

## Collage City Colin Rowe Italiano Slibforme

Franco Albini's works of architecture and design, produced between 1930 and 1977, have enjoyed a recent revival but to date have received only sporadic scholarly attention from historians and critics of the Modern Movement. A chorus of Italian voices has sung his praises, none more eloquently than his protégé, Renzo Piano. Kay Bea Jones' illuminating study of selected works by Studio Albini will reintroduce his contributions to one of the most productive periods in Italian design. Albini emerged from the ideology of Rationalism to produce some of Italy's most coherent and poetic examples of modern design. He collaborated for over 25 years with Franca Helg and at a time when professional male-female partnerships were virtually unknown. His museums and installation motifs changed the way Italians displayed historic artifacts. He composed novel suspension structures for dwellings, shops, galleries and his signature INA pavilions where levity and gravity became symbolic devices for connoting his subjects. Albini clarified the vital role of tradition in modern architecture as he experimented with domestic space. His cohort defied CIAM ideologies to re-socialize postwar housing and speculate on ways of reviving Italian cities. He explored new fabrication technologies, from the scale of furniture to wide-span steel structures, yet he never abandoned the rigors of craft and detail in favor of mass-production. *Suspending Modernity* follows the evolution of Albini's most important buildings and projects, even as they reveal his apprehensive attitudes about the modern condition. Jones argues here that Albini's masterful use of materials and architectural expression mark an epic paradigm shift in the modern period.

How did urban Italy come to look the way it does today? This collection of essays assembles recent studies in architectural history and theory exploring the historical paradigms guiding architecture and landscape design between the world wars. The authors explore physical changes in townscapes and landscapes, covering a wide range of architectural designs from strict modernist solutions to variations of regionalism, mediterraneanism and national style from all over Italy. Specifically, the volume explains how conservation, restoration and town planning for historic areas led to the production of heritage, and elucidates the role played by architects like Marcello Piacentini, Innocenzo Sabbatini, Mario De Renzi and Giulio Ulisse Arata.

This book foregrounds the works of Pier Paolo Pasolini to study the Roman periphery and examine the relevance of Pasolini's vision in the construction of subaltern identity and experience. It analyses the contemporary Italian society to understand the problem of social exclusion of marginal communities. Narrative studies are at the core of the contemporary social science research. This book uses narrative analysis to unpack the deeper meaning of Rome's stigmatized periphery through an interplay of Italian cinema, literature, and social and political climates. It encourages a positive interpretation of the Roman periphery through

its characterization as a homogeneous area of marginality as emphasized in Pasolini's writings and films on Rome. This re-evaluation left a lasting impact on the modern periphery and the narratives of ordinary citizens as evident in contemporary street art and popular musical production. Pasolini's revolutionary vision allows us to appreciate the human and aesthetic character of urban life in regions beyond the main urban areas. The respect for subaltern urban communities encouraged by this book can be extended from Rome to other parts of the world. This book presents an interconnection of social theory, geography, poetry, literature, film and the visual arts to study the experience of life in underprivileged urban areas. Written in an accessible style, the book offers a reimagining of the Roman periphery which will appeal to readers in France, Spain, Italy, Australia, areas which have significant interest in Italian studies and the works of Pasolini.

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.

Mapping has been one of the most fertile areas of exploration for architecture and landscape in the past few decades. While documenting this shift in representation from the material and physical description toward the depiction of the unseen and often immaterial, Cartographic Grounds takes a critical view toward the current use of data mapping and visualization and calls for a return to traditional cartographic techniques to reimagine the manifestation and

manipulation of the ground itself. Each of the ten chapters focuses on a single cartographic technique—sounding/spot elevation, isobath/contour, hachure/hatch, shaded relief, land classification, figure-ground, stratigraphic column, cross-section, line symbol, conventional sign—and illustrates it through beautiful maps and plans from notable designers and cartographers throughout history, from Leonardo da Vinci to James Corner Field Operations. Mohsen Mostafavi, dean of the Harvard Graduate School of Design, introduces the book.

DIVA collection of essays rethinking and reviving realism as a focus for film theory, particularly emphasizing the relation of the genre to issues of the body./div

Until the mid-twentieth century the Western imagination seemed intent on viewing Rome purely in terms of its classical past or as a stop on the Grand Tour. This collection of essays looks at Rome from a postmodern perspective, including analysis of the city's 'unmappability', its fragmented narratives and its iconic status in literature and film.

