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Modernism in Italian Architecture,

1890-1940

Writing Architecture in Modern Italy tells the history of an intellectual group connected to the small but influential Italian Einaudi publishing house between the 1930s and the 1950s. It concentrates on a diverse group of individuals, including Bruno Zevi, an architectural historian and politician; Giulio Carlo Argan, an art historian; Italo Calvino, a fiction writer; Giulio Einaudi, a publisher; and Elio Vittorini and Cesare Pavese, both writers and translators. Linking architectural history and historiography within a broader history of ideas, this book proposes four different methods of writing history, defining historiographical genres, modes, and tones of writing that can be applied to history writing to analyze political and social moments in time. It identifies four writing genres: myths, chronicles, history, and fiction, which became accepted as forms of multiple postmodern historical stories after 1957. An important contribution to the architectural debate, Writing Architecture in Modern Italy will appeal to those interested in the history of architecture, history of ideas, and architectural education.

The Routledge Companion to Italian Fascist Architecture

Writing, according to Panayotis Tournikiotis, has always exerted a powerful influence on architecture. Indeed, the study of modern architecture cannot be separated from a fascination with the texts that have tried to explain the idea of a new architecture in a

new society. During the last forty years, the question of the relationship of architecture to its history -- of buildings to books -- has been one of the most important themes in debates about the course of modern architecture. Tournikiotis argues that the history of modern architecture tends to be written from the present, projecting back onto the past our current concerns, so that the "beginning" of the story really functions as a "representation" of its end. In this book the buildings are the quotations, while the texts are the structure. Tournikiotis focuses on a group of books by major historians of the twentieth century: Nikolaus Pevsner, Emil Kaufmann, Sigfried Giedion, Bruno Zevi, Leonardo Benevolo, Henry-Russell Hitchcock, Reyner Banham, Peter Collins, and Manfredo Tafuri. In examining these writers' thoughts, he draws on concepts from critical theory, relating architecture to broader historical models.

Race and Modern Architecture

In the nineteenth century, new cemeteries were built in many Italian cities that were unique in scale and grandeur, and which became destinations on the Grand Tour. From the Middle Ages, the dead had been buried in churches and urban graveyards but, in the 1740s, a radical reform across Europe prohibited burial inside cities and led to the creation of suburban burial grounds. Italy's nineteenth-century cemeteries were distinctive as monumental or architectural structures, rather than landscaped gardens. They represented a new building type that emerged in

response to momentous changes in Italian politics, tied to the fight for independence and the creation of the nation-state. As the first survey of Italy's monumental cemeteries, the book explores the relationship between architecture and politics, or how architecture is formed by political forces. As cities of the dead, cemeteries mirrored the spaces of the living. Against the backdrop of Italy's unification, they conveyed the power of the new nation, efforts to construct an Italian identity, and conflicts between Church and state. Monumental cemeteries helped to foster the narratives and mentalities that shaped Italy as a new nation.

The Meaning of Modern Architecture

Covering all regions of Italy—from Turin's Palace of Labor in northern Italy to the Monreale Cathedral and Cloister in Sicily—and all periods of Italian architecture—from the first-century Colosseum in Rome to the Casa Rustica apartments built in Milan in the 1930s—this volume examines over 70 of Italy's most important architectural landmarks. Writing in an authoritative yet engaging style, Jean Castex, professor of architectural history at the Versailles School of Architecture, describes the features, functions, and historical importance of each structure. Besides identifying location, style, architects, and periods of initial construction and major renovations, the cross-referenced and illustrated entries also highlight architectural and historical terms explained in the Glossary and conclude with a useful listing of further information resources. The volume also offers

ready-reference lists of entries by location, architectural style, and time period, as well as a general bibliography, a detailed subject index, and a comprehensive introductory overview of Italian architecture. Entries cover major architectural structures as well as smaller sites, including everything from the well-known dome of St. Peter's at the Vatican to the Fiat Lingotto Plant in Turin. Ideal for college and high school students, as well as for interested general readers, this comprehensive look at the architecture of Italy is an indispensable addition to every architectural reference collection.

