

## Theo Van Doesburg L'opera Architettonica

In this book, world-renowned theatre artist Pamela Howard OBE shows how her life has always been part of the art of making theatre. Part memoir, part a personal account of artistic creation, it is a work of art in its own right. Its 12 chapters, accompanied by original drawings, offer insights into Pamela Howard's creative world and the journey through life of a celebrated artist, ranging from her early life and influences, to her time at art college and the inspiration she gained from travelling the world. Following the trajectory of her life, the 12 'dreams' are poised between memory and history and give an account of an artist's growth, resilience, working patterns, and life-changing encounters with remarkable personalities and artists, as well as the practical side of working in the theatre, in visual arts and in education. Her art tells unexpected stories of little-noticed people and émigré communities, and makes performance for diverse audiences from the unique experience of one's own life. Pamela Howard's dreams have led her to work across the globe and teach and inspire several generations of theatre makers, scenographers, designers and visual artists. The Art of Making Theatre passes on that inspiration afresh and demonstrates that being an artist is not a one-off project but a way of life. This volume presents Dutch painter Piet Mondrian (1872-1944). His earliest landscapes are rendered in an Impressionistic style but possess the marked vertical and horizontal tendencies that foreshadow his mature paintings. Mondrian's work began to show the influences of Cubism, and in 1912, the artist moved to Paris where he continued to refine his style, continually exploring increasingly sophisticated compositions. In his paintings, Mondrian strove to achieve a universal form of expression by reducing form and color to their simplest components. The artist termed his work "Neo-Plasticism". Mondrian's most well-known works consisted of white ground, upon which was painted a grid of vertical and horizontal black lines and the three primary colors.

In a bold new look at the Modern Art era, Brettell explores the works of such artists as Monet, Gauguin, Picasso, and Dalí—as well as lesser-known figures—in relation to expansion, colonialism, national and internationalism, and the rise of the museum. 140 illustrations, 75 in color.

La presente obra ofrece al lector un conocimiento más profundo y detallado de los acontecimientos y tendencias más relevantes de la arquitectura moderna entre 1922 y 1945 en los Países Bajos. Nace con el objetivo de ser un trabajo de referencia en español, dada la ausencia prácticamente total de bibliografía en nuestro idioma sobre el tema.

The Artists of De Stijl

Modern Art, 1851-1929

The Architecture of Modern Italy

The Art of Destruction

How Should We Then Live? (L'Abri 50th Anniversary Edition)

La arquitectura de Mondrian

Piet Mondrian was one of the great pioneers of abstract art. This book looks at the relationship between his paintings and his theories on art.

Il volume si propone come uno strumento aggiornato su un tema quanto mai complesso e articolato quale il campo delle arti convenzionalmente definite «minori». Le tecniche e i materiali analizzati nelle voci del dizionario sono frutto di una scelta che ne ha previsto la trattazione il più possibile esaustiva di un campione di arti minori, piuttosto che la definizione necessariamente sintetica di tutte le categorie di oggetti. In particolare, grazie alla disponibilità di esperti qualificati, è stato dato ampio spazio ai tessili (arazzi, ricami, tessuti) che non potevano a tutt'oggi contare su uno studio complessivo che tenesse conto sia del loro percorso storico dal Medioevo all'Età moderna, sia dell'analisi delle tecniche e del collezionismo. I restanti settori riguardano la miniatura (con particolare attenzione ai procedimenti esecutivi e alle tipologie librarie e decorative), la lavorazione dei metalli e delle pietre dure (oreficeria, smalto, incisione, sigillo, glittica e commesso), la lavorazione della ceramica (ceramica grafitata, maiolica, porcellana e terraglia), la lavorazione del vetro (vetrata, vetri dorati e graffiti), l'avorio, il cuoio e la tarsia.

