

Il Design Degli Architetti Italiani 1920 2000 Ediz Illustrata

Looks at the life and career of the Italian architect and designer, and shows examples of his chairs, tables, desks, beds, and lamps

La prima edizione di questo libro, edita in Germania nel 1991 e tradotta e pubblicata in Italia nel 1992 da Arnoldo Mondadori, ebbe grande successo, perché offriva per la prima volta un'informazione densa ed esauriente del fenomeno design, visto nelle tre prospettive: come nasce, come si manifesta nei diversi Paesi del mondo, quali teorie esso ha generato. Opportuna è stata la sua decisione di riproporlo ampliato e aggiornato, perché da allora il mondo del design è cambiato radicalmente, e perché "Oggi, la vita della maggioranza delle persone non sarebbe più concepibile senza il design". Naturale, dunque, la decisione di ISIA Design Firenze di promuoverne, su proposta di Paolo Deganello, la traduzione, e la pubblicazione da parte di Gangemi Editore nella collana "Teoria e Cultura del Design" diretta da Giuseppe Furlanis, arricchita dalla presentazione di Fulvio Carmagnola. Esso sarà un utile libro di testo di base per le Scuole di Design, e una fonte di riflessioni e di stimoli per studiosi, imprenditori, quadri delle imprese impegnate nell'innovazione di prodotti e di servizi. Il libro è suddiviso in quattro grandi parti. La prima è costituita da un capitolo storico generale. Segue una parte ("Design e globalizzazione") dedicata a un'accurata rassegna dell'evoluzione della disciplina e dei suoi protagonisti nei vari Paesi, dove l'andamento diacronico e storico si ripete e si specifica a un grado di risoluzione maggiore. La parte centrale e certamente più impegnativa è costituita dai capitoli 3 e 4, dedicati rispettivamente alla metodologia e alla teoria. Qui l'Autore si produce in un doppio sforzo: in primo luogo cerca di sistematizzare una molteplicità di contributi provenienti soprattutto dall'area anglosassone e tedesca, e in secondo luogo di costruire collegamenti organici con l'eredità molteplice dei saperi provenienti dalle scienze umane, dalla sociologia, dalla semiotica, e anche dalle cosiddette "scienze formali". Infine un'ultima parte ("Context") presenta una notevole apertura, di carattere ancora non sistematizzato, ma in forma piuttosto di suggerimento di riflessione, a proposito dell'evoluzione degli scenari di riferimento più prossimi e influenti sullo specifico della disciplina. È una direzione che pone l'accento sulle prospettive di visione qualitativa, oltre che sui vincoli e sulle opportunità delle dinamiche tecnologiche. Il volume è a cura di Rodrigo Rodriguez con il coordinamento di Stefano Maria Bettega. Traduzione di Anna Maria Sandri, Francesca Andrich e Matteo Palmisano.

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Building Knowledge, Constructing Histories brings together the papers presented at the Sixth International Congress on Construction History (6ICCH, Brussels, Belgium, 9-13 July 2018). The contributions present the latest research in the

field of construction history, covering themes such as: - Building actors - Building materials - The process of building - Structural theory and analysis - Building services and techniques - Socio-cultural aspects - Knowledge transfer - The discipline of Construction History The papers cover various types of buildings and structures, from ancient times to the 21st century, from all over the world. In addition, thematic papers address specific themes and highlight new directions in construction history research, fostering transnational and interdisciplinary collaboration. Building Knowledge, Constructing Histories is a must-have for academics, scientists, building conservators, architects, historians, engineers, designers, contractors and other professionals involved or interested in the field of construction history.

Technological evolutions have changed the field of architecture exponentially, leading to more stable and energy-efficient building structures. Architects and engineers must be prepared to further enhance their knowledge in the field in order to effectively meet new and advancing standards. Architecture and Design: Breakthroughs in Research and Practice is an authoritative resource for the latest research on the application of new technologies and digital tools that revolutionize the work of architects globally, aiding in architectural design, planning, implementation, and restoration. Highlighting a range of pertinent topics such as design anthropology, digital preservation, and 3D modeling, this publication is an ideal reference source for researchers, scholars, IT professionals, engineers, architects, contractors, and academicians seeking current research on the development and creation of architectural design.