This collection of an important architectural theorist's essays considers and compares designs by Palladio and Le Corbusier, discusses mannerism and modern architecture, architectural vocabulary in the 19th century, the architecture of Chicago, neoclassicism and modern architecture, and the architecture of utopia.

Collage CityMIT Press

The first book to look architectural narrative in the eye Since the early eighties, many architects have used the term "narrative" to describe their work. To architects the enduring attraction of narrative is that it offers a way of engaging with the way a city feels and works. Rather than reducing architecture to mere style or an overt emphasis on technology, it foregrounds the experiential dimension of architecture. Narrative Architecture explores the potential for narrative as a way of interpreting buildings from ancient history through to the present, deals with architectural background, analysis and practice as well as its future development. Authored by Nigel Coates, a foremost figure in the field of narrative architecture, the book is one of the first to address this subject directly Features architects as diverse as William Kent, Antoni Gaudí, Eero Saarinen, Ettore Sottsass, Superstudio, Rem Koolhaas, and FAT to provide an overview of the work of NATO and Coates, as well as chapters on other contemporary designers Includes over 120 colour photographs Signposting narrative's significance as a design approach that can aid architecture to remain relevant in this complex, multi-disciplinary and multi-everything age, Narrative Architecture is a must-read for anyone with an interest in architectural history and theory.

For the millions who travel to Italy to see the art and architecture of the sixteenth century - places that captured Rowe's heart and challenged his fertile mind - this book will be a pleasurable read as much as it is a pinnacle of critical scholarship."

While the first half of the 20th century in architecture was, to a large extent,

characterized by innovations in aesthetics (accompanied by succinct and polemical manifestoes), the post-war decades saw emerge a more refined and intellectual disciplinary framework that eventually metamorphosed into the highly theory-focused moment of the 'postmodern'. Colin Frederick Rowe (1920 - 1999) was a leader of this epistemic shift due to his aptitude to connect his historical and philosophical erudition to the visual analysis of architecture. This book unites ten different perspectives from architects whose lives and ideas intersected with Rowe's, including: Robert Maxwell Anthony Vidler Peter Eisenman O. Mathias Ungers Léon Krier Rem Koolhaas Alan Colquhoun Robert Slutzky Bernhard Hoesli Bernard Tschumi With an introduction by Emmanuel Petit and a postscript by Jonah Rowen In their critical assessment of a key 20th century formalist, these renowned architects reflect on how their own positions came to diverge from Rowe's. *Reckoning with Colin Rowe* is a thought-provoking discussion of key schools, places, concepts and people of architectural theory since the post-war years, illustrated with over forty beautiful black and white drawings and photographs.

A collection of 27 original essays, some formal and some personal, document the history of Italian American culture for general readers and for teachers of multicultural studies. They investigate Italian-American identity and contributions to American culture through accounts of everyday life, fiction, films, poetry, music, customs, traditions, social mores, religion, and other features. Among the contributors are an anthropologist, a playwright, several poets and novelists, a singer, an opera critic, and several literary critics and cultural historians. The chronology begins of course with 1492; the lexicon does not indicate pronunciation. Double spaced. Annotation copyrighted by Book News, Inc., Portland, OR

This issue of AD posits that this re-examination and redeployment of postmodernist approaches is the architectural attempt to reflect, grapple with and make sense of the current political and economic situation. The term 'ad hoc' is used to describe a resistance to stylistic conformity and predictability that embraces individuality, and which conceives architecture in a broader cultural space. As a mode of practice marked by stylistic divergence, the links, shared interest and continuities that exist among a range of architects are often overlooked. It will explore and provide a critical analysis of the design tactics and the strategies that inform them, and will investigate some key questions: What is it that has led architects to adopt tactics that have long been vilified within architectural culture? What connections exist between our present moment and the postmodern one, architecturally and in terms of the broader political shifts, in particular our present moment's return of the grand narrative – whether of populist nationalism, identity or climate change? What do these tactics represent, how do they reflect this situation, and what do they offer in articulating a position for architects and the public role of their profession? This issue brings together a range of architects and critical voices to reflect on these questions and offer

some answers. Essays by historians and critics situate practice in relation to postmodernism and its legacies. Following these will be essays by architects situating their work in relation to the ideas posited by the thematic introduction, and the broader contexts in which it operates and proceeds. The issue will be completed by interviews with early career architects, reflecting on their work thus far, its influences, pressures and future directions.