El objeto del presente trabajo es discriminar entre las obras arquitecto´nicas realizadas por miembros del grupo De Stijl –o de su orbita– aquellas que entroncan con el elaborado discurso teórico de Mondrian, el cual no se limita a la pintura, sino que alcanza al resto de las artes plásticas, dentro de las cuales la arquitectura ocupa una posición muy precisa. Si deseamos rastrear la posible influencia de Mondrian sobre la arquitectura, esta no se puede limitar a la búsqueda de paralelismos formales más o menos felices. Nuestro interés se va a centrar en buscar en la arquitectura moderna (la stijliana y la de su entorno) ejemplos en los que podamos encontrar paralelismos fundamentales entre determinados edificios y la teoría de las artes de Mondrian. Para encontrar estos paralelismos es necesario definir previamente las características que dicha arquitectura debería tener. El trabajo se estructura en tres partes. En la primera parte comprobamos las muy diferentes ideas que de la arquitectura tenían los disintos miembros del grupo De Stijl y, por tanto, la imposibilidad de hablar, de forma gene´rica, de una arquitectura stijliana. En la segunda parte del trabajo enumeramos las características que debería tener la arquitectura derivada del discurso de Mondrian, extraídas de sus textos teóricos y de su obra gráfica. En la tercera, y última, parte del trabajo nos limitamos a analizar las disintas arquitecturas que hasta la fecha se han clasificado como neoplastias bajo el prisma de las características que dedujimos de la segunda parte, con el objeto de determinar si existe algu´n tipo de arquitectura que se pueda entroncar con el discurso de Mondrian.

Francis Schaeffer's Classic Analysis of the Rise and Decline of Western Thought and Culture Civilizations throughout history have built societies around their own limited value systems including rulers, finite gods, or relativism—only to fail. The absence of a Christian foundation eventually leads to breakdown, and those signs are visible in present-day culture as well. Can modern society avoid the same fate? In this latest edition of *How Should We Then Live?*, theologian Francis A. Schaeffer traces the decline of Western culture from the fall of Rome, through the Middle Ages and the Enlightenment, and up to the twentieth century. Studying humanism's impact on philosophy, science, and religion, he shows how this worldview historically results in apathy, chaos, and decline. Schaeffer's important work calls on readers to live instead by Christian ethics, placing their trust in the infinite personal God of the Bible. Originally written in 1976, *How Should We Then Live?* remains remarkably applicable today.

Cultural Influences on Architecture

A Guide to the Literature

rivista internazionale di architettura

Frederick Kiesler: Face to Face with the Avant-Garde

Counterpoints

An Arsenal of Dreams in 12 Scenes

**A society's culture is a contributing factor to the structure and design of its architecture. As contemporary globalism brings about the evolution of the world, architectural style evolves along with it, which can be observed on an international scale. Cultural Influences on Architecture is a pivotal reference source for the latest research on the impact of culture on architecture through the aspects of planning and production, and highlights the importance of communicative dimension in design. Featuring exhaustive coverage on a variety of relevant perspectives and topics, such as the evolution of construction systems, benefits of nature-based architecture, and fundamentals of social capital, this publication is ideally designed for researchers, scholars, and students seeking current research on the connection between culture and architecture on a global level.**

**No. - include a section of translations in French and English.**
**This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's restructuring of the lifeworld, the modernist avant-garde raised the stakes of this engagement to programmatic explicitness. But even beyond the vanguard, the global phenomenon of jazz combined somatic assault with sensory tutelage. Jazz, like the new technologies of modernity, re-calibrated sensory ratios. The criterion of the new as self-making also extended to names: pseudonyms and heteronyms. The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource, validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement. Expressivity trumped representation. The artwork was a diagram of perception, not a mimetic rendering. For artists, the historical pressures of altered perception provoked new models, and Ezra Pound's slogan 'Make It New' became the generic rallying cry of renovation. The paradigmatic stance of the avant-garde was established by Futurism, but the discovery of prehistoric art added another provocation to artists. Paleolithic caves validated the spirit of all-over composition, unframed and dynamic. Geometric abstraction, Constructivism and Purism, and Surrealism were all in quest of a new mythology. Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity. The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future. As such, the present was suffused with the pathos of being neither, but subject to both.**

**El libro constituye un buen resumen de un debate entablado a lo largo del siglo xix y, fundamentalmente, el siglo xx. La relación entre interior y exterior, la verdad o falsedad del ornamento, la calidad estructural de las fachadas... Un debate capital en la Historia de la Arquitectura Contemporánea, que los autores estudian y analizan en la obra de algunos grandes arquitectos de estos dos siglos: Loos, Wrigst, Wagner, Hoffmann, Mies o Le Corbusier, entre otros.**

