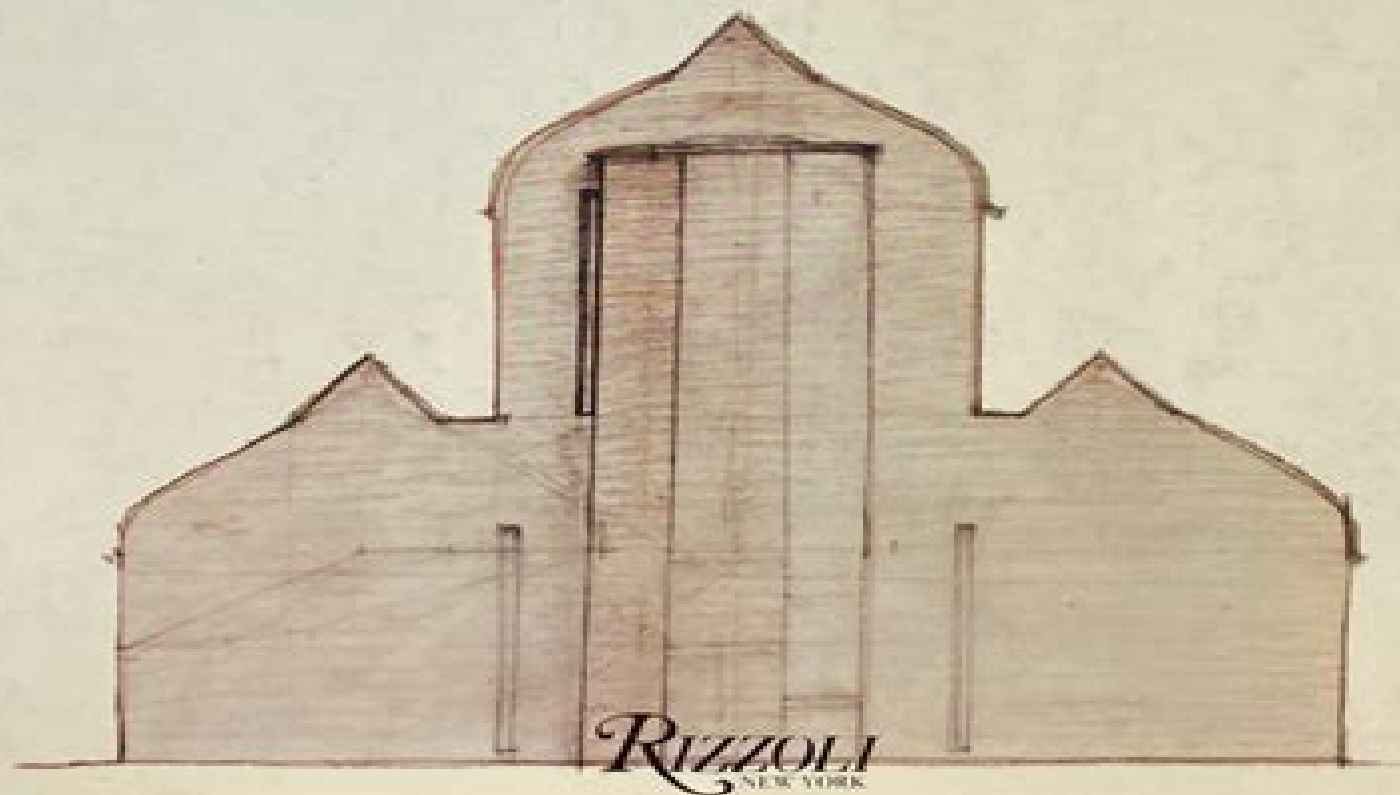


Franco Albini



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Suspending Modernity: The Architecture of Franco Albini Kay Bea Jones, 2016-04-01 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's 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. *Franco Albini, Architecture and Design, 1934-1977* Stephen Leet, New York Institute of Technology, 1990 [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 20th 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. **Franco Albini, 1930-1970** Franco Albini, 1981 **Franco Albini, 1930-1970** Franco Albini, 1981 *Post-war*

Architecture between Italy and the UK Lorenzo Ciccarelli, Clare Melhuish, 2021-10-14 Italy and the UK experienced a radical reorganisation of urban space following the devastation of many towns and cities in the Second World War. The need to rebuild led to an intellectual and cultural exchange between a wave of talented architects, urbanists and architectural historians in the two countries. Post-war Architecture Between Italy and the UK studies this exchange, exploring how the connections and mutual influences contributed to the formation of a distinctive stance towards Internationalism, notwithstanding the countries' contrasting geographic and climatic conditions, levels of economic and industrial development and social structures. Topics discussed in the volume include the influence of Italian historic town centres on British modernist and Brutalist architectural approaches to the design of housing and university campuses as public spaces, post-war planning concepts such as the precinct, the tensions between British critics and Italian architects that paved the way for British postmodernism and the role of architectural education as a melting pot of mutual influence. It draws on a wealth of archival and original materials to present insights into the personal relationships, publications, exhibitions and events that provided the crucible for the dissemination of ideas and typologies across cultural borders. Offering new insights into the transcultural aspects of European architectural history in the post-war years and its legacy, this volume is vital reading for architectural and urban historians, planners and students as well as social historians of the European post-war period.