This book argues that architecture and the city and their processes can be better understood by drawing categories from disciplines that exceed the architectural and urban cultural context. It performs an open intellectual reading that traverses architecture and architectural theory, but also art theory and history, cartography, philosophy, literature and cultural studies, to unfold a series of 'figures' that are ambiguously placed between the representation and the construction of space in architecture and the city. The paradigm and philosophy, the island and the city, the map and representation, the model and making and the questioning of form performed by dust, are explored beyond their definition, as processes that differently make space between architecture and the city and are proposed as unorthodox analytic techniques to decipher contemporary spatial complexity. The book analyses how these 'figures' have been employed at different times and in different creative disciplines, beyond architecture and in relation to changing notions of space, and traces the role that they have played in the shift towards the dynamic that has taken place in contemporary theory and design research. What emerges is the idea of an 'architecture of the city' that is not only physical but is largely defined by the way in which its physical spaces are regulated, lived and perceived, but also imagined and projected.

In *The Story of Post-Modernism*, Charles Jencks, the authority on Post-Modern architecture and culture, provides the defining account of Post-Modern architecture from its earliest roots in the early 60s to the present day. By breaking the narrative into seven distinct chapters, which are both chronological and overlapping, Jencks charts the ebb and flow of the movement, the peaks and troughs of different ideas and themes. The book is highly visual. As well as providing a chronological account of the movement, each chapter also has a special feature on the major works of a given period. The first up-to-date narrative of Post-Modern Architecture - other major books on the subject were written 20 years ago. An accessible narrative that will appeal to students who are new to the subject, as well as those who can remember its heyday in the 70s and 80s.

*Programming for Health and Wellbeing in Architecture* presents a new approach to architectural programming that includes sustainability, neuroscience and human factors. This volume of contributions from noted architects and academics makes the case for rethinking the practices of programming and planning to incorporate evidence-based design, systems thinking and a deeper understanding of our evolutionary nature. These 18 original essays highlight how human and environmental health are closely related and should be incorporated as mutually reinforcing goals in every design

project. Together, these chapters describe the framework for a new paradigm of building performance and design of the human experience. Programming—the stage at which research is conducted and goals established—provides an opportunity to examine potential impacts and to craft strategies for wellbeing in new buildings and renovations using the latest scientific methods. This book expands the scope of the programming process and provides essential guidance for sustainable practice and the advancement of wellbeing in the built environment for architecture and interiors students, practitioners, instructors and academics.

Interpreting Site explains the basic methods architects use to translate what you perceive to represent the complex conditions that physically and mentally "construe" a site, helping to shape the ultimate design. Within each of the four themes---defining site, experiencing site, spatializing site, and systematizing site--- theoretical, conceptual, and analytic methods and representational tools are introduced to give you a foundation to develop your own approach to the conditions of a site. Author Genevieve S. Baudoin examines longstanding representation methods in relation to emerging and experimental methods, offering an idiosyncratic and provocative look at different approaches. Four highly illustrated full colour case studies of key contemporary projects in Spain, the United States, the United Kingdom, and Norway demonstrate how architects have used conditions discovered on a site in their final design.

Located at the edge of a continent and at the corresponding edge of national public consciousness, Vancouver has developed in unique and unanticipated ways. It is now emerging as an experiment in contemporary city-making, with international interest in Vancouver as a model of post-industrial urbanism increasing exponentially. Lance Berelowitz explores the links between the city's seductive natural setting, its turbulent political history and changing civic values, and its planning and design culture. He also makes the startling case that Vancouver is to Canada's imagination what Los Angeles is to the American -- a mythologized place of endless possibilities, while being grounded in an altogether more limited set of socio-economic and environmental limitations. Dream City is richly illustrated with both historical and contemporary photographs of many significant buildings and public spaces, as well as specially commissioned maps that reveal the underlying patterns of growth and change of Canada's youngest metropolis.