Nel centro del quadro

The Avant-garde Movements, 1900-1919

Arquitectura moderna en los Países Bajos, 1920-1945

Mondrian

Architecture and Its Three Geometries

L'evoluzione di una nuova idea nella stagione dei Movimenti Moderni

Lo spazio in architettura è un testo fondamentale per la comprensione del lento ma affascinante percorso di avvicinamento della disciplina architettonica alla sostanza più autentica dell'architettura stessa: lo spazio. Il libro contiene un testo didattico, concepito, secondo le intenzioni dell'autore, in modo che gli studenti di architettura possano comprendere tutta la complessità e la profondità del tema dibattuto. Esso rappresenta, inoltre, un utile strumento di approfondimento per gli architetti, i teorici e gli storici dell'architettura, così come per gli storici dell'arte e i filosofi. Questa efficacia si riscontra nel mondo iberico, dove lo scritto è conosciuto da oltre un trentennio e dove, fin dai primi anni '80, ha formato intere generazioni di architetti e studiosi della disciplina. Viene da chiedersi, a questo punto, perché Lo spazio in architettura appare in lingua italiana solo oggi, a più di quarant'anni di distanza dalla sua prima edizione. Qual è stato l'interesse intorno al tema dello spazio architettonico nel nostro Paese negli ultimi decenni? Quanto è rimasto delle lucide visioni di Bruno Zevi e delle originali sperimentazioni di Luigi Moretti? Forse altri, meglio di noi, hanno saputo raccogliere quell'eredità, svilupparlo, riflettere, teoriche e progetti più orientati verso l'idea di spazio. In Italia è tempo di colmare questa lacuna e la traduzione di questo libro rappresenta solo un primo passo. Frederick Kiesler was a committed networker and communicated regularly with the who's who of the avant-garde. He was an important intermediary between the visionary ideas of the European Moderne movement and the up-and-coming New York art scene. About 20 contributors portray his colorful life and his multifaceted oeuvre in various contexts, and place Kiesler in a dialog with the most important artists and architects of his time. The publication on the occasion of the 20 year anniversary of the Friedrich Kiesler Foundation deals with his relationship with the Bauhaus, surrealism, and the New York School, as well as with personalities such as Richard Buckminster Fuller, Marcel Duchamp, Arshile Gorky, Theo van Doesburg, Piet Mondrian, Hans Arp, Sigfried Giedion, and others.

A LONG THE KROMMERUN offers a selection of the best papers from the 2014 Utrecht James Joyce Symposium, presenting fresh insights into Joyce's works, with particular attention to the Dutch based aesthetic movement known as De Stijl.

Este libro trata de los lugares de los doméstico en la modernidad; va dirigido a lectores interesados en la arquitectura de la casa, y en él se van a encontrar respuestas a la cuestión de si la vivienda moderna llegó a existir o no. Tras un breve recorrido por ciertos antecedentes decimonónicos, se enuncian las tareas a las que se enfrentó la nueva arquitectura de la vivienda. A partir de ahí se hace una descripción de los tipos y mecanismos de referencia para la definición de la casa moderna y algunas de las más conocidas casas experimentales de las primeras décadas del siglo XX, lo que permite documentar sus verdaderas posibilidades. Se muestra luego que donde la investigación arquitectónica resultó ser más rica fue en la búsqueda de modelos de agregación de unidades de vivienda, con todo el aparato experimental y político que permitió su época. Un recorrido por los nuevos equipamientos, acompañado por una mirada a la cultura japonesa, permite descubrir algunos mecanismos aplicados a la variabilidad del espacio y el tiempo domésticos. Finalmente se demostrará que la pregunta por la casa moderna tuvo efectivamente respuestas.

A LONG THE KROMMERUN. Selected Papers from the Utrecht James Joyce Symposium

Structures in Space

The Rise and Decline of Western Thought and Culture

Museo d'arte e architettura

l'opera architettonica

"A great reference tool for anyone who wants to explore the history of music." - Philip Glass
Jon Paxman's Classical Music 1600-2000: A Chronology interprets four centuries of Western classical music, considering its evolution from two different perspectives. Monumental in scope but lucid in style, this book will prove invaluable to anyone – student or enthusiast – who wants to comprehend the overwhelmingly rich and sometimes complex evolution of Western classical music. Classical Music 1600–2000: A Chronology features contributions by Terry Barfoot, Katy Hamilton, Thomas Lydon and Robert Rawson.

As the first comprehensive encyclopedic survey of Western architectural theory from Vitruvius to the present, this book is an essential resource for architects, students, teachers, historians, and theorists. Using only original sources, Kruff has undertaken the monumental task of researching, organizing, and analyzing the significant statements put forth by architectural theorists over the last two thousand years. The result is a text that is authoritative and complete, easy to read without being reductive.

