



# Luigi Figini E Gino Pollini Architetti

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## **Luigi Figini E Gino Pollini Architetti:**

**Luigi Figini e Gino Pollini, architetti** Padiglione d'arte contemporanea (Milan, Italy), Vittorio Savi, Luigi Figini, 1980

**Luigi Figini e Gino Pollini** Luigi Figini, Gino Pollini, Eugenio Gentili, 1959 **Luigi Figini e Gino Pollini** Vittorio Savi, 1980 **Luigi Figini, Gino Pollini** Vittorio Gregotti, Gino Pollini, 1996-01-01 **Luigi Figini e Gino Pollini, architetti**, 1980

**Luigi Figini e Gino Pollini, architetti** Vittorio Savi, 1980 Architettura del XX secolo Corrado Gavinelli, Mirella Loik, 1993 *Modern Architecture and the Mediterranean* Jean-Francois Lejeune, Michelangelo

Sabatino, 2009-12-04 Bringing to light the debt twentieth century modernist architects owe to the vernacular building traditions of the Mediterranean region this book considers architectural practice and discourse from the 1920s to the 1980s The essays here situate Mediterranean modernism in relation to concepts such as regionalism nationalism internationalism critical regionalism and postmodernism an alternative history of the modern architecture and urbanism of a critical period in the twentieth century 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

Contemporary Architects Ann Lee Morgan, Colin Naylor, 1987 To strengthen the contemporary focus of this volume we have added about forty architects and have deleted some whose activity ceased before World War II In making these decisions we have been assisted by an Advisory Board As in the first volume we have continued to define the word architect very broadly so as to include planners theorists structural engineers and landscape architects whose work seems to be central to the enterprise of creating habitable spaces in our day Editor s note 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

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

*Guida all'architettura di Milano 1954-2015* Marco Biraghi, Silvia Micheli, Gabriella Lo Ricco, 2015-04-14 T00:00:00+02:00 Dopo il successo della prima edizione la Guida alla Architettura di Milano ritorna in una nuova edizione che include alcuni edifici costruiti in occasione di EXPO ed esempi recenti di architetture milanesi La guida seleziona edifici e complessi architettonici dagli anni Cinquanta ad oggi presenti sia nel comune di Milano che nel suo hinterland per permettere di affrontare nella loro complessità una serie di questioni centrali abitazione scuola sistema bibliotecario centri direzionali e polifunzionali recupero delle aree industriali dismesse ecosostenibilità opere infrastrutturali impianti sportivi e fieristici con cui nel corso degli ultimi sessant'anni si sono confrontati architetti appartenenti a diverse generazioni e culture progettuali Ernesto N Rogers Gio Ponti Aldo Rossi Marco Zanuso Gae Aulenti Vittorio Gregotti Guido Canella Kenzo Tange Oscar Niemeyer Renzo Piano Cesar Pelli Massimiliano Fuksas Mario Cucinella Cino Zucchi Stefano Boeri Antonio Citterio Mauro Galantini 5 1AA PARK Associati OBR e Piuarch

ecc Per ogni edificio fornita una scheda di presentazione con una o più fotografie una piantina di dettaglio e una succinta scheda critica che dà conto della storia dell'edificio Completano il volume una serie di cartine per zone di Milano che rimandano alle singole schede in modo da poter organizzare itinerari e visite nelle diverse aree della città Gli architetti di Olivetti. Una storia di committenza industriale Rossano Astarita, 2013-01-09T00:00:00+01:00 1579 2 16 Luigi Figini e Gino Pollini, 1959 Una grande casa, cui sia di tetto il cielo Annamaria Conforti Calcagni, 2011-04-19 Con Bellissima dunque la rosa che illustra l'epoca della civiltà della villa e dell'alleanza tra aristocrazia veneta e santa agricoltura e successivamente con Bei sentieri lente acque che delinea il gusto borghese per il giardino d'autore e il parco pubblico nell'Ottocento Annamaria Conforti Calcagni ha composto le prime opere di un trittico Una grande casa cui sia di tetto il cielo il libro conclusivo di questo trittico e insieme l'opera che porta a termine un percorso dentro la storia del giardino italiano dalle origini al Novecento Prima dell'Unità d'Italia il giardino sintesi di tutte le arti aveva un rapporto diretto con le peculiarità del territorio di appartenenza Nel Novecento quel legame si allenta fino a disperdersi del tutto Venuto meno l'antico ruolo dell'agricoltura le città si espandono l'industrializzazione si diffonde e il giardino trasforma il proprio ruolo diventando un corollario della residenza di villeggiatura e dell'ideale dell'industria a misura d'uomo L'evoluzione del giardino italiano scandisce le tappe della storia nazionale A inizio Novecento lo stile Liberty si fa raffinato interprete della nuova società borghese e democratica vegetazioni e inedite fioriture verticali si intrecciano attorno a ville dalle linee sinuose grandi alberghi e moderni centri termali Attraverso il giardino del Novecento l'autrice ricostruisce tra intuizioni e progetti successi e fallimenti arte e società la storia d'Italia **Olivetti: una complessità virtuosa** Lorenzo Capineri, 2024-11-01 Adriano Olivetti ha introdotto nella prima metà del Novecento una nuova cultura d'impresa mettendo a frutto in modo virtuoso un complesso mondo di interessi imprenditoriali sociali e culturali Un'iniziativa che ha prodotto ricchezza materiale ma anche saperi condivisi nella comunità del lavoro Il libro esamina questo quadro poliedrico per ottenere un paradigma che funga da esempio e sollecitazione per la realtà attuale L'idea alla base stata quindi quella di realizzare un volume collettaneo dove le persone che hanno lavorato con Olivetti potessero rielaborare la loro esperienza e gli autori accademici basandosi su accurate metodologie di ricerca individuassero nuovi percorsi di studio dedicati alla formazione universitaria e ispirati all'imprenditoria olivettiana La città che si rinnova. Architettura e scienze umane tra storia e attualità: prospettive di analisi a confronto Elena Manzo, 2013-01-09T00:00:00+01:00 1162 2 1 L'architettura di Milano Marco Biraghi, Adriana Granato, 2021-10-26T00:00:00+02:00 Milano nel corso degli ultimi settant'anni stata capace di costruirsi una propria identità identità moderna ma anche identità di città storicamente oltreché geograficamente italiana Ed proprio in quanto esemplare pressoché unico di una compiuta modernità italiana che Milano riuscirà a rimanere al passo e a istituire un proficuo dialogo con molte altre realtà europee e internazionali Lo ha spesso fatto guidata da quei principi più pragmatici che estetici che ne hanno connotato la cifra stilistica Come in un museo a cielo aperto le vie cittadine offrono un eccellente campionario di architettura

