

Luigi Angelini Ingegnere architetto



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Luigi Angelini, ingegnere architetto Luigi Angelini, 1984 *Luigi Angelini, ingegnere architetto*, 1984 **Pride in Modesty** Michelangelo Sabatino, 2011-05-21 Following Italy's unification in 1861 architects, artists, politicians and literati engaged in volatile debates over the pursuit of national and regional identity. Growing industrialization and urbanization across the country contrasted with the rediscovery of traditionally built forms and objects created by the agrarian peasantry. *Pride in Modesty* argues that these ordinary, often anonymous, everyday things inspired and transformed Italian art and architecture from the 1920s through the 1970s. Through in-depth examinations of texts, drawings and buildings, Michelangelo Sabatino finds that the folk traditions of the pre-industrial countryside have provided formal, practical and poetic inspiration directly affecting both design and construction practices over a period of sixty years and a number of different political regimes. This surprising continuity allows Sabatino to reject the division of Italian history into sharply delimited periods such as Fascist Interwar and Democratic Postwar and to instead emphasize the long, continuous process that transformed pastoral and urban ideals into a new modernist Italy.

The Conservation Movement Miles Glendinning, 2013 Winner of the 2016 Antoinette Forrester Downing Award presented by the Society of Architectural Historians. In many cities across the world, particularly in Europe, old buildings form a prominent part of the built environment and we often take it for granted that their contribution is intrinsically positive. How has that widely shared belief come about and is its continued general acceptance inevitable? Certainly, ancient structures have long been treated with care and reverence in many societies including classical Rome and Greece. But only in modern Europe and America in the last two centuries has this care been elaborated and energised into a forceful dynamic ideology: a Conservation Movement infused with a sense of historical destiny and loss that paradoxically shared many of the characteristics of Enlightenment modernity. The close inter-relationship between conservation and modern civilisation was most dramatically heightened in periods of war or social upheaval, beginning with the French Revolution and rising to a tragic climax in the 20th century age of totalitarian extremism. More recently, the troubled relationship of heritage and global commercialism has become dominant. Miles Glendinning's new book authoritatively presents for the first time the entire history of this architectural Conservation Movement and traces its dramatic fluctuations in ideas and popularity, ending by questioning whether its recent international ascendancy can last indefinitely.

Drawing on Architecture Jordan Kauffman, 2019-03-19 How architectural drawings emerged as aesthetic objects promoted by a network of galleries, collectors and institutions and how this changed the understanding of architecture. Prior to the 1970s, buildings were commonly understood to be the goal of architectural practice; architectural drawings were seen simply as a means to an end. But just as the boundaries of architecture itself were shifting at the end of the twentieth century, the perception of architectural drawings was also shifting: they began to be seen as autonomous objects outside the process of building. In *Drawing on Architecture*, Jordan Kauffman offers an account of how architectural drawings

promoted by a network of galleries and collectors exhibitions and events emerged as aesthetic objects and ultimately attained status as important cultural and historical artifacts and how this was both emblematic of changes in architecture and a catalyst for these changes Kauffman traces moments of critical importance to the evolution of the perception of architectural drawings beginning with exhibitions that featured architectural drawings displayed in ways that did not elucidate buildings but treated them as meaningful objects in their own right When architectural drawings were seen as having intrinsic value they became collectible and Kauffman chronicles early collectors galleries and sales He discusses three key exhibitions at the Leo Castelli Gallery in New York other galleries around the world that specialized in architectural drawings the founding of architecture museums that understood and collected drawings as important cultural and historical artifacts and the effect of the new significance of architectural drawings on architecture and architectural history Drawing on interviews with more than forty people directly involved with the events described and on extensive archival research Kauffman shows how architectural drawings became the driving force in architectural debate in an era of change

Abitare ,1985 *I pittori bergamaschi dell'ottocento* Banca popolare di Bergamo,1992 Ananke 88 - Settembre 2019
C. Dezzi Bardeschi,P. Panza,2019-11-29 Mission to China Attualit del Bauhaus Leonardo Neoleonardo Iperleonardo

