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La Casa Allitaliana Ediz Illustrata

Italian architecture
has long exerted a
special influence on
the evolution of

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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

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book critically
examines this
enduring
phenomenon,
exploring the
privileged position
of Italian architects,
architecture, and
cities in the
architectural
culture of the past
century.

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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

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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

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more global,
diverse,
heterogenous
cultural geography.
Twenty chapters
from distinguished
international
scholars cover
subjects and
architects ranging
from Alberti to Gio
Ponti, Aldo Rossi,

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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,

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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

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become insecure.
Indispensable for
students and
scholars of both
Italian and global
architectural
history, Italian
Imprints on
Twentieth-Century
Architecture
provides an
opportunity to

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consider the architectural and urban landscape of Italy from substantially new points of view. Following Italy's unification in 1861, architects, artists, politicians, and literati engaged in volatile debates over

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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

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agrarian peasantry.

Italiana Ediz

Pride in Modesty

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argues that these

ordinary, often

anonymous,

everyday things

inspired and

transformed Italian

art and architecture

from the 1920s

through the 1970s.

Through in-depth

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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

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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

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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.

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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

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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

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in Architecture and
Design. 1918-2018
brings together a
selection of some of
the most significant
and representative
examples of
European
architecture and
design created by
100 women from the
end of the First

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World War up until today. The number of works is symbolic, as 'one hundred' could also mean 'countless' as in the Latin word centium. While, the number of authors –each work has a different author– derives from

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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,

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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,

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professional
histories, networks
women have
operated in,
including informal
societies,
memberships in
trade bodies and
associations, their
profile as
international,
national, local and

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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

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designers and by the
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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

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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

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their enormous
contribution to
architecture and
design, and
indirectly providing
accessibility to their
works. _ _ _ _ _

_ _ _ _ _
Razstavni katalog
100 Works in 100
Years. European
Women in

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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

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števílo del je
simboli?no, saj 'sto'
v latinš?ini lahko
pomeni tudi
'nešteto' (lat.
centium), medtem
ko števílo ustvarjalk
– vsako delo ima
drugo avtorico –
izhaja iz namena
MoMoWo projekta
predstaviti ?im ve?

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razli?nih avtoric in
s tem posledit?no
osvetliti tudi manj
znane osebnosti.
Katalog vsebuje
biografije arhitektk,
gradbenih inženirk,
oblikovalk na
podro?ju notranjega
in industrijskega
oblikovanja,
urbanistk in

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krajinskih arhitektk
iz 26-tih držav.

Zastopane so glavne
smeri in pomembne
'šole' na področju
arhitekture in
oblikovanja iz vse
Evrope. Biografski
podatki obsegajo
izobrazbo in
šolanje, poklicno
pot ustvarjalk,

Where To

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mreže v katerih so
ženske delovale,
vključno z

neformalnimi
skupinami,

volanstvom v

institucijah in

združenjih, njihov
profil na

mednarodnem,

nacionalnem,

lokalnem in

Where To

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regionalnem nivoju,

kot tudi kako so

predstavljale svoje

delo na razstavah, v

publikacijah, na

javnih natežajih itd.

Kataložnim enotam

sledi trinajst

tematskih esejev o

arhitektkah in

oblikovalkah ter

katalog razstave na

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prostem "Women's
Tale. A Reportage
on Women
Designers", ki
predstavlja
fotografije desetih
finalistov
mednarodnega
MoMoWo
fotografskega
nate?aja. S
predstavitvijo žensk,

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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
podro?ju

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arhitekture in
oblikovanja in jima
hkrati približati
njihovo delo.

Publikacija je izšla
v okviru dveh
MoMoWo potujočih
razstav, ki bosta v
dveh letih
(2016-2017)

predstavljeni v
šestih evropskih

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državah: razstava

"100 del v 100 letih.

Evropejke na

področju

arhitekture in

oblikovanja.

1918-2018", in

razstava na prostem

"Ženska zgodba.

Reportaža o

oblikovalkah".

During the fascist

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years in Italy,
architecture and
politics enjoyed a
close alliance.

