italian architect, artist, planner, craftsman, designer, and visionary Gio Ponti (1891-1979) is pivotal in the history of twentieth-century artistic culture. This remarkable book offers an extensive selection of Ponti's projects - over 150 of them - accompanied by designs, sketches, plans, photographs, and Ponti's own copious writings. Following an initial classical period of activity, Ponti went on to champion the importance of the individual during the overwhelming surge of mass-production promoted by Modernism. A manufacturer Richard-Ginori, Alfa Romeo, the furniture company Cassina, fixtures-maker American Standard, and many other manufacturers, all testify to his vision for a modern society in which good design was available to the common person, and life, art, and architecture were inseparable. Gio Ponti also presents Ponti's architecture, including the famous Montecatini Building in Milan (1936), the interior of the luxury liner Andrea Doria (1951), the Pirelli Tower (1956), the Museum of Modern Art in Denver (1972), and that Ponti designed between the early 1920s and 1978.

The major buildings - the Ministry of Education, the Brazilian Pavilion at the New York World's Fair 1939, the Brazilian Press Association, Santos Dumont Airport, the Pamulpha complex - became widely known and highly influential, launched by the exhibition 'Brazil Builds' at the Museum of Modern Art, New York in 1943 and the publications of Brazil Builds'. 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 his production, concluding with writings by Pagano himself and a critical bibliography to aid scholars in further study.

Regionalism and Modernity
The Architecture of the Modern Movement in Brazil
Gio Ponti, 1891-1979
Made in Italy
Representing Homes from the Victorians to the Moderns
arte e design
Giuseppe Pagano
This book considers the architectural works and the friendship of Gio Ponti and Carlo Mollino, two Italian architects who practiced their craft in the mid-20th century. Part intellectual history, part biography and part architectural analysis, this book studies the life of architecture created by these two architects. 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. 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. During the fascist years in Italy, architecture and politics enjoyed a close alliance. Benito Mussolini used architecture to educate the masses, exploring its symbolic prowess as a powerful tool for achieving political consensus. Mussolini, Architect examines Mussolini in Italy from 1922 to 1943 and expands the traditional interpretations of fascism, advancing the claim that Mussolini devised and implemented architecture as a tool capable of determining public behaviour and influencing opinion. Paolo Nicoloso challenges the assertion that Mussolini was of minimal influence on Italian architecture and argues that in fact the fascist leader played a strong role in encouraging civic architectural development in order to reflect the totalitarian values of the period. Drawing on archival documents, Nicoloso lists the architects who gave Mussolini ideas and describes the times when the dictator himself sometimes picked up a pencil and suggested changes. Examining the political, social, and architectural history of the fascist period, Mussolini, Architect gives careful attention to the final years of fascist rule in order to demonstrate the extent to which Mussolini was intent on shaping Italy and its citizens through architectural projects.

American Ceramics
Cultural, Theoretical, and Innovative Approaches to Contemporary Interior Design
Il piano Ina-Casa e l'Italia degli anni cinquanta
Outdoor Domesticity
Modern Architecture and the Mediterranean
The Complete Work, 1923-1978
La grande ricostruzione
“Modern Italy” may sound like an oxymoron. For Western civilization,Italian culture represents the classical past and the continuity of canonical tradition,while modernity is understood in contrary terms of rupture and rapid innovation. Charting the evolution of a culture renowned for its historical past into the 10 modern era challenges our understanding of both the resilience of tradition and the elasticity of modernity. We have a tendency when imagining Italy to look to a rather distant and definitely premodern setting. The ancient forum, medieval cloisters,baroque piazzas,and papal palaces constitute our ideal itinerary of Italian civilization. The Campo di Siena,Saint Peter’s,all of Venice and San Gimignano satisfy us with their seemingly unbroken panoramas onto historical moments untouched by time;but elsewhere modern intrusions alter and obstruct the view to the landscapes of our expectations. As seasonal tourist or seasoned historian,we edit the encroachments time and change have wrought on our image of Italy. The learning of history is always a complex task,one that in the Italian environment is complicated by the changes wrought everywhere over the past 250 years. Culture on the peninsula continues to evolve with characteristic vibrancy. Italy is not a museum. To think of it as such—as a disorganized yet phenomenally rich museum unchanging in its exhibits—is to misunderstand the nature of the Italian cultural condition and the writing of history itself. Goods made or designed in Italy enjoy a profile which far outstrips the country’s modest manufacturing output. Italy’s glorious design heritage and reputation for style and innovation has ‘added value’ to products made in Italy. Since 1945, Italian design has commanded an increasing amount of attention from design journalists, critics and consumers. But is Italian design a victim of its own celebrity? Made in Italy brings together leading design historians to explore this question, discussing both the history and significance of design from Italy and its international influence. Addressing a wide range of Italian design fields, including car design, graphic design, industrial and interior design and ceramics, well-known designers such as Alberto Rosselli and Ettore Sottsass, Jr. and iconic brands such as Olivetti, Vespa and Alessi, the book explores the historical, cultural and social influences that shaped Italian design, and how these iconic designs have contributed to the modern canon of Italian-inspired goods.