This unique book discusses programming, design and building evaluation providing a 'joined up' approach to building design. By linking the functional and architectonic qualities of a building, the authors show the practical implications of the utility value of buildings.

Starting by looking at how the relationship between form and function has been dealt with by different approaches to architecture from a historical perspective, it goes on to discuss how the desired functional quality and utility value of a building can be expressed in a brief and given a physical form by the architect. Finally, it advises on how to carry out post-occupancy evaluation and provides the architect with methods and techniques for testing whether the intended utility value of a building has been achieved.

A comprehensive guide to 20th-century architecture which places design in its historical, sociological and political context. Intended as a text, but useful to professionals, it covers all periods, types and movements including examples from the Third World and Eastern Europe. Four parts examine puristic tendencies, organic architecture, urban arch.

Igor Stravinsky
La casa en la arquitectura moderna
El principio del revestimiento

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

The Art of Making Theatre

Piet Mondrian, 1872-1944

**As a celebration, and total affirmation of the Bible's morals, values, and meaning, Multimedia experiments are everywhere in contemporary art, but the collaboration and conflict associated with multimedia is not a new phenomenon. From opera to the symphonic poem to paintings inspired by music, many attempts have been made to pair sounds with pictures and to combine the arts of time and space. Counterpoints explores this artistic evolution from ancient times to the present day. The book's main focus is music and its relationship with painting, sculpture, and architecture. Philippe Junod draws on theoretical and practical examples to show how different art movements throughout history have embraced or rejected creative combinations. He explains how the Renaissance, neoclassicism, and certain brands of modernism tried to claim the purity of each mode of expression, while other movements such as romanticism, symbolism, and surrealism called for a fusion of the arts. Counterpoints is a unique cultural history, one that provides a critical understanding of a popular but previously unheralded art form.**

**Immersersi nell'opera d'arte è un procedimento tipico dell'analisi estetica, ma costituisce oggi una condizione usuale della fruizione dei nuovi media: dall'installazione multimediale e interattiva alla realtà aumentata fino alla realtà virtuale. Questo saggio, suddiviso in una quindicina di paragrafi circa, tenta di tracciare da diverse prospettive (storica, filosofica, iconologica, sociologica) le linee principali di una teoria dell'immersività e, al tempo stesso, di rileggere alcuni momenti della storia dell'arte mostrando come il coinvolgimento dello spettatore - fisico, sensoriale ed emotivo - sia sempre stato al centro dell'esperienza estetica, ben prima che i futuristi lanciassero, nel loro Manifesto tecnico della pittura del 1910, l'idea di porre "lo spettatore nel centro del quadro".**

**"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.**

Un fiorentino nel dibattito nazionale su architettura e design (1924-1989)

Visions of Utopia, 1900-Present - Volume 2

Capitalism and Representation

Per una teoria dell'arte immersiva dal mito della caverna alla VR

L'opera architettonica

Modernism in Design

*Robin Evans recasts the idea of the relationship between geometry and architecture, drawing on mathematics, engineering, art history, and aesthetics to uncover processes in the imagining and realizing of architectural form. Anyone reviewing the history of architectural theory, Robin Evans observes, would have to conclude that architects do not produce geometry, but rather consume it. In this long-awaited book, completed shortly before its author's death, Evans recasts the idea of the relationship between geometry and architecture, drawing on mathematics, engineering, art history, and aesthetics to uncover processes in the imagining and realizing of architectural form. He shows that geometry does not always play a stolid and dormant role but, in fact, may be an active agent in the links between thinking and imagination. Imagination and drawing, drawing and building. He suggests a theory of architecture that is based on the many transactions between architecture and geometry as evidenced in individual buildings. Largely in Europe, from the fifteenth to the twentieth century. From the Henry VII Chapel at Westminster Abbey to Le Corbusier's Ronchamp, from Raphael's S. Eligio and the work of Piero della Francesca and Philibert Delorme to Guarino Guarini and the painters of cubism, Evans explores the geometries involved, asking whether they are in fact the stable underpinnings of the creative, intuitive, or rhetorical aspects of architecture. In particular he concentrates on the history of architectural projection, the geometry of vision that has become an internalized and pervasive pictorial method of construction and that, until now, has played only a small part in the development of architectural theory. Evans describes the ambivalent role that pictures play in architecture and urges resistance to the idea that pictures provide all that architects need, suggesting that there is much more within the scope of the architect's vision of a project than what can be drawn. He defines the different fields of projective transmission that concern architecture, and investigates the ambiguities of projection and the interaction of imagination with projection and its metaphors.*

A guide to the literature about the Dutch artistic movement De Stijl.