L'edilizia moderna periodico mensile di architettura pratica e costruzione ,1913 *Bergamaschi di sempre* Geo Renato Crippa,1962 **Ananke 89 - Gennaio 2020** Pierluigi Panza,Chiara Dezzi Bardeschi,2020-05-14 *Emporium* ,1925 **L'Architettura dell"altra" modernità** Aa.Vv.,2011-11-10T00:00:00+01:00 La storiografia ha guardato alla produzione architettonica del Novecento con differenti apporti critici ma denominatore comune stato il perenne riferimento al Movimento Moderno ritenuto il parametro unico e il termine di paragone per qualunque giudizio di valore Ne conseguito che superficialmente etichettata quale manifestazione accademica o tardo Eclettica gran parte dell'operosità degli architetti della prima metà del Novecento stata a lungo emarginata dalle trattazioni di Storia dell'architettura contemporanea il ripetersi di giudizi categorici e condizionanti l'ambiente culturale non nuovi nella Storia spesso riferibili ad un'impostazione accademica che meraviglia trovare ancora influente nella critica del secondo Novecento Modernità Accademismo tardo Eclettismo Altra Modernità nella prima metà del XX secolo quanto emerge dalle relazioni al XXVI Congresso di Storia dell'Architettura a testimoniare la varietà di un ambito culturale che attende ancora dei chiarimenti Testi di Domenica Maria Teresa Abbate Fabio Armillotta Paolo Belardi Sandro Benedetti Simona Benedetti Giovanni Bianchi Fabio Bianconi Fedora Boco Alessia Bonci Simone Bori Paolo Bossi Andrea Bruno jr Alfredo Buccaro Piergiacomo Bucciarelli Ferruccio Canali Gaetana Cantone Alessandro Castagnaro Giancarlo Cataldi Gian Paolo Consoli Maria Antonietta Crippa Francesco Delizia Ilia Delizia Elena Dellapiana Luciana Di Lernia Andrea Di Sena Francesco Divenuto Gerardo Doti Maria Grazia Ercolino Italo Ferraro Vincenzo Fontana Caterina Franchini Massimo Gasperini Raffaele Giannantonio Rosa Maria Giusto Ezio Godoli Damiano Iacobone Santino Lang Cettina Lenza Antonietta Iolanda Lima Giovanni Maria Lupo Tommaso Manfredi Laura

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Domus, rivista di architettura, arredamento, arte, 1984 *Città e guerra : difese, distruzioni, permanenze delle memorie e dell'immagine urbana. Tomo II : tracce e patrimoni* Maria Ines Pascariello, Alessandra Verapalumbo, Raffaele Amore, 2023-12-31 Italiano In un momento così significativo per la storia europea e mondiale questo volume vuole essere la raccolta di riflessioni scientifiche condotte sui rapporti tra le scelte politiche le azioni militari e la fisionomia delle città e del paesaggio urbano sull'evoluzione delle strutture e delle tecniche di difesa sulla rappresentazione della guerra e dei suoi effetti sull'immagine urbana sul recupero delle tracce della memoria cittadina Da una parte il campo delle Digital Humanities apre nuove prospettive per studiare l'immagine della città prima durante e dopo la guerra dall'altro le tecnologie digitali impegnano studiosi e ricercatori di varie discipline in particolare nell'ambito del disegno viene esplorato il ruolo della rappresentazione nella formulazione dei progetti urbani di difesa e nella documentazione degli eventi bellici e delle tracce lasciate dai conflitti mentre nell'ambito del restauro vengono approfondite le sfide teoriche e pratiche imposte dai danni arrecati dai conflitti ai centri storici passando in rassegna casi studio soluzioni e dibattiti relativi alla conservazione del patrimonio urbano coinvolto in azioni di guerra con un'attenzione particolare all'identità e alla memoria collettiva English At such a significant moment in European and world history this volume aims to be a collection of scientific reflections about the relationships between political choices military actions and the physiognomy of cities and the urban landscape about the evolution of defence structures and techniques about the representation of war and its effects on the urban image and about the recovery of the traces of city memory On the one hand the field of Digital Humanities opens up new perspectives to study the image of the city before during and after the war on the other hand digital technologies engage academics and researchers from various disciplines In particular in the area of drawing the role of representation in the formulation of urban defence projects and in the documentation of wartime events and the traces left behind by conflicts is explored while in the area of conservation the theoretical and practical challenges imposed by the damage caused by conflicts to historic centres are explored reviewing case studies solutions and debates relating to the conservation of urban heritage involved in wartime actions with a focus on identity and collective memory *Storia di Bergamo e dei bergamaschi* Bortolo Belotti, 1989

The Worldwide Art Catalogue Bulletin, 1985 **Il Castello a mare di Palermo** Angelo Torricelli, 1993 **Gianandrea Gavazzeni** Sylvano Bussotti, 1999 **Il trasporto pubblico a Bergamo** Giancarlo Graziola, Sergio Zaninelli, 2000

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