Benito Mussolini
used architecture to
educate the masses,
exploiting its
symbolic prowess as
a powerful tool for
achieving political
consensus.

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Mussolini, Architect

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Illustrata
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

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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

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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

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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

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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.

MoMoWo · 100
projects in 100

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years. European
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Women in
Illustrata
Architecture and
Design · 1918-2018
Reconstructing Italy
On the
Relationships
between Trees,
Architecture, and
Inhabitants
Made in Italy
The Routledge

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Companion to
Italian Fascist
Architecture

Contemporary
Domestic

Landscapes :
1945-2000

Domestic Interiors

**Today, nearly
a century after
the National
Fascist Party**

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**came to power
in Italy,
questions
about the built
legacy of the
regime
provoke
polemics
among
architects and
scholars.
Mussolini's**

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**government
constructed
thousands of
new buildings
across the
Italian
Peninsula and
islands and in
colonial
territories.
From
hospitals, post**

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**offices and
stadia to
housing,
summer
camps, Fascist
Party
Headquarters,
ceremonial
spaces, roads,
railways and
bridges, the
physical traces**

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**of the regime
have a
presence in
nearly every
Italian town.
The Routledge
Companion to
Italian Fascist
Architecture
investigates
what has
become of the**

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**architectural
and urban
projects of
Italian
fascism, how
sites have
been
transformed or
adapted and
what
constitutes the
meaning of**

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**these
buildings and
cities today.**

**The essays
include a rich
array of new
arguments by
both senior
and early
career
scholars from
Italy and**

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**beyond. They
examine the
reception of
fascist
architecture
through
studies of
destruction
and
adaptation,
debates over
reuse, artistic**

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**interventions
and even
routine daily
practices,
which may
slowly alter
collective unde
rstandings of
such places.**

**Paolo
Portoghesi
sheds light on**

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**the subject
from his
internal
perspective,
while Harald
Bodenschatz
situates Italy
among period
totalitarian
authorities
and their
symbols across**

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**Europe.
Section editors
frame,
synthesize and
moderate
essays that
explore
fascism's
afterlife; how
the physical
legacy of the
regime has**

Where To
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**been altered
and preserved
and what it
means now.**

**This critical
history of
interpretations
of fascist-era
architecture
and urban
projects
broadens our**

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**understanding
of the
relationships
among
politics,
identity,
memory and
place. This
companion
will be of
interest to
students and**

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**scholars in a
range of fields,
including
Italian history,
architectural
history,
cultural
studies, visual
sociology,
political
science and
art history.**

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**Goods made or
designed in
Italy enjoy a
profile which
far outstrips
the country's
modest
manufacturing
output. Italy's
glorious
design
heritage and**

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**reputation for
style and
innovation has
'added value'
to products
made in Italy.
Since 1945,
Italian design
has
commanded
an increasing
amount of**

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**attention from
design
journalists,
critics and
consumers.
But is Italian
design a
victim of its
own celebrity?
Made in Italy
brings
together**

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**leading design
historians to
explore this
question,
discussing
both the
history and
significance of
design from
Italy and its
international
influence.**

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**Addressing a
wide range of
Italian design
fields,
including car
design,
graphic
design,
industrial and
interior design
and ceramics,
well-known**

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**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**

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social
Allitaliana Ediz
illustrata
**influences that
shaped Italian
design, and
how these
iconic designs
have
contributed to
the modern
canon of Italia
n-inspired
goods.**

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**These twelve
essays by
leading
architectural
critics,
sociologists,
and designers
are devoted to
the unusual
story of the
transformation
of residential**

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**living space in
a country rich
with
architectural
meaning.
Home design
and
construction
in Italy shifted
after World
War II from a
base of**

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**craftsman
builders to
medium-size
industrial
production-a
fundamental
social change
that was
directed both
by an active
base of
architectural**

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**theory and the
culture of
domestic life.
Italy's design
technologies
extended the
theory and
practice of
domestic
architecture
from its
artisan**

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**characteristics
to technologic
visions-
without
breaking the
social bond
that
architecture
provides in
Italy. Italy,
unlike other
countries,**

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**successfully
redefined its
"culture of
living." The
largest part of
the anthology
addresses
issues of
design,
production,
and building,
including**

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**Beppe
Finezzi's
"Living
Between Art
and
Architecture"
and Frida
Doveil's "New
Materials and
New User
Values For the
Home". Other**

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essays include
"The
Landscape of
Daily Life"
(Francesca
Picchi), "A
Homeless
Country
(Andrea
Branzi),
"Italian
Design" (Paola

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Antonelli).