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This book is composed of chapters that focus specifically on technological developments by distinguished figures in the history of MMS (Mechanism and Machine Science). Biographies of well-known scientists are also included to describe their efforts and experiences and surveys of their work and achievements and a modern interpretation of their legacy are presented. After the first two volumes, the papers in this third volume again cover a wide range within the field of the History of Mechanical Engineering with specific focus on MMS and will be of interest and motivation to the work (historical or not) of many.

Since its creation in 1884, Engineering Index has covered virtually every major engineering innovation from around the world. It

serves as the historical record of virtually every major engineering innovation of the 20th century. Recent content is a vital resource for current awareness, new production information, technological forecasting and competitive intelligence. The world's most comprehensive interdisciplinary engineering database, Engineering Index contains over 10.7 million records. Each year, over 500,000 new abstracts are added from over 5,000 scholarly journals, trade magazines, and conference proceedings. Coverage spans over 175 engineering disciplines from over 80 countries. Updated weekly.

Water Hammer Simulations is a comprehensive guide to modelling transients in closed pipes. The models presented range from those used for the first studies into the field to the most advanced available today. All of the models are described in detail, starting from the simplest to the most complex. Most of the presented models have been implemented in computer codes, which are provided with the book as both executable files and the sources. The use of these programs is explained in the book where they are applied in a number of examples; the results are critically commented, to allow the reader to be able to build an appropriate model for their own use. Suggestions on the most appropriate model to be built and used are provided throughout the book. Laboratory tests and real case applications are also presented and discussed, together with the still unresolved problems in the field. The focus of researcher's efforts we will be on these issues in the coming years. The book is suitable for professionals working in the field as well as scholars and undergraduate students.

Oggetto trasversale di indagini storiche, critiche, tecniche e metodologiche, l'archivio di architettura e di design nell'era della digitalizzazione è il tema di questo volume, che raccoglie analisi, riflessioni e la proposta di un prototipo sperimentale di digitalizzazione. I saggi di questo volume partono dall'idea condivisa che l'archivio non può essere considerato come il campo di concentrazione di una memoria privata della sua vocazione a interloquire con il tempo presente. L'archivio animato offre un possibile antidoto a questa malattia, aprendo a una dimensione interattiva della conoscenza che implica l'utente come attore della sua crescita. The transversal object of historical, critical, technical and methodological studies, the archive of architecture and design in the era of digitalization is the main issue of this volume, a collection of analyses, reflections and a proposal for an experimental prototype. The essays collected here share the idea that the archive cannot be considered a concentration camp of memory, separated from its vocation to participate in the present. The animated archive is one possible answer to this danger, for its possibility of opening up an interactive dimension of knowledge, where the users becomes the makers of their own growth.

Visual computing and descriptive geometry are multidisciplinary fields addressing the handling of images, 3D models, and other computer graphics. These ideas are experiencing a revival due to emergent technologies and applications available to developers. Based in traditional forms of design and architecture, these fields are currently experiencing a bounty of new research based on old principles. The Handbook of Research on Visual Computing and Emerging Geometrical Design Tools seeks to add to this knowledge base by considering these technologies from a designer's perspective rather than reiterating the principles of computer science. It combines aspects of geometry and representation with emerging tools for CAD, generation, and visualization while addressing the digital heritage of such fields. This book is an invaluable resource for developers, students of both graphic and computer-generated design, researchers, and designers.

Negli ultimi anni il design ha messo a punto eclettici scenari governati da una frammentazione delle pratiche e da una moltiplicazione delle

aree lontane da ogni consolidata tradizione del progetto, dando così origine a un contraddittorio contesto che Post-design si è proposto di esaminare. Non c'è dubbio che il design sia ormai onnipresente perché strumento di definizione di ogni aspetto della vita quotidiana; in apparenza coerentemente con i presupposti di quella società estetica teorizzata dalle avanguardie del Novecento ma in realtà in funzione delle strategie dello sviluppo economico. Da dimensione minoritaria della cultura e della produzione seriale, il progetto si è trasformato in componente strategica di una economia post-fordista che ne ha progressivamente sfruttato la capacità di innovazione, utilizzata dal marketing come strumento utile alla costruzione del valore economico di prodotti messi in circolo dagli attori dell'economia globale.