Il volume offre articolati spunti di riflessione sulle trasformazioni urbane poste in essere in Italia per il consumo del loisir e sulle relative architetture nelle diverse tipologie: temi già indagati da altre “storie” o in altri paesi, ma solo di 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 architecure and urbanism of a critical period in the twentieth century.

Italy
Reconstructing Italy
The Routledge Companion to Architectural Drawings and Models
The Politics of Women’s Food Work
Feeding Fascism
On the Relationships between Trees, Architecture, and Inhabitants
Italian Imprints on Twentieth-Century Architecture
Trees have been deliberately connected with houses since they were introduced as a prominent part of architectural design. The relationships of contiguity between houses and trees have existed since ancient times. However, at the end of the 19th century those links became explicit in the design process, as the house emerged as one of the fundamental architectural programs, and as the result of an increasing sensibility towards environmental aspects and the landscape. The first publication is to press a connection of exemplary five houses that evinced explicit relationships with pre-existing trees. The five twentieth century projects are: La Casa (B. Rudofsky, 1969), Cottage Caesar (M. Breuer, 1951), Villa La Roche (Le Corbusier & P. Jeanneret, 1923), Villa Paja (J. Navarro Baldeweg, 1994) and Hexenhaus (A. & P. Smithson, 1984-2002). The second part of the book contributes three theoretical concerns for the contemporary project, those ones which established in the process, with respect to time, place and outdoor domesticity in modern western housing. One of these theoretical contributions establishes that any house located on a site finds a significant place in conjunction with the preexisting trees. The second contribution describes the effects in terms of time, in addition to spatial considerations, which trees can contribute to the architectural project. Finally, the establishment of these connections between architecture and landscape enlarges the idea of the house: the tree serves to draw the surrounding environment into the house and, as a result, becomes an intrinsic part of the house itself. Feeding Fascism uses food as a lens to examine how women’s efforts to feed their families became politicized under the Italian dictatorship. Gio PontiThe Complete Work, 1923-1978Mit Press This is the first complete survey and thematic profile of one of the most prolific and accomplished Italian architects of the century. From the Richard-Ginori chinaware and the founding of Domus magazine in the 1920s and ‘30s, to the Pirelli tower erected in Milan in the 1950s to the “facade” architecture of the ‘70s, Gio Ponti has been a major force in the shaping of twentieth-century Italian design. The Complete Work presents a fully illustrated decade-by-decade account of Pon output in interior and industrial design, decorative arts, and architecture. It describes his powerful influence on generations of Italian designers, his contributions to Italy’s urban culture, and his role as a propagandist and editor. Gio Ponti was not only an architect but a poet, painter, polemicist, and designer of exhibitions, theater costumes, Venini glassware, Arthur Krupp tableware, Cassina furniture, lighting fixtures, and ocean liner interiors. He is perhaps best known as the architect of Milan’s Pirelli tower, at one time the tallest building in Europe, and for his “Super-leggera” chair which was first manufactured in the ‘50s and has become classic because of its almost universal use in Italian restaurants. Above all, Ponti was responsible for the renewal of Italian architecture and decorative arts. Drawing upon the legacy of the Viennese Secession and the Wiener Werkstatte, he transformed “classical” language into a rationalist vocabulary. The entire photographic archive of Gio Ponti’s studio, together with his unpublished writings, were made available for the first time for the preparation of this book. There are many new photographs of his work and a broad selection of his letters, diaries and essays. A biographical profile, bibliography, and chronologies of works, exhibitions, and sales round out this stunning book Lisa Licitra Ponti is curator of the Ponti Archives. She is also a well-known art and architecture critic. She collaborated with her father from his death in 1979.