Analogy and Design

Canada is a country of massive size, of diverse geographical features and an equally diverse population—all features that are magnificently reflected in its architecture. In this book, Rhodri Windsor Liscombe and Michelangelo Sabatino offer a richly informative history of Canadian architecture that celebrates and explores the country's many contributions to the spread of architectural modernity in the Americas. A distinct Canadian design attitude coalesced during the twentieth century, one informed by a liberal, hybrid, and pragmatic mindset intent less upon the dogma of architectural language and more on thinking about the formation of inclusive spaces and places. Taking a fresh perspective on design production, they map the unfolding of architectural modernity across the country, from the completion of the transcontinental railway in the late 1880s through to the present. Along the way they discuss

architecture within the broader contexts of political, industrial, and sociocultural evolution; the urban-suburban expansion; and new building technologies. Examining the works of architects and firms such as ARCOPI, Eric Arthur, Ernest Cormier, Brigitte Shim, and Howard Sutcliffe, this book brings Canadian architecture chronologically and thematically to life.

Architecture in Italy, 1400 to 1600

"Well-illustrated, undeniably useful, Murray's book is truly welcome." --Architectural Design "Informed in content and concise in style . . . a perfect introduction to the architecture of the Italian Renaissance."

--Richard Stapleford, Cooper Union School of Architecture A classic guide to one of the most pivotal periods in art and architectural history, *The Architecture of the Italian Renaissance* remains the most lucid and comprehensive volume available. From Leonardo, Raphael, Michelangelo, Palladio, and Brunelleschi to St. Peter's in Rome, the palaces of Venice, and the Medici Chapel in Florence, Peter Murray's lavishly illustrated book tells readers everything they need to know about the architectural life of Italy from the thirteenth through the sixteenth centuries.

Writing Architecture in Modern Italy

This book provides a comprehensive, critical overview of the developments in architecture from 1960 to 2010. The first section provides a presentation of major movements in architecture after 1960, and the

second, a geographic survey that covers a wide range of territories around the world. This book not only reflects the different perspectives of its various authors, but also charts a middle course between the 'aesthetic' histories that examine architecture solely in terms of its formal aspects, and the more 'ideological' histories that subject it to a critique that often skirts the discussion of its formal aspects.

Italy

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.

Architecture of Italy

The Four Books of Architecture

"In this volume, Lauren Jacobi explores some of the repercussions of early capitalism through a study of the location and types of spaces that were used for banking and minting in Florence and other mercantile centers in Europe"--

A Critical History of Contemporary Architecture

The Socialist Life of Modern Architecture is the first systematic architectural history of Romania under socialism written in English. It examines the mechanisms through which modern architecture was invested with political meaning and, in reverse, how specific architectural solutions came to define the socialist experience. Each of the book's three parts traces the historical development of one key aspect of Romania's architectural culture between the years 1949–1964: the planning and construction of housing districts in Bucharest; the role of typification of design and standardization of construction in a project of cultural transformation; the production and management of a folk architectural tradition. Going beyond buildings and architects to consider the use of photography, painting, and novels, as well as narrations of history and the formation of an ethnographic architectural heritage, the author explores how buildings came to participate in the

cultural imagination of socialism—and became, in fact, a privileged medium of socialism. Part of the growing interest in the significance of Soviet Bloc architecture, this is an important contribution to the fields of architectural history, cultural history, and visual culture.

Modern Architecture

Thoroughly illustrated with images of the buildings under discussion, advertisements, and other historical photographs, Britain is an authoritative, yet highly accessible, account of twentieth-century British architecture.