**Provocative
pieces like**

**"Living in
Italy, A**

**Question of
Taste" by**

**Franco La
Cecla center
on the**

**perception of
rituals of**

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**living in Italy
as they are
affected by the
accelerating
design tastes
of the last fifty
years.
Interior design
can be
considered a
discipline that
ranks among**

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**the worlds of
art, design,
and
architecture
and provides
the cognitive
tools to
operate
innovatively
within the
spaces of the
contemporary**

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**city that
require
regeneration.
Emerging
trends in
design
combine
disciplines
such as new
aesthetic in
the world of
art, design in**

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all its
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ramifications,
Illustrata
interior design
as a response
to more than
functional
needs, and as
the demand
for qualitative
and symbolic
values to be
added to

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**contemporary
environments.
Cultural,
Theoretical,
and Innovative
Approaches to
Contemporary
Interior
Design is an
essential
reference
source that**

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approaches
contemporary
project
development
through a
cultural and
theoretical
lens and aims
to
demonstrate
that designing
spaces,

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**interiors, and
the urban
habitat are
activities that
have
independent
cultural
foundations.
Featuring
research on
topics such as
contemporary**

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**space, mass
housing, and
flexible**

**design, this
book is ideally
designed for
interior
designers,
architects,
academics,
researchers,
industry**

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**professionals,
and students.
History of
Design and
Design Law
Italy
Representing
Homes from
the Victorians
to the
Moderns
Mussolini,**

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**Architect
La grande
ricostruzione
L'architettura
nelle città
italiane del XX
secolo
Modernist
Architecture
and the
Vernacular
Tradition in**

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Italy
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The 6th
International
Congress on
Construction
History (6ICCH)
will be organised
in Brussels,
following
previous
editions in
Madrid (2003),

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Cambridge
(2006), Cottbus
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(2009), Paris
(2012) and
Chicago (2015).
This year's
program will
consist of a
broad range of
discussions on
topics related to
Construction

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History. The
congress
focusses on the
history of
building
construction and
the cross-over
with other
disciplines is
strongly
stimulated. For
the first time,

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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

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construction
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history research,
Illustrata
and foster
transnational
and
interdisciplinary
collaboration
and discussion
on burning
issues.
For the first
time, this book

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provides an up-
to-date history
of product
design and
product design
law covering 17
countries —
Japan, Korea,
China,
Singapore, the
United Kingdom,
Germany,

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France, Italy, the
Nordic countries
(Denmark,
Finland, Iceland,
Norway and
Sweden),
Russia, the
United States,
Brazil and
Australia —
selected for
their innovative

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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

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by experts in
design and
intellectual
property (IP)
law. This unique
interdisciplinary
approach
explains why
and how various
national design
protection
systems (that

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can include
design,
copyright, trade
mark,
competition and
civil laws)
developed,
making it an
ideal book for
students,
researchers and
lawyers. The

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book also serves
as an
international
survey of
different
national policy
and legal
responses to
historical
developments
and specific
design and legal

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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

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IP rights. Topics
include the
subject matter
of design
protection;
procedural and
substantive
requirements;
design
registration;
infringement;
and the overlap

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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

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major design
movements, key
designers and
iconic designs
and the current
state of design.
The chapters
highlight the
connected and
often
complementary
relationship

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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

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globalisation.
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Design and
design practice
continue to
become more
global and
evolve with
developments in
technology. At
the same time,
design laws are
not

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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

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lessons of the
past continue to
inform the
future direction
of design and
the legal
systems
developed to
protect it.
Knjiga vsebuje
šest poglavij, ki
z različnih

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vidikov
predstavljajo
dosežke
evropskih
ustvarjalk -
pionirk na
področju
arhitekture,
gradbeništva,
notranjega in
industrijskega
oblikovanja ter

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umetne obrti, ki
so ustvarjale v
obdobju od 1918
do 1945.

