

La Casa Del Fascio Di Como

From a leading art historian, a provocative exploration of the intersection of art, politics, and history in 1960s Italy. *Flashback, Eclipse* is a groundbreaking study of 1960s Italian art and its troubled but also resourceful relation to the history and politics of the first part of the twentieth century and the aftermath of World War II. Most analyses have treated the 1960s in Italy as the decade of "presentism" par excellence, a political decade but one liberated from history. Romy Golan, however, makes the counterargument that 1960s Italian artists did not forget Italian and European history but rather reimagined it in oblique form. Her book identifies and explores this imaginary through two forms of nonlinear and decidedly nonpresentist forms of temporality—the flashback and the eclipse. In view of the photographic and filmic nature of these two concepts, the book's analysis is largely mediated by black-and-white images culled from art, design, and architecture magazines, photo books, film stills, and exhibition documentation. The book begins in Turin with Michelangelo Pistoletto's *Mirror Paintings*; moves on to *Campo urbano*, a one-day event in the city of Como; and ends with the *Vitalità del Negativo* exhibition in Rome. What is being recalled and at other moments occluded are not only episodes of Italian nationalism and Fascism but also various liberatory moments of political and cultural resistance. The book's main protagonists are, in order of appearance, artists Michelangelo Pistoletto and Gioetta Fioroni, photographer Ugo Mulas, Ettore Sottsass (as critic rather than designer), graphic designer Bruno Munari, curators Luciano Caramel and Achille Bonito Oliva, architect Piero Sartogo, Carla Lonzi (as artist as much as critic), filmmakers Michelangelo Antonioni and Bernardo Bertolucci, and, in flashback among the departed, painter Felice Casorati, writer Massimo Bontempelli, art historian Aby Warburg, architect Giuseppe Terragni, and Renaissance friar-philosopher-mathematician Giordano Bruno (as patron saint of the sixty-eighters).

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.

This book offers a critical edition of the petitions in their original Italian language that (Catholic) Jews residing in Italy submitted to the Fascist General Administration for Demography and Race (*Demorazza*) in order either to be "discriminated," i.e., not subjected to various provisions of Mussolini's racial laws.

Digital Modernism Heritage Lexicon

Essays on the Bodily Experience of Buildings

Digital Curation: Breakthroughs in Research and Practice

History of Construction Cultures Volume 2

Architecture and construction in the twentieth century. *Collana Architettura e Costruzione /6* diretta dal Prof. Sergio Poretti

Surface & Symbol

Modernity tends to be considered a mostly Western, chronologically recent concept. Looking at locations in Brazil, Java, India, Georgia, and Yugoslavia, among others, *Across Space and Time* provides architectural and cultural evidence that modernity has had an impact across the globe and for much longer than previously conceived. This volume moves through space and time to illustrate the way global modernity has been negotiated through architecture, urban planning, design pedagogies, preservation, and art history in diverse locations around the world. Bringing together emerging and established architecture and art history scholars, each chapter focuses on a particular site where modernity was defined, challenged, or reinterpreted. The contributors examine how architectures, landscapes, and design thinking influence and are influenced by conflicts between cultural, economic, technological, and political forces. By invoking well-researched histories to ground their work in a post-colonial critique, they closely examine many prevailing myths of modernity. Notable topics include emerging architectural history in the Indian subcontinent and the connection between climate change and architecture. Ultimately, *Across Space and Time* contributes to the ongoing critique of architecture and its history, both as a discipline and within the academy. The authors insist that architecture is more than a style. It is a powerful expression of representational power that reveals how a society negotiates its progress.

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

This first critical monograph places the work of Rem Koolhaas and OMA in a cultural context that allows the reader to better understand the creative process of modern

architecture, retracing the career of Rem Koolhaas in chronological and thematic order.

Towards a Global History of Urban Public Space

La Città Altra. Storia E Immagine Della Diversità Urbana: Luoghi E Paesaggi Dei Privilegi E Del Benessere, Dell'isolamento, Del Disagio, Della Multiculturalità. Ediz. Italiana E Inglese

Breakthroughs in Research and Practice

The Routledge Companion to Italian Fascist Architecture

Dialogues on architecture

Townscapes in Transition

L'immagine della ragione

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.