Aldo Rossi and the Spirit of Architecture

Everyone knows Notre Dame, the Eiffel Tower, and the chateaux of the Loire Valley, but French architects have also produced some of the most iconic buildings of the twentieth century, playing a central role in the emergence and development of modernism. In France, Jean-Louis Cohen presents a complete narrative of the unfolding architectural modernity in the country, grappling not only with the buildings but also with the political and critical context surrounding them. Cohen examines the developments in urban design and architecture within France, depicting the continuities and breaks in French architecture since 1900 against a broader international background. Describing the systems of architectural exchange with other countries—including Italy, Germany, Russia, and the United States—he offers a new view on the ideas,

projects, and buildings otherwise so often considered only from narrow nationalistic perspectives. Cohen also maps the problematic search for a national identity against the background of European rivalries and France's colonial past. Drawing on a wealth of recent research, this authoritatively written book will challenge the way design professionals and historians view modern French architecture.

Writing Architecture in Modern Italy

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. It 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, the sensual and intuitive understandings of composition, form, and space are emphasized.

Building Modern Italy

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The Mathematics of the Ideal Villa and Other Essays

Examines the designs of Italian buildings in the baroque and rococo architectural styles and discusses the careers of architects such as Gianlorenzo Bernini, Francesco Borromini, and Pietra da Cortona

Britain

This collection of an important architectural theorist's essays considers and compares designs by Palladio and Le Corbusier, discusses mannerism and modern architecture, architectural vocabulary in the 19th century, the architecture of Chicago, neoclassicism and modern architecture, and the architecture of utopia.

Italian Architecture

This beautifully illustrated book provides a crucial new look at Aldo Rossi's built work in relationship to his writings, drawings, and product design, and explores his contributions to the architecture in postwar Italy.

Architecture, Death and Nationhood

The Architecture of the Italian Renaissance

Although race—a concept of human difference that establishes hierarchies of power and domination—has played a critical role in the development of modern architectural discourse and practice since the Enlightenment, its influence on the discipline remains largely underexplored. This volume offers a welcome and long-awaited intervention for the field by shining a spotlight on constructions of race and their impact on architecture and theory in Europe and North America and across various global contexts since the eighteenth century. Challenging us to write race back into architectural history, contributors confront how racial thinking has intimately shaped some of the key concepts of modern architecture and culture over time, including freedom, revolution, character, national and indigenous style, progress, hybridity, climate, representation, and radicalism. By analyzing how architecture has intersected with histories of slavery, colonialism, and inequality—from eighteenth-century neoclassical governmental buildings to

present-day housing projects for immigrants—Race and Modern Architecture challenges, complicates, and revises the standard association of modern architecture with a universal project of emancipation and progress.

History of Architecture

Analogical thought is fundamental to creativity. The use of analogy can help to solve problems, make connections between disciplines, and use those relations to form original solutions. In *Analogy and Design*, Andrea Ponsi considers the role of analogical thought in architectural design. Almost all work in design and architecture is the result of analogical thinking, with respect to systems derived from nature, technical and scientific models, artistic experiences, and above all past models of architecture or objects. Ponsi considers the history of architecture through a series of examples that demonstrate the value of analogy as both creative technique and didactic tool. As an architect and product designer, Ponsi himself operates on a set of principles he terms "analogous design"—a theory he developed that involves breaking down images into abstract elements, analyzing them, and then conceptually reassembling them in another form as a sort of parallel composition. In *Analogy and Design*, he looks at the principal models designers have utilized as their reference from the beginning to our own day: primary analogies, that is to say the human body, nature, and the abstract universe of signs; disciplinary analogies, taken from already existing examples of architecture

and design; and analogies from outside the field, such as from music, literature, and the visual arts. The components are very different, but they maintain a similar relationship to each other. This methodology, Ponsi maintains, can be applied to compositions of a wide variety of types, including buildings, landscapes, household products, furniture, music, and literature. Merging scientific and academic research—so often limited to a specialized audience—Analogy and Design lays down the principles of analogous design, enabling a student or practitioner to "see" works and materials in a new way.