Set within an insightful analysis, this book describes the genesis, ideas and ideologies which influenced *La Construction des Villes* by Le Corbusier. This volume makes the important theoretical work available for the first time in English, offering an interpretation as to how much and in what way his 'essai' may have influenced his later work. Dealing with questions of aesthetic urbanism, *La Construction des Villes* shows Le Corbusier's intellectual influences in the field of urbanism. Discontent that the script was not sufficiently avant-garde, he abandoned it soon after it was written in the early 20th century. It was only in the late 1970s that American historian H. Allen Brooks discovered 250 pages of the forgotten manuscript in Switzerland. The author of this book, Christoph Schnoor, later discovered another 350 handwritten pages of the original manuscript, consisting of extracts, chapters, and bibliographic notes. This splendid find enabled the re-establishment of the manuscript as Le Corbusier had abandoned it, unfinished, in the spring of 1911. This volume offers an unbiased

extension of our knowledge of Le Corbusier and his work. In addition, it reminds us of the urban design innovations of the very early 20th century which can still serve as valuable lessons for a new understanding of contemporary urban design.

Looks at the development of urban design, focusing on four elements: the physical dimension of monuments and spaces, and the humanist dimension of patterns and narrative in cities.

This edited collection provides an introduction to the emerging interdisciplinary field of cultural mapping, offering a range of perspectives that are international in scope. Cultural mapping is a mode of inquiry and a methodological tool in urban planning, cultural sustainability, and community development that makes visible the ways local stories, practices, relationships, memories, and rituals constitute places as meaningful locations. The chapters address themes, processes, approaches, and research methodologies drawn from examples in Australia, Canada, Estonia, the United Kingdom, Egypt, Italy, Malaysia, Malta, Palestine, Portugal, Singapore, Sweden, Syria, the United Arab Emirates, the United States, and Ukraine. Contributors explore innovative ways to encourage urban and cultural planning, community development, artistic intervention, and public participation in cultural mapping—recognizing that public involvement and artistic practices introduce a range of challenges spanning various phases of the research process, from the gathering of data, to interpreting data, to presenting "findings" to a broad range of audiences. The book responds to the need for histories and case studies of cultural mapping that are globally distributed and that situate the practice locally, regionally, nationally, and internationally.

One of the trends in twentieth century architecture and planning has been to denigrate and ignore the site, or larger context (both physical and social), surrounding a building or set of buildings. Focussing on Le Corbusier's designs, *Site Matters* presents that first considered theory and vocabulary for the inevitable reaction against Modernism in planning, beginning in the 1960s and swelling through the 1980s as architects and planners alike developed a new appreciation of site, reincorporating the wider context into their plans. Theoretical essays and empirically grounded pieces combine to provide the language and theory of this re-emergence of site, looking at Le Corbusier's designs, contemporary suburbs, and the planning agendas involved at the World Trade Center site. Groundbreaking and innovative, *Site Matters* provides valuable theory and vocabulary for planners and architects.

This book is a critical reappraisal of contemporary theories of urban planning and design and of the role of the architect-planner in an urban context. The authors, rejecting the grand utopian visions of "total planning" and "total design," propose instead a "collage city" which can accommodate a whole range of utopias in miniature. Chronicling the last radical architectural group of the twentieth century – NATØ (Narrative Architecture Today) – who emerged from the Architectural Association at the start of the 1980s, this book explores the group's work which echoed a wider artistic and literary culture that drew on the specific political, social and physical condition of 1980s London. It traces NATØ's identification with a particular stream of post-punk, postmodern expression: a celebration of the abject, an aesthetic of entropy, and a do-it-yourself provisionality. NATØ has most often been documented in reference to Nigel Coates (the instigator of

NATØ), which has led to a one-sided, one-dimensional record of NAT's place in architectural history. This book sets out a more detailed, contextual history of NATØ, told through photographs, drawings, and ephemera, restoring a truer polyvocal narrative of the group's ethos and development.

Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory collects in a single volume the most significant essays on architectural theory of the last thirty years. A dynamic period of reexamination of the discipline, the postmodern era produced widely divergent and radical viewpoints on issues of making, meaning, history, and the city. Among the paradigms presented are architectural postmodernism, phenomenology, semiotics, poststructuralism, deconstruction, and feminism. By gathering these influential articles from a vast array of books and journals into a comprehensive anthology, Kate Nesbitt has created a resource of great value. Indispensable to professors and students of architecture and architectural theory, Theorizing a New Agenda also serves practitioners and the general public, as Nesbitt provides an overview, a thematic structure, and a critical introduction to each essay. The list of authors in Theorizing a New Agenda reads like a "Who's Who" of contemporary architectural thought: Tadao Ando, Giulio Carlo Argan, Alan Colquhoun, Jacques Derrida, Peter Eisenman, Marco Frascari, Kenneth Frampton, Diane Ghirardo, Vittorio Gregotti, Karsten Harries, Rem Koolhaas, Christian Norberg-Schulz, Aldo Rossi, Colin Rowe, Thomas Schumacher, Ignasi de Sol-Morales Rubi, Bernard Tschumi, Robert Venturi and Denise Scott Brown, and Anthony Vidler. A bibliography and notes on all the contributors are also included.

Vittorio Gregotti—the architect of Barcelona's Olympic Stadium, Milan's Arcimboldi Opera Theater, and Lisbon's Centro Cultural de Belém, among many other noted constructions—is not only a designer of international repute but an acclaimed theorist and critic. Architecture, Means and Ends is his practical and imaginative reflection on the role of the technical aspects of architectural design, both as part of the larger process of innovation and in relation to the mythic opposition between vision and construction. Interweaving the seemingly irreconcilable concerns of aesthetics, meaning, and construction, Architecture, Means and Ends reflects Gregotti's overarching claim that buildings always have a symbolic, cultural content. In this book, he argues that by making symbolic expression a primary objective in the design of a project, the designer will produce a practical aesthetic as well as an ethical solution. Architecture, Means and Ends embraces that philosophy and will appeal to those, like Gregotti, working at the intersections of the history of design, art criticism, and architectural theory.

European historian Corboz takes the previous European analyses of the American city to task, centering his critical eye on the terrain of postmodern Los Angeles.

A comprehensive guide to the scope of contemporary urban design theory in Europe and the USA.

Cine-scapes explores the relationship between urban space, architecture and the moving image. While an impressive amount of research has been done with regards to the way in which architecture is portrayed in film, this book offers a new perspective.... What happens if we begin to see the city as a place for an embodied visual consumption; a visual apparatus or, perhaps, a system that is based on movement, light and the body, and which we can explore in kinematic, kinetic, and kinaesthetic ways? Using film as a lens through which we look at urban spaces and places, Richard Koeck reveals the filmic and cinematic phenomena and spatial qualities that are present in postmodern landscapes, and which are perhaps otherwise disregarded or merely passively consumed.

Drawing on the author's extensive knowledge derived from architectural and film practice, Cine-scapes: offers insight into architecture and urban debates through the eyes of a practitioner working in the fields of film and architectural design emphasizes how filmic/cinematic tendencies take place or find their way into urban practices can be used as a tool for educators, students and practitioners in architecture and urban design to communicate and discuss design issues with regard to contemporary architecture and cities Cine-scapes ignites new ways of seeing, thinking and debating the nature of architecture and urban spaces.

An innovative look at the contribution of montage to twentieth-century architecture Graphic Assembly unearths the role played by montage and collage in the development of architectural culture over the past century, revealing their unexamined yet crucial significance. Craig Buckley brings together experimental architectural practices based in London, Paris, Vienna, and Florence, showing how breakthroughs in optical media and printing technologies enabled avant-garde architects to reimagine their field. Graphic Assembly considers a range of architects and movements from the 1950s through the early '70s, including Theo Crosby, Hans Hollein, and John McHale; the magazine Clip-Kit; and the groups Archigram, Superstudio, and Utopie. It gives a thorough account of how montage concepts informed the design of buildings, prototypes, models, exhibitions, and multimedia environments, accompanied by Buckley's insightful interpretations of the iconic images, exhibitions, and buildings of the 1960s that mark how the decade is remembered. Richly illustrated with never-before-published material from more than a dozen archives and private collections, Graphic Assembly offers a comparative overview of the network of experimental architectural practice in Europe. It provides a deep historical account of the cut-and-paste techniques now prevalent with architecture's digital turn, demonstrating the great importance of montage to architecture past, present, and future.