The town hall or city hall as a place of local governance is historically related to the founding of cities in medieval Europe. As the space of representative civic authority it aimed to set the terms of public space and engagement with the citizenry. In subsequent centuries, as the idea and built form travelled beyond Europe to become an established institution across the globe, the parameters of civic representation changed and the town hall was forced to negotiate new notions of urbanism and public space. City Halls and Civic Materialism: Towards a Global History of Urban Public Space utilizes the town hall in its global historical incarnations as bases to probe these changing ideas of urban public space. The essays in this volume provide an analysis of the architecture, iconography, and spatial relations that constitute the town hall to explore its historical ability to accommodate the "public" in different political and social contexts, in Europe, Asia, Australia, Africa and the Americas, as the relation between citizens and civic authority had to be revisited with the universal franchise, under fascism, after the devastation of the world wars, decolonization, and most recently, with the neo-liberal restructuring of cities. As a global phenomenon, the town hall challenges the idea that nationalism, imperialism, democracy, the idea of citizenship - concepts that frame the relation between the individual and the body politic -- travel the globe in modular forms, or in predictable trajectories from the West to East, North to South. Collectively the essays argue that if the town hall has historically been connected with the articulation of bourgeois civil society, then the town hall as a global spatial type -- architectural space, urban monument, and space of governance -- holds a mirror to the promise and limits of civil society.

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.

la casa del Fascio di Como : guida critica all'edificio : descrizione, vicende storiche, polemiche, recenti restauri

City Halls and Civic Materialism

An Ambivalent Modernism

The Meaning of Modern Architecture

Killing the Moonlight

Architecture and the Politics of Modernity

Modern Architectures in History

To be a tourist in Libya during the period of Italian colonization was to be surrounded by modern metropolitan culture, including its systems of transportation and accommodation and its hierarchies of political and social control, as well as indigenous architecture and culture.

Architecture and Tourism in Italian Colonial Libya shows how Italian authorities in Libya made use of the contradictory forces of modernity and tradition to both legitimise their colonial enterprise and construct a vital tourist industry. Although one of the essential goals of tourists was to escape the boundaries of the metropole in favour of experiencing "difference," that difference was almost always framed, contained, and even defined by Western culture. McLaren argues that the "modern" and the "traditional" were entirely constructed by colonial authorities, who balanced their need to project an image of a modern and efficient network of travel and accommodation with the necessity of preserving the characteristic qualities of the indigenous culture. What made the tourist experience in Libya distinct from that of other tourist destinations was the constant oscillation between modernizing and preservation tendencies. The movement between these forces is reflected in the structure of the book, which proceeds from the broadest level of inquiry into the Fascist colonial project in Libya to the tourist organization itself, and finally into the architecture of the tourist environment, offering a way of viewing state-driven modernization projects and notions of modernity from a historical and geographic perspective. This is an important book for architectural historians and for those interested in colonial and postcolonial studies, as well as Italian studies, African history, literature, and cultural studies more generally

he dialogue, as "the talking of the soul with itself" that constitutes the act of thinking (Plato), has been selected as the ideal form through which to vividly and accurately convey the thinking of a number of protagonists of Italian modern architecture. Knowledge remains a latent legacy of the soul until a given stimulus reawakens its memory: architecture, more than sophia (wisdom), becomes philo-sophia, i.e. love of knowledge. A reading of the architectural phenomenon aimed at faithfully bringing out its complexity cannot help but involve the stories directly told by the protagonists, and the micro-stories of individual episodes, in order to explore the relationship that exists between the poetic and the technical-scientific spheres, underlining their complementary and conflictual nature. The disciplinary tools of exegesis of design and its materialization stimulate a form of critique of criticism driven by the rejection of an angle of interpretation of architecture oriented exclusively towards its results. Method and result constitute the inseparable terms: the direct testimony of certain protagonists of Italian architecture makes it possible to reconnect the interrupted threads of a narrative that has often been rendered syncopated and unilateral by excessively superficial explanation. The Dialogues on Architecture explore the interaction between idea, design and construction, revealing different operative and conceptual modes through which to achieve the finished work. Franco Albini, Lodovico B. Belgiojoso, Guido Canella, Aurelio Cortesi, Roberto Gabetti & Aimaro Isola, Ignazio Gardella, Vittorio Gregotti, Vico Magistretti, Enrico Mantero, Paolo Portoghesi, Aldo Rossi, Giuseppe Terragni, Vittoriano Viganò are the authors of this narrative.