Poglavje
Crossing
Geographies
obravnavava
pomen migrantk
in migracij za
globalno širjenje
modernizma in

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pojava
Allitaliana Ediz
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avantgardnih
umetnostnih
gibanj; Pioneers
and
Organisations
predstavlja
nekatero
pionirke in
njihovo
vključevanje v
stanovske

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organizacije;
The Home
govori o
položaju žensk
med obema
vojnama in
načinih, kako so
skušale preseči
družbene
omejitve preko
notranjega
oblikovanja;

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Representation
Allitaliana Ediz
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je posvečen
zastopnosti in
obravnavi
ustvarjalk v
publicistiki;
Cases from
Ireland to
Finland prinaša
primere
uveljavitve
ustvarjalk v

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izrazito moških
poklicih;
Examining
Drawings as
Practices of
Architectural
Design pa z
novimi
metodološkimi
pristopi prinaša
vpogled v
arhitekturne

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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

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javnosti
predstaviti
pomemben del
»anonimne« in
zamolčane
evropske
kulturne
dediščine.
Giuseppe Pagan
o-Pogatschnig
(1896-1945)
was a twentieth-

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century
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polymath
Illustrata

operating at the
intersection
between
architecture,
media, design
and the arts. He
was an
exhibition and
furniture
designer,

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curator,
Allitaliana Ediz
photographer,
Illustrata
editor, writer
and architect. A
dedicated
Fascist turned
Resistance
fighter, he was
active in Italy's
most dramatic
social and
political era.

Where To
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Ponti E La Casa
Giuseppe
Allitaliana Ediz
Pagano provides
Illustrata
a
comprehensive
overview of the
influential
architect and his
contribution to
the
development of
modern
architecture. It

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follows a central
biographical line
with in-depth,
mini chapter
contributions on
aspects of
Pagano's
cultural
production,
concluding with
writings by
Pagano himself

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and a critical
bibliography to
aid scholars in
further study.
Encyclopedia of
Interior Design
Gio Ponti
Post-war Italian
Architects and
the Relevance of
Their Work
Today

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House and Site
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From
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Translating to
Archiving,
Collecting and
Displaying
Reception and
Legacy
Architettura e
paesaggi della
villeggiatura in
Italia tra Otto e

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Novecento
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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

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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 part of this publication is to present a

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*collection 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), Ville La
Roche (Le Corbusier &
P. Jeanneret, 1923),
Villa Pepa (J. Navarro*

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Illustrata
*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 are established
in the process, with
respect to time, place
and outdoor
domesticity in modern*

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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,

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*which trees can
contribute to the
architectural project.*

*Finally, the
establishment of these
connections between
architecture and trees
enlarges the idea of the
house: the tree serves to
draw the surrounding
environment into the
house and, as a result,
becomes an intrinsic*

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Ponti, *E La Casa
part of the house itself.*
Allitaliana Ediz
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1997. Routledge is an
imprint of Taylor &
Francis, an informa
company.

*The work of Italian
architect, artist,
planner, craftsman,
designer, and visionary
Gio Ponti (1891-1979)
is pivotal in the history
of twentieth-century*

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Ponti E La Casa
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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

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to champion the importance of the individual during the overwhelming surge of mass-production promoted by Modernism. Ponti's writings in Domus during his long tenure as editor, and his designs for ceramics manufacturer Richard-Ginori, Alfa Romeo,

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Ponti E La Casa
the furniture company
Allitaliana Ediz
Cassina, fixtures-
Illustrata
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

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*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 numerous other
residential and office
buildings, churches,*

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Ponti E La Casa
*retail spaces, villas,
and universities that
Ponti designed between
the early 1920s and
1978.*

*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*

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Ponti E La Casa
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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

Where To
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Ponti E La Casa
*presents a fully
illustrated decade-by-
decade account of
Ponti's vast 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*

Where To
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*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*

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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

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*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*

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of 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

Where To
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*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 1940 until
his death in 1979.
Design for Social
Change in Fascist Italy*