Rudofsky, Lewerentz, Zanuso, Sert, Rainer
Digital Modernism Heritage Lexicon
Archi-Designer
From Translating to Archiving, Collecting and Displaying
Encyclopedia of Interior Design
Reception and Legacy
dagli anni Venti agli anni Ottanta
Architectural drawings and models are instruments of imagination, communication, and historical continuity. The role of drawings and models, and their ownership, placement, and authorship in a ubiquitous digital age deserve careful consideration. Expanding on the well-established discussion of the translation from drawings to buildings, this book fills a lacuna in current scholarship, questioning the significance of the lives of drawings and models after construction. Including emerging, well-known, and world-renowned scholars in the fields of architectural history and theory and curatorial practices, the thirty-five contributions define recent research in four key areas: drawing sites/sites of knowledge construction; drawing, office, construction site; the afterlife of drawings and models; archiving, collecting, displaying, and exhibiting; tools of making; architectural representations and their applications over time; and the ethical responsibilities of collecting, archiving, ownership, copyrights, and rights to copy. The research covers a wide range of geographies and delves into the practices of such architects as Sir John Soane, Superstudio, Eugène-Emmanuel Viollet-le-Duc, Frank Lloyd Wright, Wajiro Kōn, Germán Samper Gencoco, Ar+P, Mies van der Rohe, and Renzo Piano.
Knjiga vsebuje šest poglavij, ki z različnih vidikov predstavljajo dosežke evropskih ustvarjalck pionirk na področju arhitekture, gradbeništva, notranjega in industrijskega oblikovanja ter umetne obrti, ki so ustvarjale v obdobju od 1918 do 1945. Poglavje Crossing Geographies obravnava pomen migrank in gibanja širjenjje modernizma in pojava avantgardnih umetnostnih gibanj; Pioneers and Organisations predstavlja nekatere pionirke in njihovo vključevanje v stanovske organizacije; The Home govori o položaju žensk med obema vojnama in na7nihin, kako so skušale prese7ni družbene omejitve preko notranje oblikovanja; Representation je posve7en zastopanju in obravnavi ustvarjalk v publicisti7ki; Cases from Ireland to Finland prinaša primere uveljavljive ustvarjalj v izrazito moških polklicih; Examining Drawings as Practices of Architectural Design pa z novimi metodološkimi pristopi prinaša vpogled v arhitekturne projekte žensk. Osnova knjige so prispevki, predstavljeni na prvi mednarodni MoMoWo konferenci septembra 2015 na Univerzi v Leidnu, njen namen pa je strokovni in širši javnosti predstaviti pomemben del anonimne in zamolčane evropske kulturne dediš7ine. The prolific architect, designer and Domus editor reinvented the look of everyday life from the spoon to the cathedral with more than 100 buildings and scores of design objects to his name, Italian architect and designer Gio Ponti revolutionized postwar architecture and opened up prospects for new ways of life. Gio Ponti: Archi-Designer covers Ponti's entire career from 1921 to 1978, highlighting the many aspects of his work: from mechanical production to handicraft, from architecture to industrial design, from furniture to lighting, from the creation of magazines to his forays into the fields of glass, ceramics and goldsmithing. His work exemplified a certain tendency identified by his fellow architect Ernesto Rogers in 1952, an interest in designing dal cucchiaino alla città ("from the spoon to the town")—giving equal attention and applying the same innovative design thinking to small objects and skyscrapers alike. Featuring more than 500 pieces, this book traces Ponti's multidisciplinary journeys through architecture, furniture and design in his work for private homes and public buildings, including universities and cathedrals. Regarded as one of the most influential architects and designers of the 20th century, Giovanni "Gio" Ponti (1891-1979) established his architectural firm in 1921 and was extraordinarily prolific from that point on, working as an architect, industrial designer, artist, furniture designer, teacher and writer. In 1928 he founded the magazine Domus, which he would direct for most of his life, helping to spread his vision of a revitalized modern aesthetics in Italian industrial production, architecture, interior design and the decorative arts.

Reconstructing Italy traces the postwar transformation of the Italian nation through an analysis of the Ina-Casa plan for working class housing, established in 1949 to address the employment and housing crises. Government sponsored housing programs undertaken after WWII have often been criticized as experiments that created more social problems than they solved. The neighborhoods of Ina-Casa stand out in contrast to their contemporaries both in terms of design and outcome. Unlike modernist high-rise housing projects of the period, Ina-Casa neighborhoods are picturesque and human-scaled and incorporate local construction materials and methods resulting in a rich aesthetic diversity. And unlike many other government forays into housing undertaken during this period, the Ina-Casa plan was, on the whole, successful: the neighborhoods are still lively and cohesive communities today. This book examines what made Ina-Casa a success among so many failed housing experiments, focusing on the tenuous balance struck between the legislation governing Ina-Casa, the architects who led the Ina-Casa administration, the theory of design that guided architects working on the plan, and an analysis of the results—the neighborhoods and homes constructed. Drawing on the writings of the architects, government documents, and including brief passages from works of Gio Ponti a Stuccolina
La Città Altra. Storia E Immagine Della Diversità Urbana: Luoghi E Paesaggi Dei Privilegi E Del Benessere, Dell'isolamento, Del Disagio, Della Multiculturalità. Ediz. Italiana E Inglese
Lina Bo Bardi
Design for Social Change in Fascist Italy
Propaganda and Urban Landscape in Fascist Italy

