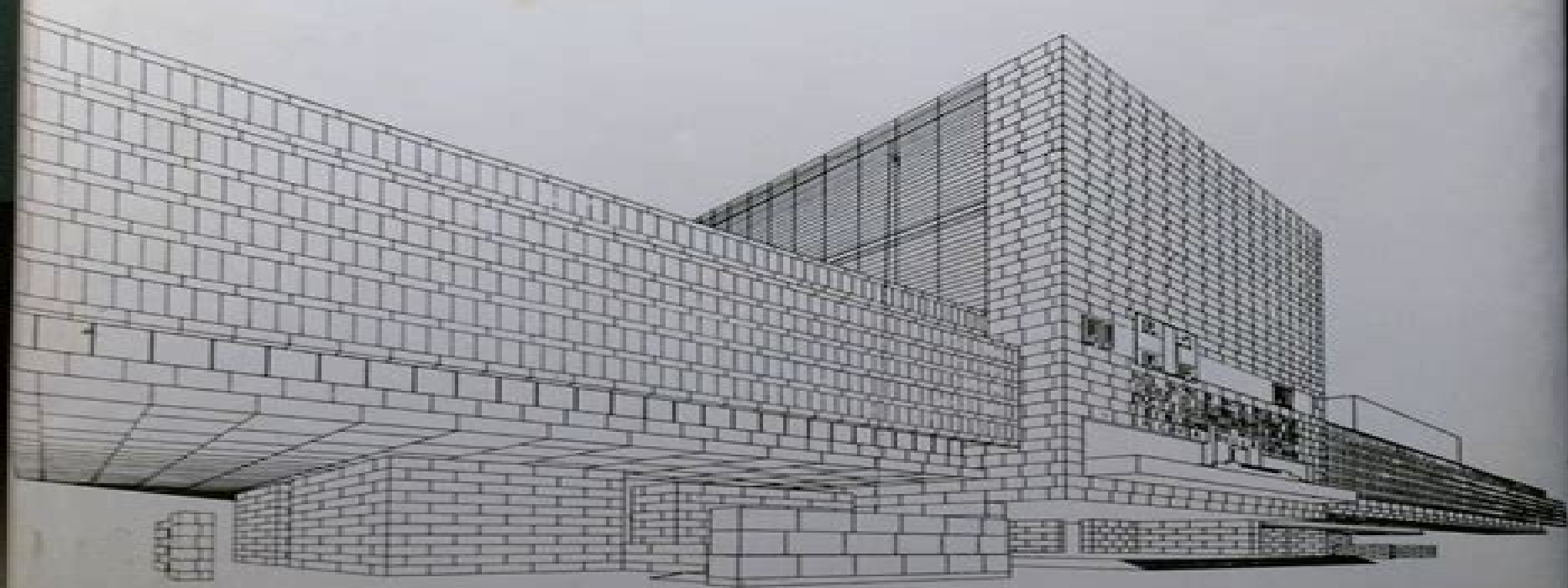


# GIUSEPPE TERRAGNI SURFACE AND SYMBOL

THOMAS L. SCHUMACHER

ERNST & SOHN



# Surface And Symbol Giuseppe Terragni And The Architecture Of Italian Rationalism

**Kenneth Frampton**



## **Surface And Symbol Giuseppe Terragni And The Architecture Of Italian Rationalism:**

*Surface & Symbol* Thomas L. Schumacher, 1991      *Surface & Symbol* Thomas L. Schumacher, 1991      **The Architecture of Modern Italy** Terry Kirk, 2005-06-02

Modern Italy may sound like an oxymoron. For Western civilization Italian culture represents the classical past and the continuity of canonical tradition while modernity is understood in contrary terms of rupture and rapid innovation. Charting the evolution of a culture renowned for its historical past into the 10 modern era challenges our understanding of both the resilience of tradition and the elasticity of modernity. We have a tendency when imagining Italy to look to a rather distant and definitely premodern setting. The ancient forum, medieval cloisters, baroque piazzas and papal palaces constitute our ideal itinerary of Italian civilization. The Campo of Siena, Saint Peter's all of Venice and San Gimignano satisfy us with their seemingly unbroken panoramas onto historical moments untouched by time, but elsewhere modern intrusions alter and obstruct the view to the landscapes of our expectations. As seasonal tourist or seasoned historian we edit the encroachments time and change have wrought on our image of Italy. The learning of history is always a complex task, one that in the Italian environment is complicated by the changes wrought everywhere over the past 250 years. Culture on the peninsula continues to evolve with characteristic vibrancy. Italy is not a museum. To think of it as such as a disorganized yet phenomenally rich museum unchanging in its exhibits is to misunderstand the nature of the Italian cultural condition and the writing of history itself.