Judging from the debates taking place in both education and practice, it appears that architecture is deeply in crisis. New design and production techniques, together with the globalization of capital and even skilled-labour, have reduced architecture to a commodified object, its aesthetic qualities tapping into the current pervasive desire for the spectacular. These developments have changed the architect's role in the design and production processes of architecture. Moreover, critical architectural theories, including those of Breton, Heidegger and Benjamin, which explored the concepts of technology, modernism, labour and capital and how technology informed the cultural, along with later theories from the 1960s, which focused more on the architect's theorization of his/her own design strategies, seem increasingly irrelevant. In an age of digital reproduction and commodification, these theoretical approaches need to be reassessed. Bringing together essays and interviews from leading scholars such as Kenneth Frampton, Peggy Deamer, Bernard Tschumi, Donald Kunze and Marco Biraghi, this volume investigates and critically addresses various dimensions of the present crisis of architecture. It poses questions such as: Is architecture a conservative cultural product servicing a given producer/consumer system? Should architecture's affiliative ties with capitalism be subjected to a measure of criticism that can be expanded to the entirety of the cultural realm? Is architecture's infusion into the cultural the reason for the visibility of architecture today? What room does the city leave for architecture beyond the present delirium of spectacle? Should the thematic of various New Left criticisms of capitalism be taken as the premise of architectural criticism? Or alternatively, putting the notion of criticality aside is it enough to confine criticism to the production of insightful and pleasurable texts?

Il design degli architetti italiani 1920-2000 MoMoWo · 100 projects in 100 years. European Women in Architecture and Design · 1918-2018 Založba ZRC

Following the tradition and style of the acclaimed Index Islamicus, the editors have created this new Bibliography of Art and Architecture in the Islamic World. The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies.

In the last fifteen years we witnessed a new ethnographic wave of studies that focused on practising architecture. This body of research aimed at grasping the socio-material dimension of architectural practice. They all relied on the assumption that architecture is collective but it is shared with a variety of nonhumans. These "new ethnographies" generated "thick descriptions" of the knowledge practices of different participants in design. This issue of "Ardeth" collects contributions that will address the ecology of contemporary architectural practice, scrutinizing it as involving actors with variable ontology, scale and politics; exploring empirically different formats of design and reflecting on the importance of ethnography for understanding contemporary architectural practices.

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This essential survey of Italian Radical design, a movement that interrogated modern living against the turbulent political climate of the 1960s, is lavishly illustrated with new photography, including rarely seen prototypes and limited-production pieces.

This publication is aimed to support two MoMoWo traveling exhibitions which will be presented in six European countries in two years (2016-2017): indoor exhibition catalogue "100 Works in 100 Years. European Women in Architecture and Design. 1918-2018", and outdoor exhibition "Women's Tale. A Reportage on Women Designers". Exhibition catalogue 100 Works in 100

Years. European Women in Architecture and Design. 1918-2018 brings together a selection of some of the most significant and representative examples of European architecture and design created by 100 women from the end of the First World War up until today. The number of works is symbolic, as 'one hundred' could also mean 'countless' as in the Latin word centium. While, the number of authors –each work has a different author– derives from MoMoWo's choice to represent many different creators, consequently popularising lesser known figures, too. It includes biographies of women architects, civil engineers, furniture and industrial designers, urban planners, interior and landscape designers. It represents the main trends and major 'schools' of architecture and design all over Europe. The biographical data covers education and training, professional histories, networks women have operated in, including informal societies, memberships in trade bodies and associations, their profile as international, national, local and regional designers, as well as looking at how women have promoted their work i.e. in exhibitions, publications, competition entries, etc. The catalogue entries are followed by thirteen thematic essays on women architects and designers and by the outdoor exhibition catalogue "Women's Tale. A Reportage on Women Designers", where photographs by ten finalists of the MoMoWo Photo competition are presented. By seeking to identify women who worked in Europe as well as European women who worked outside Europe over last 100 years, the main aim of this catalogue is to increase the awareness of historians and the general public about their enormous contribution to architecture and design, and indirectly providing accessibility to their works. _ _