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*The Politics of
Women's Food Work*
Lina Bo Bardi

*Visions of Utopia,
1900-Present - Volume
2*

*Giuseppe Pagano
il piano Ina-Casa e
l'Italia degli anni
cinquanta*

*La Città Altra. Storia E
Immagine Della
Diversità Urbana:*

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*Luoghi E Paesaggi Dei
Privilegi E Del
Benessere,
Dell'isolamento, Del
Disagio, Della
Multiculturalità. Ediz.
Italiana E Inglese
Architectural
drawings and
models are
instruments of
imagination,
communication, and*

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Illustrata

*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*

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Ponti E La Casa

*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*

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*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;*

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Ponti, *E La Casa*
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*the afterlife of
drawings and
models: archiving,
collecting,
displaying, and
exhibiting; tools of
making:
architectural
representations and
their apparatus over
time; and the ethical
responsibilities of
collecting and*

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*archiving:
authorship,
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,*

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Eugène-Emmanuel
Viollet-le-Duc, Frank
Lloyd Wright, Wajiro
Kon, Germán
Samper Gnecco,
A+PS, Mies van der
Rohe, and Renzo
Piano.

*Reconstructing Italy
traces the postwar
transformation of
the Italian nation
through an analysis*

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*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*

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Illustrate

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

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*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-*

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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,

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*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*

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*neighborhoods and
homes constructed.
Drawing on the
writings of the
architects,
government
documents, and
including brief
passages from
works of neorealist
literature and
descriptions of
neorealist films by*

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*Pier Paolo Pasolini,
Italo Calvino and
others, this book
presents a portrait
of the postwar
struggle to define a
post-Fascist Italy.
This book considers
the architectural
works and the
friendship of Gio
Ponti and Carlo
Mollino, two Italian*

Where To
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Ponti E La Casa

*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.*

Italian architect and

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*designer Gio Ponti
(1891 1979) was the
creator of a
multifaceted oeuvre.
Starting off with
ceramics and
majolika works at
the First
International
Exhibition of
Decorative Arts in
Monza, he moved
on to furniture and*

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*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.*

Where To
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Ponti E La Casa
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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

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*an introduction to
Ponti creative
process and gives
an overview of the
various phases of
his career.*

*Archi-Designer
Albergo Paradiso al
Cevedale*

*Pride in Modesty
Brazil Built*

*Construction History
dagli anni Venti agli*

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Ponti E La Casa
anni Ottanta
Rethinking a
Century of Italian
Design

**“Modern
Italy” may sound
like an oxymoron.
For Western
civilization, Italia
n culture
represents the
classical past and
the continuity of**

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**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**

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**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**

Where To
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Ponti E La Casa

**setting. The
ancient forum,
medieval
cloisters, baroque
piazzas, and papal
palaces
constitute our
ideal itinerary of
Italian
civilization. The
Campo of
Siena, Saint
Peter's, all of**

Where To
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Ponti E La Casa
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**Venice and San
Gimignano satisfy
us with their
seemingly
unbroken
panoramas onto
historical
moments
untouched by
time;but
elsewhere
modern
intrusions alter**

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**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**

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**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**

Where To
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Allitaliana Ediz
Illustrata

**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**

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Ponti E La Casa
Allitaliana Ediz
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**the nature of the
Italian cultural
condition and the
writing of history
itself.**

**The book
investigates the
theme of
Modernism
(1920-1960 and
its epigones) as
an integral part
of tangible and**

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All'italiana Ediz
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**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**

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**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**

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**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**

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**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**

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**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**

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**transformation
that the places
have undergone
within the period
under
examination. It
will certainly
foster the
international
exchange of
knowledge that
characterized
Modernism**

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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

Where To
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Ponti E La Casa
**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**

Where To
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**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**

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**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**

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**cucchiaino alla
città ("from the
spoon to the
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equal attention
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to small spoon
and skyscraper
alike. Featuring
more than 500
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universities and
cathedrals.
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**of the most
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architects and
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Ponti
(1891-1979)
established his
architectural firm
in 1921 and was
extraordinarily
prolific from that**

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**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**

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**his vision of a
revitalized
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