Modern Architecture

A place of astonishing contrasts, India is home to some of the world's most ancient architectures as well as some of its most modern. It was the focus of some of the most important works created by Le Corbusier and Louis Kahn, among other lesser-known masters, and it is regarded by many as one of the key sites of mid-twentieth century architectural design. As Peter Scriver and Amit Srivastava show in this book, however, India's history of modern architecture began long before the nation's independence as a modern state in 1947. Going back to the nineteenth century, Scriver and Srivastava look at the beginnings of modernism in colonial India and the ways that public works and patronage fostered new design practices that directly challenged the social order and values invested in the building traditions of the past. They then trace how India's architecture embodies the dramatic shifts in Indian society and culture during

the last century. Making sense of a broad range of sources, from private papers and photographic collections to the extensive records of the Indian Public Works Department, they provide the most rounded account of modern architecture in India that has yet been available.

The Architecture of Banking in Renaissance Italy

Futurism, Geneva (Switzerland), Genoa (Italy), Walter Gropius, The Hague, Helsinki (Finland), Hilversum (Holland), international style, La Chaux-de-Fonds (Switzerland), Le Corbusier (Charles-Edouard Jeanneret), Leningrad (USSR), London (England), Adolf Loos, Los Angeles (California), Lyons (France), Madison (Wisconsin), Madrid (Spain), Erich Mendesohn, Ludwig Mies van der Rohe, Milan (Italy), Moscow (USSR), neo-classicism, neo-expressionism, neo-empiricism, neo-gothic, neo-plasticism, neo-Romanesque, neo-Romantic, Neue Sachlichkeit (New objectivity), New Haven (Connecticut), New York City (New York), Oak Park (Illinois), Paris (France), Pasadena (California), Auguste Perret, Philadelphia (Pennsylvania), Pittsburgh (Pennsylvania), Hans Poelzig, Prague (Czechoslovakia), Prairie School, Racine (Wisconsin), Henry Hobson Richardson, Rio de Janeiro (Brazil), Rome (Italy), Rotterdam (Holland), Eliel Saarinen, St. Louis (Missouri), San Francisco (California), Stockholm (Sweden), Stuttgart (Germany), Bruno Taut, Heinrich Tessenow, Tokyo (Japan), Turin (Italy), Venice (Italy), Martin Wagner, Otto Wagner, Weimar Republic, Frank Lloyd Wright,

Zurich (Switzerland).

The Historiography of Modern Architecture

This book provides a sketch of various periods and styles of architecture, including a characterization of each in connection with its most important works. Reprint of the revised 1907 edition.

France

Winner, category of Architecture and Urban Studies in the 1991 Professional/Scholarly Publishing Annual Awards Competition presented by the Association of American Publishers, Inc. and Winner, Alice Davis Hitchcock Award, Society of Architectural Historians. Richard Etlin's sweeping, generously illustrated study explores the changing idea of modernism in Italian architecture over the five crucial decades that saw the birth and crystallization of modern architecture. Systematically treating the major architects and movements of the period - such as Raimondo D'Aronoco and Art Nouveau, Antonio Sant'Elia and Futurism, Marcello Piacentini and the modern vernacular, Giovanni Muzio and the Novecento, Giuseppe Terragni and Italian Rationalism - this book also explores the ways in which the original ideals of the various movements were transformed by working for the Fascist state. Modernism in Italian Architecture examines the legacy of the romantic revolution, which confronted architects with the dilemma of how to create an architecture that was both modern and

national. It challenges accepted opinion on a variety of issues. Etlin argues against too close an association of Sant'Elia's architecture and manifesto with Futurism by demonstrating a broader context for its themes. His study of Novecento architecture chronicles a movement whose use of classical detailing created a "postmodernism" contemporaneous with the pioneering buildings of the International Style elsewhere in Europe and preceding its arrival in Italy. Etlin undermines the notion that the architects of Italian Rationalism blindly followed an antihistorical credo, by bringing to light the profoundly contextual nature of the abstract geometries of the best Rationalist architecture. The final section, devoted to Fascism, focuses on Terragni's famous Casa del Fascio in Como and the Danteum project by Terragni and Lingeri. Etlin concludes with a consideration of the anti-Semitic attacks on modern architecture during the Fascist racial campaign of 1938. Richard Etlin is Professor in the School of Architecture at the University of Maryland.