*The Routledge Companion to Italian Fascist Architecture* Kay Bea Jones, Stephanie Pilat, 2020-04-30

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

Architecture and the Novel under the Italian Fascist Regime Francesca Billiani, Laura Pennacchietti, 2019-09-14

Architecture and the Novel under the Italian Fascist Regime discusses the relationship between the novel and architecture during the Fascist period in Italy 1922-1943. By looking at two profoundly diverse aesthetic phenomena within the context of the creation of a Fascist State, art historian Billiani and architectural historian Pennacchietti argue that an effort of construction or reconstruction was the main driving force behind both projects: the advocated revolution of the novel form and that of architecture and architectural rationalism. The book is divided into seven chapters which in turn analyze the interconnections between the novel and architecture in theory and in practice. The first six chapters cover debates on State art, on the novel and on architecture as well as their historical development and their unfolding in key journals of the period. The last chapter offers a detailed analysis of some important novels and buildings which have in practice realized some of the key principles articulated in the theoretical disputes.

**The Meaning of Modern Architecture** Hans Rudolf Morgenthaler, 2016-03-09. Using empathy as established by the Vienna School of Art History, complemented by insights on how the mind processes visual stimuli as demonstrated by late 19th century psychologists and art theorists, this book puts forward an innovative interpretative method of decoding the forms and spaces of Modern buildings. This method was first developed as scholars realized that the new abstract art appearing needed to be analysed differently than the previous figurative works. Since architecture experienced a similar development in the 1920s and 30s, this book argues that the empathetic method can also be used in architectural interpretation. While most existing scholarship tends to focus on formal and functional analysis, this book proposes that Modern architecture is too diverse to be reduced to a few common formal or ornamental features. Instead, by relying on the viewer's innate psycho-physiological perceptive abilities, sensual and intuitive understandings of composition, form and space are emphasized. These aspects are especially significant because Modern Architecture lacks the traditional stylistic signs. Including building analyses, it shows how, by visually reducing cubical forms and spaces to linear configurations, the exteriors and interiors of Modern buildings can be interpreted via human perceptive abilities as dynamic movement systems commensurate with the new industrial transportation age. This reveals an inner necessity these buildings express about themselves and their culture, rather than just an explanation of how they are assembled and how they should be used. The case studies highlight the contrasts between buildings designed by different architects, rather than concentrating on the few features that relate them to the zeitgeist. It analyses the buildings directly as the objects of study, not indirectly as designs filtered through a philosophical or theoretical discourse. The book demonstrates that with technology and science affecting culture.

*Modern Architecture: A Critical History (Fifth) (World of Art)* Kenneth Frampton, 2020-09-08. An extensively revised and updated edition of a bestselling classic on modern architecture and its origins by Kenneth Frampton. Kenneth Frampton's highly acclaimed survey of modern architecture and its origins has been a classic since it first appeared in 1980.

Starting with the cultural developments since 1750 that drove the modern movement moving through the creation of modern architecture and exploring the effects of globalization and the phenomenon of international celebrity architects this book is the definitive history of modern architecture For this extensively revised and updated fifth edition of *Modern Architecture* Frampton added new chapters exploring the ongoing modernist tradition in architecture while also examining the varied responses to the urgent need to build more sustainably and create structures that will withstand changing climates This new edition features completely redesigned interiors and an updated and expanded bibliography making this volume more indispensable than ever