_____ Razstavni katalog 100 Works in 100 Years. European Women in Architecture and Design. 1918-2018 prinaša izbor nekaterih najbolj reprezentativnih primerov evropske arhitekture in oblikovanja, ki jih je sto žensk ustvarilo v obdobju od konca prve svetovne vojne do danes. Izbrano število del je simbolično, saj 'sto' v latinščini lahko pomeni tudi 'nešteto' (lat. centium), medtem ko število ustvarjalcev – vsako delo ima drugo avtorico – izhaja iz namena MoMoWo projekta predstaviti čim več različnih avtoric in s tem posledično osvetliti tudi manj znane osebnosti. Katalog vsebuje biografije arhitektk, gradbenih inženiric, oblikovalk na področju notranjega in industrijskega oblikovanja, urbanistk in 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 ustvarjalcev, mreže v katerih so ženske delovale, vključno z neformalnimi skupinami, članstvom v institucijah in združenjih, njihov profil na mednarodnem, nacionalnem, lokalnem in regionalnem nivoju, kot tudi kako so predstavljale svoje delo na razstavah, v publikacijah, na javnih nastopih itd. Kataložnim enotam sledi trinajst tematskih esejev o arhitektkah in oblikovalkah

ter katalog razstave na prostem "Women's Tale. A Reportage on Women Designers", ki predstavlja fotografije desetih finalistov mednarodnega MoMoWo fotografskega natežaja. S predstavitvijo žensk, ki so delovale v Evropi, in Evropejk, ki so delovale izven nje v zadnjih sto letih je glavni namen kataloga razširiti vedenje strokovne in širše javnosti o ogromnem prispevku žensk na področju arhitekture in oblikovanja in jima hkrati približati njihovo delo. Publikacija je izšla v okviru dveh MoMoWo potujočih razstav, ki bosta v dveh letih (2016-2017) predstavljeni v šestih evropskih državah: razstava "100 del v 100 letih. Evropejke na področju arhitekture in oblikovanja. 1918-2018", in razstava na prostem "Ženska zgodba. Reportaža o oblikovalkah".

This volume represents the first scholarly work in English devoted to the experience of Italian architects and builders in Turkey, as well as in many of the lands once belonging to the Ottoman Empire. Covering a complex cultural and political geography spanning from the Danubian principalities (today's Romania) to Anatolia and the Aegean region, the book is the result of individual research experiences that were brought together and debated in an international conference in Istanbul in March 2013, organized in collaboration with the Italian Institute of Culture and Boğaziçi University. Grounded on a flexible notion of identitarian boundaries, the book explores a rich transcultural field of encounters and interactions, analyzed and evaluated by scholars from six different countries on the basis of hitherto uncovered archival materials. Forms, ideas, individual mobility of actors and materials, networks of patronage, material and political constraints, and religious and cultural difference all play a significant role in shaping the landscapes, buildings and architectural projects presented and discussed here. From late 18th and early 19th century experiences of interaction between neo-classical backgrounds and westernizing Ottoman forms to the Italian proposals for a Turkish republican iconic landmark like the Atatürk mausoleum in Ankara; from the design of the first Ottoman university building to Ottoman varieties of Art Nouveau and Art Deco, and to the infrastructures and urban developments of the 1950s in Turkey, the book is both a richly illustrated and documented overview of relevant cases, and a critical introduction to one of the most enticing areas of encounter in the global history of 19th and 20th century architecture and design.

"Reyner Banham's special skill was to take objects that we otherwise might take for granted and to open our eyes and minds to their visual and cultural associates. Unlike many historians he had an 'eye' and this came through in his writings. He was also a popularizer—ahead of his time. These perspectives are every bit as relevant now as they were in the past."—Sir Norman Foster, Foster Associates "Banham's stubborn insistence on the proper terms by which to measure the contemporary predicament reveals the depth and the breadth of his contribution to architectural history and theory. The modern, for Banham and for us, simply refuses to go away."—Anthony Vidler, author of *The Architectural Uncanny*

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