Proceedings of the 6th International Congress on Construction History (6ICCH 2018), July 9-13, 2018, Brussels, Belgium
House and Site
The 6th International Congress on Construction History (6ICCH) will be organised in Brussels, following previous editions in Madrid (2003), Cambridge (2006), Cottbus (2008), Paris (2012) and Chicago (2015). This year’s program will consist of a broad range of discussions on topics related to Construction History. The congress focuses on the history of building construction and the cross-over with other disciplines is strongly stimulated. For the first time, general open sessions as well as special thematic sessions will be organized. The main aim of the conference is to discuss latest themes, approaches and directions in construction history research, and foster transnational and interdisciplinary collaboration and discussion on burning issues. These twelve essays by leading architectural critics, sociologists, and designers are devoted to the unusual story of the transformation of residential living space in a country rich with architectural meaning. Home design and construction in Italy shifted after World War II from a base of craftsman builders to medium-size industrial production—a fundamental social change that was directed both by an active base of architectural theory and the culture of domestic life. Italy’s design technologies extended the theory and practice of domestic architecture from its artisan characteristics to technologic visions—without breaking the social bond that architecture provides in Italy. Italy, unlike other countries, successfully redefined its ‘culture of living.’ The largest part of the anthology addresses issues of design, production, and building, including Beppe Finessi’s ‘Living Between Art and Architecture’ and Frida Dowler’s ‘New Materials and New User Values For the Home’. Other essays include ‘The Landscape of Daily Life’ (Francesca Picchi), ‘A Homeless Country’ (Andrea Branzi), ‘Italian Design’ (Paola Antonelli), ‘Provocative pieces like ‘Living in Italy. A Question of Taste’ by Franco La Cecla center on the perception of rituals of living in Italy as they are affected by the accelerating design tastes of the last fifty years.

Researching Knowledge, Constructing Histories brings together the papers presented at the 6th International Congress on Construction History (6ICCH) in Brussels, Belgium, 9-13 July 2018. The contributors present the latest research in the field of construction history, covering topics such as: ‘Building actors - Building materials - The process of building - Structural theory and analysis - Building services and techniques - Socio-cultural aspects - Knowledge transfer - The discipline of Construction History’ The papers cover various types of buildings and structures, from ancient times to the 21st century, from all over the world. In addition, thematic papers address specific themes and highlight new research in construction history research and interdisciplinary collaboration. Building Knowledge, Constructing Histories is a must-have for academics, scientists, building conservators, architects, historians, engineers, designers, contractors and other professionals involved or interested in the field of construction history. This is volume 1 of the book set.

Through a series of case studies from the mid-eighteenth century to the start of the twenty-first, this collection of essays considers the historical insights that ethno/autobiographical investigations into the lives of individuals, groups and interiors can offer design and architectural historians. Established scholars and emerging researchers shed light on the methodological issues that arise from the use of these sources to explore the history of the interior as a site in which everyday life is experienced and performed, and the ways in which contemporary architects and interior designers draw on personal and collective histories in their practice. Historians and theorists working within a range of disciplinary contexts and historiographical traditions are turning to biography as means of exploring and accounting for social, cultural and material change - and this volume reflects that turn, representing the fields of architectural and design history, social history, literary history, creative writing and design practice. Topics include masters and servants in eighteenth-century English kitchens; the lost interiors of Oscar Wilde’s ‘House Beautiful’; Elsa Schiaparelli’s Surrealist spaces; Jean Genet, outlaws, and the interiors of marginality; and architect Lina Bo Bardi’s ‘Glass House’, S’PULO, Brazil.

Architecture in Western Europe, 1914-1940
Contemporary Domestic Landscapes: 1945-2000
Gio Ponti and Carlo Mollino
Mussolini, Architect
History of Design and Design Law

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Vernacular Dialogues and Contested Identities

The Routledge Companion to Italian Fascist Architecture

**Interior design can be considered a discipline that ranks among the worlds of art, design, and architecture and provides the cognitive tools to operate innovatively within the spaces of the contemporary city that require regeneration. Emerging trends in design combine disciplines such as new aesthetic in the world of art, design in all its ramifications, interior design as a response to more than functional needs, and as the demand for qualitative and symbolic values to be added to contemporary environments. Cultural, Theoretical, and Innovative Approaches to Contemporary Interior Design is an essential reference source that approaches contemporary project development through a cultural and theoretical lens and aims to demonstrate that designing spaces, interiors, and the urban habitat are activities that have independent cultural foundations. Featuring research on topics such as contemporary space, mass housing, and flexible design, this book is ideally designed for interior designers, architects, academics, researchers, industry professionals, and students.**

L'architettura nelle città italiane del XX secolo

"Biography, Identity and the Modern Interior "

Modernist Architecture and the Vernacular Tradition in Italy

Istituto italiano di cultura C. M. Lericì

Domestic Interiors

MoMoWo. Women designers, craftswomen, architects and engineers between 1918 and 1945