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Luigi Moretti

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Dizionario ragionato delle voci delle arte del disegno architettura, pittura, scultura ed industrie affini Hodder Education

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, Billiani and Pennacchietti argue that an effort of construction, or reconstruction, was the main driving force behind both projects: the advocated “revolution” of the novel form (realism) and that of architecture (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.

Giornale dell'ingegnere-architetto ed agronomo Alinea Editrice

L'idea costruita è il manifesto teorico di Alberto Campo Baeza; una raccolta di testi di varia provenienza che manifesta la chiarezza del suo pensiero e la straordinaria coerenza della sua opera. Concentrandosi sui fondamenti della disciplina (la luce, il confronto con la gravità, il valore delle idee, il flusso incessante della storia) l'autore redige un testo colto ma volontariamente antiaccademico, aperto alle suggestioni delle altre discipline artistiche ma con una evidente passione didattica. I testi sui grandi maestri dell'architettura spagnola (Fisac, De la Sota, Sáenz de Oíza, Coderch, Carvajal), mondiale (Mies van der Rohe, Utzon), o sui colleghi della scena internazionale (Ando, Chipperfield, Ilinás, Vicens e Ramos) mettono in luce il

suo percorso culturale e la sua idea di architettura, basata sul suo rigoroso «más con menos». «La storia dell'architettura, lungi dall'essere solo una storia delle forme, è fondamentalmente una storia delle idee costruite. Le forme si disgregano col tempo ma le idee rimangono, sono eterne».

«Un'architettura che ha nell'idea la sua origine, nella luce il suo primo materiale, nello spazio essenziale la volontà di ottenere il più con meno».

[L'Architettura italiana](#) Mondadori Electa

Reconstructing Italy traces the postwar transformation of the Italian nation through an analysis of the Ina-Casa plan for working class housing, established in 1949 to address the employment and housing crises. Government sponsored housing programs undertaken after WWII have often been criticized as experiments that created more social problems than they solved. The neighborhoods of Ina-Casa stand out in contrast to their contemporaries both in terms of design and outcome. Unlike modernist high-rise housing projects of the period, Ina-Casa neighborhoods are picturesque and human-scaled and incorporate local construction materials and methods resulting in a rich aesthetic diversity. And unlike many other government forays into housing undertaken during this period, the Ina-Casa plan was, on the whole, successful: the neighborhoods are still lively and cohesive communities today. This book examines what made Ina-Casa a success among so many failed housing experiments, focusing on the tenuous balance struck between the legislation governing Ina-Casa, the architects who led the Ina-Casa administration, the theory of design that guided architects working on the plan, and an analysis of the results—the neighborhoods and homes constructed. Drawing on the writings of the architects, government documents, and including brief passages from works of neorealist literature and descriptions of neorealist films by Pier Paolo Pasolini, Italo Calvino and others, this book presents a portrait of the postwar struggle to define a post-Fascist Italy.

[Dizionario tecnico dell'edilizia e dell'architettura](#) Springer Nature

Luigi Moretti: Lessons of SPAZIO focuses on the theoretical work of the Italian architect Luigi Moretti (Rome, 1906–1973). It does so selectively, focusing on the editorials he published between 1950 and 1953 as editor-in-chief of the magazine SPAZIO, as well as a further essay on parametric architecture, published in 1971–1972, in the first issue of the magazine MOEBIUS, directed by his friend Giulio Roisecco. This book rediscovers Moretti's personal impact on international architectural theory through thoughtful comments that shed light on the architect's modernity and original approach. Although Moretti is an architect renowned for his projects and buildings, his theoretical essays are less well-known. The aim of this book is therefore to explore Moretti's theoretical work, which covers many topics, including pictorial art, sculpture, architecture, urban planning, music, cinema, poetry, mathematics, computer science, parametricity. In addition to the translation from Italian to English, the book contains reproductions of the original articles, accompanied by a series of essays of critical commentary and updated interpretations that show new ways of approaching, reading, and understanding the foundations of current architectural theory and its progress over the last 50 years. This book approaches Moretti's thought from a new perspective, with the aim of reconsidering the originality of this brilliant and visionary architect who was intellectually ostracised for many years due to political and ideological contingencies, even though he personified the ideal of the 'Renaissance man' in modern times. A re-reading of Moretti's work is more justified today than has ever been before, both to reconnect the threads with contemporaneity and to make his intensity and farsightedness of vision known to researchers, teachers, and students working in the areas of architecture and design theory, technology, and art today.