"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.

La Casa del fascio di Como

Fascism, Architecture, and the Claiming of Modern Milan, 1922-1943

Representing Confinement During and After Italian Fascism

Giuseppe Terragni and the Architecture of Italian Rationalism

Rem Koolhaas/OMA

The Political Imaginary of Italian Art in the 1960s

Beyond rationalism

As a city that seems to float between Europe and Asia, removed by a lagoon from the tempos of terra firma, Venice has long seduced the Western imagination. Since the 1797 fall of the Venetian Republic, fantasies about the sinking city have engendered an elaborate series of romantic clichés, provoking conflicting responses: some modern artists and intellectuals embrace the resistance to modernity manifest in Venice's labyrinthine premodern form and temporality, whereas others aspire to modernize by "killing the moonlight" of Venice, in the Futurists' notorious phrase. Spanning the history of literature, art, and architecture—from John Ruskin, Henry James, and Ezra Pound to Manfredo Tafuri, Italo Calvino, Jeanette Winterson, and Robert Coover—Killing the Moonlight tracks the pressures that modernity has placed on the legacy of romantic Venice, and the distinctive strains of aesthetic invention that resulted from the clash. In Venetian incarnations of modernism, the anachronistic urban fabric and vestigial sentiment that both the nation-state of Italy and the historical avant-garde would cast off become incompletely assimilated parts of the new. Killing the Moonlight brings Venice into the geography of modernity as a living city rather than a metaphor for death, and presents the archipelago as a crucible for those seeking to define and transgress the conceptual limits of modernism. In strategic detours from the capitals of modernity, the book redrafts the confines of modernist culture in both geographical and historical terms.

An analysis of the confinement experience in Italian narrative between 1930 and 1960, covering the last years of Fascism. Not limiting herself to prisons, Nerenberg also explores military barracks, convents, and brothels as carceral homologues.

Essais sur l'architecture par l'architecte Eisenman.

Library of Congress Subject Headings

Untold Stories of (Catholic) Jews from the Archive of Mussolini's Jesuit Pietro Tacchi Venturi

Handbook of Research on Emerging Technologies for Digital Preservation and Information Modeling

Giuseppe Terragni

L'architettura delle case del fascio nella regione Lazio

Ipotesi per il riuso e la valorizzazione

Fascist Modernism in Italy

The studies in this book focus on Italian twentieth-century architecture, in particular design and construction techniques. The descriptions of the worksites and building processes provide a much better and clearer picture of the different modernist styles that existed in Italy; they also reveal the 'thin red line' that characterised an univocal construction method: mixed masonry enriched (and not replaced) by reinforced concrete - a technique well suited to small artisanal worksites. This was a mild version of modern construction, in line with the role construction played in slowing down an industrialisation process which in Italy was, in itself, slow. Each chapter illustrates a specific aspect of the history of construction and highlights several new issues involving architecture in general: the important tectonic similarities which one way or another link the Littorio style and the several different kinds of rationalisms in the thirties; the continuity between the autarchic experimentation and the techniques used in reconstruction; the connection between the large-scale works designed by engineers and the architectures of the fifties and sixties, which now appear to be one of the mainstays of the unique Italian Style.

The third volume in the University of California Humanities Research Institute Series, this book brings together prominent literary theorists and architects to offer a variety of perspectives on the relation between postmodernism and architecture. The contributors include such luminaries from the forefront of literary studies as J. Hillis Miller, Jacques Derrida, and Jean-Francois Lyotard; the architects Peter Eisenman, Frank Gehry, and Robert Stern offer their perspectives on the critical role of architecture and contemporary culture. The high caliber of the discourse and the variety of approaches included will draw a scholarly audience from a wide range of disciplines.