*Architectures of Bureaucracy* Jens van de Maele, 2025-01-27 This monograph examines the interrelationship between politics and modernist architecture in interwar Belgium focusing on political architectural and administrative elites as propagators of new ideas of governance While Belgium was strongly influenced by neighbouring France and Germany it also developed its own avant garde approaches to socio political problems In the second half of the 1930s the country was the scene of a remarkable political and architectural experiment involving an ambitious plan for the large scale construction of modernist government office buildings These buildings were seen as essential to the development of a technocratic model of governance aimed at strengthening the role of the executive and minimising the influence of parliament More specifically the efficient new office architecture was supposed to create a new type of perfect civil servant whose loyalties would no longer lie with political parties but with scientists and management experts Such experts and scientists constituted a rising elite of *homines novi* with strong though often veiled political ambitions As such this book contributes to our understanding of political culture in the age of extremes

*Materials and Meaning in Architecture* Nathaniel Coleman, 2020-02-20 Interweaving architecture philosophy and cultural history *Materials and Meaning in Architecture* develops a rich and multi dimensional exploration of materials and materiality in an age when architectural practice seems otherwise preoccupied with image and visual representation Arguing that architecture is primarily experienced by the whole body rather than chiefly with the eyes this broad ranging study shows how the most engaging built works are as tactile as they are sensuous communicating directly with the bodily senses especially touch It explores the theme of material imagination and the power of establishing place identity in an architect's work to consider the enduring expressive possibilities of material use in architecture The book's chapters can be dipped into each individual chapter providing close readings of built works by selected modern masters Scarpa Zumthor Williams and Tsien insights into key texts and theories Ruskin Loos Bachelard or short cultural histories of materials wood brick concrete steel and glass And yet taken together the chapters build to a powerful book length argument about how meaning accrues to materials through time and about the need to reinsert the bodily experience of materiality into architectural design It is thus also in part a manifesto arguing for architecture to act as a bulwark against the tide of an increasingly depersonalised built environment With insights for a wide range of readers ranging from students through to researchers and professional designers *Materials and*

Meaning in Architecture will cause theorists to rethink their assumptions and designers to see new potential for their projects

**Twenty-Five Buildings Every Architect Should Understand** Simon Unwin, 2014-11-17 Twenty Five Buildings Every Architect Should Understand is an essential companion to Simon Unwin's *Analysing Architecture* and part of the trilogy which also includes his *Exercises in Architecture* Learning to Think as an Architect Together the three books offer an introduction to the workings of architecture providing for the three aspects of learning theory examples and practice Twenty Five Buildings focusses on analysing examples using the methodology offered by *Analysing Architecture* which operates primarily through the medium of drawing In this second edition five further buildings have been added to the original twenty from an even wider geographical area which now includes the USA France Italy Mexico Switzerland Spain Finland Germany Australia Norway Sweden India and Japan The underlying theme of *Twenty Five Buildings Every Architect Should Understand* is the relationship of architecture to the human being how it frames our lives and orchestrates our experiences how it can help us make sense of the world and contribute to our senses of identity and place Exploring these dimensions through a wide range of case studies that illustrate the rich diversity of twentieth and twenty first century architecture this book is essential reading for every architect

**Design: The Key Concepts** Catherine McDermott, 2007-10-30 This is the essential student's guide to Design its practice its theory and its history Drawing from a wide range of international examples respected design writer Catherine McDermott explores key topics including international design from Europe to Africa design history from Art Nouveau to punk sustainable design recycling and green design design theory from semiotics to gender to postcolonialism design technology graphic design and the web Fully cross referenced with up to date guides for further reading *Design The Key Concepts* is an indispensable reference for students of design design history fashion art and visual culture

Twenty Buildings Every Architect Should Understand Simon Unwin, 2010-02-25 Have you ever wondered how the ideas behind the world's greatest architectural designs came about What process does an architect go through to design buildings which become world renowned for their excellence This book reveals the secrets behind these buildings He asks you to read the building and understand its starting point by analyzing its final form Through the gradual revelations made by an understanding of the thinking behind the form you learn a unique methodology which can be used every time you look at any building