Dialogues on architecture Emilio Faroldi, Maria Pilar Vettori, 2022-01-20 The 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 Belgiojoso, Guido Canella, Aurelio Cortesi, Roberto Gabetti, Aimaro Isola, Ignazio Gardella, Vittorio Gregotti, Vico Magistretti, Enrico Mantero, Paolo Portoghesi, Aldo Rossi, Giuseppe Terragni, Vittoriano Vigan are the authors of this narrative. **Studies in the History of Services and Construction** James Campbell, Amy Boyington, Yiting Pan, Nina Baker, Michael Heaton, Michael Tutton, David

Yeomans, Henrik Schoenefeldt, Michael Driver, 2018 Building services are often overlooked in the history of architecture and engineering This volume presents 41 papers presented at the Fifth Annual Conference of the Construction History Society held at Queens College Cambridge from 6-8 April 2018 which cover a wide variety of topics on aspects of construction history and building services

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 Shu-cheng 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

Encyclopedia of Interior Design Joanna Banham, 1997-05-01 From ancient Greece to Frank Lloyd Wright's studio to smoking rooms chimney boards to cocktail cabinets and papier mâché to tubular steel the *Encyclopedia of Interior Design* provides a history of interior decoration and design from ancient times to the present day It includes more than 500 illustrated entries covering a variety of subjects ranging from the work of the foremost designers to the origins and function of principal rooms and furnishing types as well as surveys of interior design by period and nationality all prepared by an international team of experts in the field Entries on individuals include a biography a chronological list of principal works or career summary a primary and secondary bibliography and a signed critical essay of 800 to 1500 words on the individual's work in interior design The style and topic entries contain an identifying headnote a guide to main collections a list of secondary sources and a signed critical essay

Franco Albini e il Museo del Tesoro di San Lorenzo AA.VV., 2015-05-21 Il Museo del Tesoro di San Lorenzo progettato e realizzato da Franco Albini tra il 1953 e il 1956 uno dei più straordinari esempi di architettura museografica italiana di una felice stagione culturale Dal 2007 la Direzione Regionale per i Beni Culturali e Paesaggistici della Liguria ha avviato una campagna di rilievi e di ricerche di archivio conclusasi con la rilettura della sua fortuna critica Sugli esiti di questi approfondimenti la Direzione ha impostato l'intervento di adeguamento del Museo alle nuove esigenze di sicurezza Il progetto coordinato da Stefano Francesco Musso e da Giovanna Franco Dipartimento DSA di

Scienze per l'Architettura dell'Università di Genova mira a garantire la salvaguardia dei manufatti esposti assieme alla rigorosa tutela degli spazi concepiti e disegnati da Franco Albini. Il quaderno offre alla riflessione del lettore un documentato riscontro delle ricerche e del lavoro eseguito.

Topophilia and Topophobia Xing Ruan, Paul Hogben, 2020-10-28. This book is about the love and hate relations that humans establish with their habitat which have been coined by discerning modern thinkers as topophilia and topophobia. Whilst such affiliations with the topos, our manmade as well as natural habitat, have been traced back to antiquity, a wide range of twentieth-century cases are studied here and reflected upon by dwelling on this framework. The book provides a timely reminder that the qualitative aspects of the topos, sensual as well as intellectual, should not be disregarded in the face of rapid technological development and the mass of building that has occurred since the turn of the millennium. *Topophilia and Topophobia* offers speculative and historical reflections on the human habitat of the century that has just passed, authored by some of the world's leading scholars and architects including Joseph Rykwert, Yi Fu Tuan, Vittorio Gregotti and Jean Louis Cohen. Human habitats ranging broadly from the cities of the twentieth-century highbrow modern architecture both in Western countries and in Asia to non-architect-planner designed vernacular settlements and landscapes are reviewed under the themes of topophilia and topophobia across the disciplines of architecture, landscape studies, philosophy, human geography and urban planning.

Italy Diane Ghirardo, 2013-02-15. 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.