moderna e contemporanea firmata dai nomi di celebri architetti italiani e stranieri BBPR Caccia Dominioni Gardella Rossi Zucchi Herzog      **Montini** Angelo Maffeis, Luca Bressan, 2017-10-24 La ricorrenza del sessantesimo anniversario dall'ingresso di Giovanni Battista Montini a Milano il 6 gennaio 1955 ha suggerito all'arcidiocesi di Milano e all'Istituto Paolo VI di Brescia l'opportunità di avviare uno studio d'insieme del suo ministero episcopale nella Chiesa ambrosiana. L'episcopato di Montini non un campo inesplorato per gli studiosi ma i contributi raccolti in questo volume offrono elementi nuovi attinti dai documenti dell'Archivio della Segreteria dell'Arcivescovo Montini presso l'Archivio Storico Diocesano di Milano. Per la prima volta si tenta di proporre una considerazione complessiva dell'episcopato montiniano attorno a tre ambiti: l'istituzione ecclesiale con i suoi diversi soggetti e le sue molteplici strutture; l'azione pastorale con le forme fondamentali in cui si attua la missione della Chiesa e i complessi legami che essa intreccia con la società e la cultura.

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## **Table of Contents Luigi Figini E Gino Pollini Architetti**

1. Understanding the eBook Luigi Figini E Gino Pollini Architetti
  - The Rise of Digital Reading Luigi Figini E Gino Pollini Architetti
  - Advantages of eBooks Over Traditional Books
2. Identifying Luigi Figini E Gino Pollini Architetti
  - 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 Luigi Figini E Gino Pollini Architetti
  - User-Friendly Interface
4. Exploring eBook Recommendations from Luigi Figini E Gino Pollini Architetti
  - Personalized Recommendations
  - Luigi Figini E Gino Pollini Architetti User Reviews and Ratings
  - Luigi Figini E Gino Pollini Architetti and Bestseller Lists
5. Accessing Luigi Figini E Gino Pollini Architetti Free and Paid eBooks
  - Luigi Figini E Gino Pollini Architetti Public Domain eBooks
  - Luigi Figini E Gino Pollini Architetti eBook Subscription Services
  - Luigi Figini E Gino Pollini Architetti Budget-Friendly Options

6. Navigating Luigi Figini E Gino Pollini Architetti eBook Formats
  - ePub, PDF, MOBI, and More
  - Luigi Figini E Gino Pollini Architetti Compatibility with Devices
  - Luigi Figini E Gino Pollini Architetti Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Luigi Figini E Gino Pollini Architetti
  - Highlighting and Note-Taking Luigi Figini E Gino Pollini Architetti
  - Interactive Elements Luigi Figini E Gino Pollini Architetti
8. Staying Engaged with Luigi Figini E Gino Pollini Architetti
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Luigi Figini E Gino Pollini Architetti
9. Balancing eBooks and Physical Books Luigi Figini E Gino Pollini Architetti
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Luigi Figini E Gino Pollini Architetti
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Luigi Figini E Gino Pollini Architetti
  - Setting Reading Goals Luigi Figini E Gino Pollini Architetti
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Luigi Figini E Gino Pollini Architetti
  - Fact-Checking eBook Content of Luigi Figini E Gino Pollini Architetti
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements



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