Covers all periods of western architectural history including biographies of architects and others who have made significant contributions to the field of architecture.

The Routledge Companion to Twentieth and Early Twenty-First Century Urban Design is a fully illustrated descriptive and explanatory history of the development of urban design ideas and paradigms of the past 150 years. The ideas and projects, hypothetical and built, range in scale

from the city to the urban block level. The focus is on where the generic ideas originated, the projects that were designed following their precepts, the functions they address and/or afford, and what we can learn from them. The morphology of a city—its built environment—evolves unselfconsciously as private and governmental investors self-consciously erect buildings and infrastructure in a pragmatic, piecemeal manner to meet their own ends. Philosophers, novelists, architects, and social scientists have produced myriad ideas about the nature of the built environment that they consider to be superior to those forms resulting from a laissez-faire attitude to urban development. Rationalist theorists dream of ideal futures based on assumptions about what is good; empiricists draw inspirations from what they perceive to be working well in existing situations. Both groups have presented their advocacies in manifestoes and often in the form of generic solutions or illustrative designs. This book traces the history of these ideas and will become a standard reference for scholars and students interested in the history of urban spaces, including architects, planners, urban historians, urban geographers, and urban morphologists.

This vivid book is an inquiry into the stagnation between the development of architectural practice and the progress in urban modernization. It is about islands as territories of resistance. It is about dense places where multitudes dwell in perennial contestations with the city on every front. It is about the histories, tactics and spaces of everyday survival within the hegemonic sway of global capital and unstoppable development. It is preoccupied with making visible the culture of resistance and architecture's entanglement with it. It is about urban resilience. It is about Hong Kong, where uncertainty is status quo. This interdisciplinary volume explores real and invented places and identities that are created in tandem with Hong Kong's urban development. Mapping contested spaces in the territory, it visualizes the energies and tenacity of the people as manifest in their daily life, social and professional networks and the urban spaces in which they inhabit. Embodying the multifaceted nature of the Asian metropolis, the book utilizes a combination of archival materials, public data sources, field observations and documentation, analytical drawings, models, and maps. [Related Link\(s\)](#)

Known for - and even overshadowed by - his brutal and spectacular building cuts, Gordon Matta-Clark's oeuvre is unique in the history of American art. He worked in the 1970s on the borders between art and architecture and his diverse practice is often understood as an outright rejection of the tenets of high modernism. Stephen Walker argues instead for the artist's ambivalent relationship with the architectural heritage he is often claimed to disavow, thus making this the first book to extrapolate Matta-Clark's thinking beyond its immediate context. Walker considers the broad range of Matta-Clark's ephemeral practice, from montage to actual interventions and from performance art and installation to drawing, film and video. Bringing to the fore the consistent themes and issues explored through this broad range of media, and in particular the complex notion of the 'discreet violation', he reveals the continued relevance of Matta-Clark's artistic and theoretical oeuvre to the reception of artistic and architectural work today.

Colin Rowe has achieved legendary status as one of a handful of outstanding studio teachers of architecture and urban design to emerge within the last two generations. His writings reveal the powerful insight and dispassionate, authoritative intelligence that mark him as one of the preeminent architectural thinkers of this perplexing half century. Divided into three volumes, in more or less chronological order, *As I Was Saying* includes articles, essays, eulogies, lectures, reviews, and memoranda. Some appeared only in obscure journals, and many are published here for the first time.

Mussolini's bold claims upon the monuments and rhetoric of ancient Rome have been the subject of a number of recent books. D. Medina Lasansky shows us a much less familiar side of the cultural politics of Italian Fascism, tracing its wide-ranging efforts to adapt the nation's medieval and Renaissance heritage to satisfy the regime's programs of national

regeneration. Anyone acquainted with the beauties of Tuscany will be surprised to learn that architects, planners, and administrators working within Fascist programs fabricated much of what today's tourists admire as authentic. Public squares, town halls, palaces, gardens, and civic rituals (including the famed Palio of Siena) were all &“restored&” to suit a vision of the past shaped by Fascist notions of virile power, social order, and national achievement in the arts. Ultimately, Lasansky forces readers to question long-standing assumptions about the Renaissance even as she expands the parameters of what constitutes Fascist culture. The arguments in *The Renaissance Perfected* are based in fresh archival evidence and a rich collection of illustrations, many reproduced for the first time, ranging from photographs and architectural drawings to tourist posters and film stills. Lasansky's groundbreaking book will be essential reading for students of medieval, Renaissance, and twentieth-century Italy as well as all those concerned with visual culture, architectural preservation, heritage studies, and tourism studies.