Dialoghi di Architettura Emilio Faroldi, Maria Pilar Vettori, 2022-01-20. Il dialogo in quanto colloquio che l'anima fa con se stessa in cui consiste l'atto del pensare. Platone viene eletto a forma ideale per restituire con espressione viva e fedele il pensiero di alcuni protagonisti dell'architettura moderna italiana. Il sapere, conoscenza, nota e patrimonio dell'anima che rimane latente sino a quando un determinato stimolo non

giunge a risvegliarne il ricordo l'architettura più che sofia sapienza diviene filo sofia cioè amore della sapienza Una lettura del fenomeno architettonico mirata a evidenziarne con fedeltà e consapevolezza la complessità non può prescindere dalle storie direttamente narrate dai protagonisti e dalle micro storie dei singoli episodi volte a esplorare il rapporto esistente tra ambito poetico e sfera tecnico scientifica evidenziando complementarità e conflittualità Gli strumenti disciplinari di esegesi del progetto e della sua materializzazione stimolano una forma di critica alla critica che trova le sue motivazioni nel rifiuto di un taglio interpretativo dell'architettura rivolto esclusivamente all'esito Metodo ed esito costituiscono termini inscindibili la testimonianza diretta di alcuni protagonisti dell'architettura italiana permette di riannodare i fili interrotti di un racconto che una divulgazione spesso superficiale ha reso sincopato e unilaterale I Dialoghi di architettura esplorano l'intreccio che si instaura tra ideazione progettazione e realizzazione rivelando le differenti modalità operative e concettuali attraverso le quali si perviene all'opera costruita Franco Albini Lodovico B. di Belgiojoso Guido Canella Aurelio Cortesi Roberto Gabetti e Aimaro Isola Ignazio Gardella Vittorio Gregotti Vico Magistretti Enrico Mantero Paolo Portoghesi Aldo Rossi Giuseppe Terragni Vittoriano Vigan sono gli autori di questa narrazione *National Union Catalog, 1980 Library of Congress, 1981*

Diccionario Akal de la Arquitectura del siglo XX Jean-Paul Midant, 2004-02-05 Obra que analiza las biografías de los arquitectos más importantes del siglo XX así como sus obras principales los estudios las revistas etc en más de 220 artículos ilustrados con 2700 fotografías **Italien: Design 1945 bis heute** WICHMANN, 2013-12-14 **The History of**

Architecture Mary A. Vance, 1985 **Piani, linee, trame, costruzioni e figure. Studi sulle rappresentazioni planimetriche fra analisi e progetto** Maurizio Carones, 2017 Questo libro la prima edizione dell'esito dell'attività di ricerca svolta dall'autore a seguito della sua partecipazione all'XI Ciclo del Dottorato di Ricerca in Progettazione Architettonica e Urbana presso il Politecnico di Milano conclusasi nel dicembre del 1999 Il testo indaga i modi in cui la rappresentazione planimetrica possa essere considerata come una tecnica descrittiva che si colloca tra l'attività analitica lettura ed interpretazione della realtà ed il progetto fondato sulla rielaborazione di precisi temi formali La premessa che sottende la ricerca assegna al progetto un duplice carattere quello di essere allo stesso tempo strumento di analisi e procedimento logico compositivo Attraverso le tecniche della ripetizione e della variazione la relazione con il contesto i riferimenti adottati hanno la possibilità di investigare il meccanismo progettuale che conduce alla produzione delle forme dell'architettura

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Table of Contents Franco Albini 1930 1970

1. Understanding the eBook Franco Albini 1930 1970
 - The Rise of Digital Reading Franco Albini 1930 1970
 - Advantages of eBooks Over Traditional Books
2. Identifying Franco Albini 1930 1970
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Franco Albini 1930 1970
 - User-Friendly Interface
4. Exploring eBook Recommendations from Franco Albini 1930 1970

- Personalized Recommendations
- Franco Albini 1930 1970 User Reviews and Ratings
- Franco Albini 1930 1970 and Bestseller Lists
- 5. Accessing Franco Albini 1930 1970 Free and Paid eBooks
 - Franco Albini 1930 1970 Public Domain eBooks
 - Franco Albini 1930 1970 eBook Subscription Services
 - Franco Albini 1930 1970 Budget-Friendly Options
- 6. Navigating Franco Albini 1930 1970 eBook Formats
 - ePub, PDF, MOBI, and More
 - Franco Albini 1930 1970 Compatibility with Devices
 - Franco Albini 1930 1970 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Franco Albini 1930 1970
 - Highlighting and Note-Taking Franco Albini 1930 1970
 - Interactive Elements Franco Albini 1930 1970
- 8. Staying Engaged with Franco Albini 1930 1970
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Franco Albini 1930 1970
- 9. Balancing eBooks and Physical Books Franco Albini 1930 1970
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Franco Albini 1930 1970
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Franco Albini 1930 1970
 - Setting Reading Goals Franco Albini 1930 1970
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Franco Albini 1930 1970

- Fact-Checking eBook Content of Franco Albini 1930 1970
- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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