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.

Encyclopedia of Twentieth Century Architecture

Architecture and Tourism in Italian Colonial Libya

Minerals in the Economy of Montana

la Casa del Fascio di Giuseppe Terragni, 1932-1936

The Architecture of Modern Italy

The Third Rome, 1922-43

Italian Modernisms

The book investigates the theme of Modernism (1920-1960 and its epigones) as an integral part of tangible and 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 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 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 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 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 transformation that the places have undergone within the period under examination. It will certainly foster the international exchange of knowledge that characterized Modernism

For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopedic of 20th Century Architecture website.

Focusing on architecture from all regions of the world, this three-volume set profiles the twentieth century's vast chronicle of architectural achievements, both within and well beyond the theoretical confines of modernism. Unlike existing works, this encyclopedia examines the complexities of rapidly changing global conditions that have dispersed modern architectural types, movements, styles, and building practices across traditional geographic and cultural boundaries.

Il volume, attraverso un percorso di conoscenza e di frequentazione della Casa del Fascio e del suo contesto, e secondo un rigoroso approccio critico, propone una riflessione ampia sulla storia dell'edificio e del suo Autore che qui trovano consolidamento metodologico e documentale, costituendo quindi un'occasione disciplinarmente rigorosa e aggiornata per ripensare al ruolo della ex Casa del Fascio, al suo rapporto con la città nel suo complesso, e con la piazza Garibaldi in particolare, di cui è fondale ma anche ideale prosecuzione. Il Palazzo, infatti, qualora fosse recuperato ad un ruolo sociale, civile e pubblico, e non meramente commerciale o utilitaristico, costituirebbe un polo di attrazione, luogo di incontri e di relazioni e potrebbe contribuire a ridefinire il nesso e il significato stesso del centro cittadino.

Reception and Legacy

Transformation and Reorganization of Italian Cities and Their Architecture in the Interwar Period

Flashback, Eclipse

Across Space and Time

Eisenman Inside Out

Roma Fascista, Architettura - 1

“ Pouring Jewish Water Into Fascist Wine ”

The effective use of technology offers numerous benefits in protecting cultural heritage. With the proper implementation of these tools, the management and conservation of artifacts and knowledge are better attained. Digital Curation: Breakthroughs in Research and Practice is a critical source of academic knowledge on the preservation, selection, collection, maintenance, and archiving of digital materials. Highlighting a range of pertinent topics such as electronic resource management, digital preservation, and virtual restoration, this publication is an ideal reference source for digital curators, technology developers, IT professionals, academicians, researchers, and graduate-level students interested in the curation and preservation of digital resources.

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.

Packed in its dense, historic city centers, Italy holds some of the most prized architecture and art in the world, with which planners and politicians have had to negotiate as they struggle to cope with massive migration from the countryside to the city. Early modern architecture coincided with a sustained drive to transform a country that was still primarily rural into a modern industrial state, and throughout the twentieth century, architects in Italy have attempted to define the role of architecture within a capitalist economy and under diverse political systems. In *Italy: Modern Architectures in History*, Diane Yvonne Ghirardo addresses these and other issues in her analysis of the last century of Italy's building

practices. Specifically, she examines the post-unification efforts to identify a distinctly Italian architectural language, as well as the transformation of the urban environment in Italian cities undergoing industrialization in the late nineteenth and early twentieth centuries. She challenges received interpretations of modern architecture and also looks at the subject of illegal building and current responses to ecological challenges. In order to illuminate the full scope of the building industry in Italy, her examples are drawn not only from the work of widely published architects in the largest cities but from throughout the peninsula, including small towns and rural areas. Insightful reading for those interested in Italian culture, this book offers a new way of understanding the architectural history of modern Italy.