*Das, was gesehen, gehört oder gedacht wird, begreift der Band 23 Manifeste zu Bildakt und Verkörperung nicht als ein passives, sondern aktives Gegenüber. Dieses zeigt sich in Bildern, Objekten, Tönen, Materialien, Wörtern oder Schriftzeichen, welche die Beiträge des Bandes im Sinne einer Kulturtheorie des Entgegenkommenen deuten. Diese gründet auf einer analytischen Herangehensweise, die die Gegenstände der Betrachtung in ihrer Eigenständigkeit respektiert, um den Modus ihrer Aktivität angemessen beschreiben zu können. Die versammelten Untersuchungen aus den Bereichen Kunst- und Bildwissenschaft, Philosophie, Sprachphilosophie sowie Musik- und Filmwissenschaft, nähern sich programmatisch zentralen Begriffen von Active Matter bis zu Verkörperung.*

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

A Chronology Of Western Classical Music 1600-2000

Art Index Retrospective

A Basic Bibliography of Monographs on Artists, Second Edition

History of Architectural Theory

Architecture in the 20th Century

The Projective Cast

This collection of essays deals broadly with the visual and cultural manifestation of utopian aspirations in Russia of the 1920s and 1930s, while examining the before- and after-life of such ideas both geographically and chronologically.

Ten new and important essays on design cover Modernism's fortunes in Germany, Italy, Sweden, Britain, Spain, Belgium and the USA; they range in subject matter from world fairs and everyday domestic objects to American West coast architecture and French and Italian furniture. With essays by Tim Benton, Gillian Naylor, Penny Sparke, Wendy Kaplan, Clive Wainwright, Martin Gaughan, Guy Julier, Mimi Wilms, Julian Holder and Paul Greenhalgh. "The object of this book is to diffuse myths. If modernism has, in the past, been both absurdly praised and absurdly damned, Modernism in Design seeks to lift it out of this cycle, and to demonstrate that the modern movement could offer neither Jerusalem nor Babylon ... In this, the book succeeds admirably."-*Designer's Journal* "While this collection of essays is aimed primarily at design historians and students of design history, hard-pressed practising designers and architects should make room for it on their bookshelves."-*Design*

Giovanni Klaus Koenig (1924-1989) è stato architetto, designer di mezzi di trasporto su rotaia, docente universitario, appassionato studioso di treni e di tram, critico dell'architettura contemporanea, storico dell'industria design, intellettuale impegnato nella soluzione dei problemi della sua città, Firenze. Il tutto in anni nei quali l'attenzione critico-operativa sull'attuale era inusuale, la disciplina del design da fondare, la pratica progettuale in seno alle aziende di materiale rotabile da parte di un architetto insolita. Il testo si propone di ricostruirne la figura a specchio con il contesto cittadino e con quello nazionale sia con l'apporto di quanti l'hanno avuto come interlocutore sia con il contributo di studiosi che hanno approfondito alcuni temi della sua ricerca. L'obiettivo non si limita alla mera ricomposizione di una figura culturalmente incisiva, ma si propone di indicare allo studioso di oggi ambiti da approfondire, le 'scie fosforescenti' che ci ha lasciato in eredità.

"Percorso da stradine piene d'atmosfera che nascondono minuscoli giardini, boutique e caffè accoglienti, il centro di Amsterdam con i suoi canali è circondato da quartieri emergenti dove edifici postindustriali ospitano imprese creative". In questa guida: in bicicletta, locali e vita notturna, arte architettura e design, gite di un giorno.

Lo spazio in architettura

Art Books

Acrobatic Modernism from the Avant-Garde to Prehistory

Dizionario delle arti minori

Holland Horizon

Art of the Twentieth Century

"Presents eleven projects of museums that have been completed recently or are under construction"--P. 9.

Utopian Reality

How Should We Then Live?

Giovanni Klaus Koenig

23 Manifeste zu Bildakt und Verkörperung

Dialogue Between Music and the Visual Arts

Reconstructing Culture in Revolutionary Russia and Beyond