First published in 1999. The many available scholarly works on Italian-Americans are perhaps of little practical help to the undergraduate or high school student who needs background information when reading contemporary fiction with Italian characters, watching films that require a familiarity with Italian Americans, or looking at works of art that can be fully appreciated only if one understands Italian culture. This basic reference work for non-specialists and students offers quick insights and essential, easy-to-grasp information on Italian-American contributions to American art, music, literature, motion pictures and cultural life. This rich legacy is examined in a collection of original essays that include portrayals of Italian characters in the films of Francis Coppola, Italian American poetry, the art of Frank Stella, the music of Frank Zappa, a survey of Italian folk customs and an analysis of the evolution of Italian-American biography. Comprising 22 lengthy essays written specifically for this volume, the book identifies what is uniquely Italian in American life and examines how Italian customs, traditions, social mores and cultural antecedents have wrought their influence on the American character. Filled with insights, observations and ethnic facts and fictions, this volume should prove to be a valuable source of information for scholars, researchers and students interested in pinpointing and examining the cultural, intellectual and social influence of Italian immigrants and their successors.

The second edition of *The Urban Design Reader* draws together the very best of classic and contemporary writings to illuminate and expand the theory and practice of urban design. Nearly 50 generous selections include seminal contributions from Howard, Le Corbusier, Lynch, and Jacobs to more recent writings by Waldheim, Koolhaas, and Sorkin. Following the widespread success of the first edition of *The Urban Design Reader*, this updated edition continues to provide the most important historical material of the urban design field, but also introduces new topics and selections that address the myriad challenges facing designers today. The six part structure of the second edition guides the reader through the history, theory and practice of urban design. The reader is initially introduced to those classic writings that provide the historical precedents for city-making into the twentieth century. Part Two introduces the voices and ideas that were instrumental in establishing the foundations of the urban design field from the late 1950s up to the mid-1990s. These authors present a critical reading of the design professions and offer an alternative urban design agenda focused on vital and lively places. The authors in Part Three provide a range of urban design rationales and strategies for reinforcing local physical identity and the creation of memorable places. These selections are largely describing the outcomes of mid-century urban design and voicing concerns over the placeless quality of contemporary urbanism. The fourth part of the Reader explores key issues in urban design and development. Ideas about sprawl, density, community health, public space and everyday life are the primary focus here. Several new selections in this part of the book also highlight important international development trends in the Middle East and China. Part

Five presents environmental challenges faced by the built environment professions today, including recent material on landscape urbanism, sustainability, and urban resiliency. The final part examines professional practice and current debates in the field: where urban designers work, what they do, their roles, their fields of knowledge and their educational development. The section concludes with several position pieces and debates on the future of urban design practice. This book provides an essential resource for students and practitioners of urban design, drawing together important but widely dispersed writings. Part and section introductions are provided to assist readers in understanding the context of the material, summary messages, impacts of the writing, and how they fit into the larger picture of the urban design field.

Montage has been hailed as one of the key structural principles of modernity, yet its importance to the history of modern thought about cities and their architecture has never been adequately explored. In this groundbreaking new work, Martino Stierli charts the history of montage in late 19th-century urban and architectural contexts, its application by the early 20th-century avant-gardes, and its eventual appropriation in the postmodern period. With chapters focusing on photomontage, the film theories of Sergei Eisenstein, Mies van der Rohe's spatial experiments, and Rem Koolhaas's use of literary montage in his seminal manifesto *Delirious New York* (1978), Stierli demonstrates the centrality of montage in modern explorations of space, and in conceiving and representing the contemporary city. Beautifully illustrated, this interdisciplinary book looks at architecture, photography, film, literature, and visual culture, featuring works by artists and architects including Mies, Koolhaas, Paul Citroen, George Grosz, Hannah Höch, El Lissitzky, and Le Corbusier.

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