From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman

Proceedings of the 7th International Congress on Construction History (7ICCH 2021), July 12-16, 2021, Lisbon, Portugal

The Making of the Fascist Capital

Prison Terms

Its Inner Necessity and an Empathetic Reading

Materials and Meaning in Architecture

catalogo della mostra itinerante : le case del fascio in Italia e nelle terre d'oltremare

Peter Eisenman is one of the most controversial protagonists of the architectural scene, who is known as much for his theoretical essays as he is for his architecture. While much has been written about his built works and his philosophies, most books focus on one or the other aspect. By structuring this volume around the concept of form, Stefano Corbo links together Eisenman's architecture with his theory. From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman argues that form is the sphere of mediation between our body, our inner world and the exterior world and, as such, it enables connections to be made between philosophy and architecture. From the start of his career on, Eisenman has been deeply interested in the problem of form in architecture and has constantly challenged the classical concept of it. For him, form is not simply a cognitive tool that determines a physical structure, which discriminates all that is active from what is passive, what is inside from what is outside. He has always tried to connect his own work with the cultural manifestations of the time: firstly under the influence of Colin Rowe and his formalist studies; secondly, by re-interpreting Chomsky's linguistic theories; in the 80's, by collaborating with Derrida and his de-constructivist approach; more recently, by discovering Henri Bergson's idea of Time. These different moments underline different phases, different projects, different programmatic manifestos; and above all, an evolving notion of form. Taking a multi-disciplinary approach based on the intersections between architecture and philosophy, this book investigates all these definitions and, in doing so, provides new insights into and a deeper understanding of the complexity of Eisenman's work. Fascism, Architecture, and the Claiming of Modern Milan, 1922–1943 chronicles the dramatic architectural and urban transformation of Milan during the nearly twenty years of fascist rule. The commercial and financial centre of Italy and the birthplace of fascism, Milan played a central role in constructing fascism's national image and identity as it advanced from a revolutionary movement to an established state power. Using a wide range of archival sources, Lucy M. Maulsby analyses the public buildings, from the relatively modest party headquarters to the grandiose Palace of Justice and the Palazzo del Popolo d'Italia, through which Mussolini intended to enhance the city's image and solidify fascism's presence in Milan. Maulsby establishes the extent to which Milan's economic structure, social composition, and cultural orientation affected Il Duce's plans for the city, demonstrating the influences on urban development that were beyond the control of the fascist regime. By placing Milan's urban change in its historic context, this book expands our understanding of the relationship between fascism and the modern city.

The effective use of technology offers numerous benefits in protecting cultural heritage. With the proper implementation of these tools, the management and conservation of artifacts and knowledge are better attained. The Handbook of Research on Emerging Technologies for Digital Preservation and Information Modeling is an authoritative resource for the latest research on the application of current innovations in the fields of architecture and archaeology to promote the conservation of cultural heritage. Highlighting a range of real-world applications and digital tools, this book is ideally designed for upper-level students, professionals, researchers, and academics interested in the preservation of cultures.

Modernism in Venice

Visions of Utopia, 1900-Present - Volume 2

Italy

la casa del fascio di Lissone

Selected Writings, 1963-1988

The Construction of Merveilles

Arts and Regimes

Volume 2 of History of Construction Cultures contains papers presented at the 7ICCH – Seventh International Congress on Construction History, held at the Lisbon School of Architecture, Portugal, from 12 to 16 July, 2021. The conference has been organized by the Lisbon School of Architecture (FAUL), NOVA School of Social Sciences and Humanities, the Portuguese Society for Construction History Studies and the University of the Azores. The contributions cover the wide interdisciplinary spectrum of Construction History and consist on the most recent advances in theory and practical case studies analysis, following themes such as: - epistemological issues; - building actors; - building materials; - building machines, tools and equipment; - construction processes; - building services and techniques ; -structural theory

and analysis ; - political, social and economic aspects; - knowledge transfer and cultural translation of construction cultures. Furthermore, papers presented at thematic sessions aim at covering important problematics, historical periods and different regions of the globe, opening new directions for Construction History research. We are what we build and how we build; thus, the study of Construction History is now more than ever at the centre of current debates as to the shape of a sustainable future for humankind. Therefore, History of Construction Cultures is a critical and indispensable work to expand our understanding of the ways in which everyday building activities have been perceived and experienced in different cultures, from ancient times to our century and all over the world.

La Casa del Fascio di Gallarate

Critical Architecture and Contemporary Culture