[Lord Elgin and Ancient Greek Architecture](#) HOEPLI EDITORE

A history of the influence of communication technologies on Western architectural theory. The discipline of architecture depends on the transmission in space and time of accumulated experiences, concepts, rules, and models. From the invention of the alphabet to the development of ASCII code for electronic communication, the process of recording and transmitting this body of knowledge has reflected the dominant information technologies of each period. In this book Mario Carpo discusses the communications media used by Western architects, from classical antiquity to modern classicism, showing how each medium related to specific forms of architectural thinking. Carpo highlights the significance of the invention of movable type and mechanically reproduced images. He argues that Renaissance architectural theory, particularly the system of the five architectural orders, was consciously developed in response to the formats and potential of the new printed media. Carpo contrasts architecture in the age of printing with what preceded it: Vitruvian theory and the manuscript format, oral transmission in the Middle Ages, and the fifteenth-century transition from script to print. He also suggests that the basic principles of "typographic" architecture thrived in the Western world as long as print remained our main information technology. The shift from printed to digital representations, he points out, will again alter the course of architecture.

Dizionario storico di architettura contenente le nozioni storiche, descrittive, archeologiche, biografiche, teoriche, didattiche e pratiche di quest'arte Princeton Architectural Press

Lungo l'itinerario dal postmoderno al decostruzionismo, alla transarchitettura, e al relativismo delle odierne tendenze, oscillanti tra il desiderio di

ritrovare al progetto le ragioni sociali del modernismo e l'acquiescenza al mercato, il saggio mette in luce il progressivo evaporare dell'architettura il cui corpo concreto, costruito, appare essere il supporto di sensi e valori che lo nebulizzano in una sorta di sparizione tra il suo divenire merce di consumo e l'uso finanziario che lo distoglie dall'abitare.

Architecture in the Age of Printing Getty Publications

“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.

L'architettura nelle città italiane del XX secolo Booksprint

This book analyses the collection of archaeological drawings drawn in Greece by a team of artists and architects in the service of Lord Elgin.

Il divoto pellegrino guidato, ed istruito nella visita delle quattro Basiliche di Roma Cambridge University Press

Rather than subscribing to a single position, this collection informs the reader about the current state of the discipline looking at changes across the broad field of methodological, theoretical and geographical plurality. Divided into three sections, Rethinking Architectural Historiography begins by renegotiating foundational and contemporary boundaries of architectural history in relation to other fields, such as art history and archaeology. It then goes on to critically engage with past and present histories, disclosing assumptions, biases and absences in architectural historiography. It concludes by exploring the possibilities provided by new perspectives, reframing the discipline in the light of new parameters and problematics. This timely and illustrated title reflects upon the current changes in historiographical practice, exploring potential openings that may contribute further transformation of the disciplines and theories on architectural historiography and addresses the current question of the disciplinary particularity of architectural history.

Giornale cattolico intitolato Le conversazioni di Filoteo Taylor & Francis

Since the Renaissance, it has been generally accepted that almost all Roman sculptures depicting ideal figures were copies of Greek originals. This text traces the origin of this idea to the academic belief in the mythical perfection of now-lost Greek art.

[L'architettura italiana periodico mensile di costruzione e di architettura pratica](#) Editoriale Jaca Book

In una quadrilogia propone la storia vera della nascita e della vita di un sogno tramutato in lavoro e impresa. Chiama questa storia “Cometa” poiché, in oltre sessanta anni di attività, la storia si va spegnendo come la scia di quel corpo celeste alla fine della sua corsa spaziale. Sa che di storie come la sua il passato, privo di password e pin e senza l'ossessione giga, ne ha viste vivere molte e affascinanti per coraggio, sacrificio, dedizione. Crede che la sua possa inserirsi modestamente ma colma di passione fra le tante. Per verificarlo occorre leggere “Un ragazzo di nome Giò” e “547 Quel mezzo migliaio di giorni” e aspettare il quarto volume che, se gli verrà concesso dall'Alto, completerà il percorso.

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