The Oxford Dictionary of Architecture James Stevens Curl, Susan Wilson, 2015-02-26 Containing over 6 000 entries from Aalto to Zwinger and written in a clear and concise style this authoritative dictionary covers architectural history in detail from ancient times to the present day It also includes concise biographies of hundreds of architects from history excluding living persons from Sir Francis Bacon and Imhotep to Liang Ssu ch eng and Francis Inigo Thomas The text is complemented by over 260 beautiful and meticulous line drawings labelled cross sections and diagrams These include precise drawings of typical building features making it easy for readers to identify particular period styles This third edition of *The Oxford Dictionary of Architecture* has been extensively revised and expanded with over 900 new entries including

hundreds of definitions of garden and landscape terms such as Baroque garden floral clock hortus conclusus and Zen garden design Each entry is followed by a mini bibliography with suggestions for further reading The full bibliography to the first edition previously only available online has also been fully updated and expanded and incorporated into this new edition This is an essential work of reference for anyone with an interest in architectural and garden history With clear descriptions providing in depth analysis it is invaluable for students professional architects art historians and anyone interested in architecture and garden design and provides a fascinating wealth of information for the general reader

**Surface & Symbol** Thomas L. Schumacher,1991 **Modern Architecture** Graham Livesey,2024-11-15 Modern Architecture The Basics examines technological stylistic socio political and cultural changes that have transformed the history of architecture since the late 18th century Broad definitions of modernity and postmodernity introduce the book which comprises 24 short thematic chapters looking at the concepts behind the development of modern and postmodern architecture These include major historical movements key figures and evolving building typologies There is also an emphasis on the changing city during the 19th and 20th centuries Approaches to representation and its impacts on architecture are studied along with the changing global role of architecture as cultural expression The book introduces new topics including gender race postcolonialism and indigeneity An undaunting contemporary and inclusive account of modern architectural history this is a must read for all students of architecture as well as those outside the discipline approaching the subject for the first time

Fascist Modernism in Italy Francesca Billiani,2021-08-26 Between 1917 to 1975 Germany Italy Portugal the Soviet Union and Spain shifted from liberal parliamentary democracies to authoritarian and totalitarian dictatorships seeking total control mass consensus and the constitution of a new man woman as the foundation of a modern collective social identity As they did so these regimes uniformly adopted what we would call a modernist aesthetic huge scale experiments in modernism were funded and supported by fascist and totalitarian dictators Famous examples include Mussolini s New Rome at EUR or the Stalinist apartment blocks built in urban Russia Focusing largely on Mussolini s Italy Francesca Billiani argues that modernity was intertwined irrecoverably with fascism that too often modernist buildings art and writings are seen as a purely cultural output when in fact the principles of modernist aesthetics constitute and are constituted by the principles of fascism The obsession with the creation of the new man in art and in reality shows this synergy at work This book is a key contribution to the field of twentieth century history particularly in the study of fascism while also appealing to students of art history and philosophy

*Symbolic Space* Richard A. Etlin,1996-12-15 Richard A Etlin demonstrates how the conceptual basis of the modern house and the physical layout of the modern city emerged from debates among theoretically innovative French architects of the eighteenth century Examining a broad range of topics from architecture and urbanism to gardening and funerary monuments he reconsiders eighteenth century French architecture with regard to the ways in which it was informed by symbolic space This book provides an accessible introduction to a century of architecture that transformed the

classical forms of the Renaissance and Baroque periods into building types still familiar today      *The Third Rome, 1922-43*  
Aristotle Kallis,2014-07-29 What kind of city was the Fascist third Rome Imagined and real rooted in the past and announcing  
a new revolutionary future Fascist Rome was imagined both as the ideal city and as the sacred centre of a universal political  
religion Kallis explores this through a journey across the sites monuments and buildings of the fascist capital      Italian  
Neorealism Mark Shiel,2006-03-17 Italian Neorealism Rebuilding the Cinematic City is a valuable introduction to one of the  
most influential of film movements Exploring the roots and causes of neorealism particularly the effects of the Second World  
War as well as its politics and style Mark Shiel examines the portrayal of the city and the legacy left by filmmakers such as  
Rossellini De Sica and Visconti Films studied include Rome Open City 1945 Paisan 1946 The Bicycle Thief 1948 and Umberto  
D 1952      The Language of Architecture Andrea Simitch,Val Warke,2014-06-01 DIVLearning a new discipline is similar to  
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