Art and Architecture in Italy, 1600 to 1750

The years from 1520 to 1630 were crucial in the development of Western architecture, but to label as Mannerist the transition from Michelangelo's "licentious" New Sacristy in Florence to Borromini's innovative S. Carlo alle Quattro Fontane is coming to seem unduly simplistic. In this carefully researched and original study, Andrew Hopkins examines the

century's changing functional demands, the political forces, the patronage system, and local traditions. Exploring a wide range of Italian buildings (including those outside the major urban centers), he introduces us to dozens of neglected architects whose works will come as a revelation. By 1630, architecture had taken on a new dynamism that would soon conquer Italy, Europe, and the New World: the baroque. 209 b/w illustrations.

India

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.

Practice and Science in Early Modern Italian Building

This volume studies the architecture and urbanism of modern-era Italian colonialism (1869-1943) as it sought to build colonies in North and East Africa and the eastern Mediterranean. Mia Fuller follows, not only the design of the physical architecture, but also the development of colonial design theory, based on the assumptions made about the colonized, and also the application of modernist theory to both Italian architecture and that of its colonies. *Moderns Abroad* is the first book to present an overview of Italian colonial architecture and city planning. In chronicling Italian architects' attempts to define a distinctly Italian colonial architecture that would set Italy apart from Britain and France, it provides a uniquely comparative study of Italian colonialism and architecture that will be of interest to specialists in modern architecture, colonial studies, and Italian studies alike.

Pride in Modesty

Canada

“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.

Architecture and Tourism in Italian Colonial Libya

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.

The Architecture of Modern Italy

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 Socialist Life of Modern Architecture

Focusing on buildings of the period between 1418 and 1580 and 35 key architects. Examines social context, religious beliefs, political power-structures, technical innovation, aesthetic judgement . Includes over 300 photographs, drawings, plans and reconstructions. Sure to be the recognized textbook for the foreseeable future.

Modern Architecture and its Representation in Colonial Eritrea

Modern Architecture and its Representation in Colonial Eritrea offers a critical assessment of architecture and urbanism constructed in Eritrea during the Italian colonial period spanning from 1890-1941. Drawing together imperial projects, modernist aesthetics, and fascist motives, the book examines how the merger of these three significant influences yielded a complex built environment that served to emulate, if not redefine, Italian colonial pursuits. As Italy's *colonia primogenità* or 'first born colony', Eritrea and its capital, Asmara, not only bore witness to the emergence of politicized interiors and international expositions, the colony became a vehicle that polarized issues of race and gender. Exploring discourses of modernity in Africa, this book moves between histories of architecture, urbanism, literature and media to describe how Eritrea and Asmara became a crucial fulcrum for Italy's ill-fated pursuits in Ethiopia and other neighboring countries. Consequently, modern architecture inscribed Eritrean subjectivities while redefining technologies that affected constructions of the colonial interior. Modern Architecture and its Representation in Colonial Eritrea demonstrates how architecture in Asmara reshaped the creation and reception of Italian East Africa.

Italian Baroque and Rococo Architecture

To be a tourist in Libya during the period of Italian colonization was to experience a complex negotiation of cultures. Against a sturdy backdrop of indigenous culture and architecture, modern metropolitan culture brought its systems of transportation and

accommodation, as well as new hierarchies of political and social control. *Architecture and Tourism in Italian Colonial Libya* shows how Italian authorities used the contradictory forces of tradition and modernity to both legitimize their colonial enterprise and construct a vital tourist industry. Although most tourists sought to escape the trappings of the metropole in favor 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.

Moderns Abroad

Modern Architecture and the Mediterranean

The format of this work is richly handsome: the two-volume set contains well over 1000 high-quality illustrations. This volume is concerned with the modern movement proper, from 1914 to 1966.

The Architecture of the Italian Renaissance

History of Modern Architecture

The history of design in Italy is explored in this authoritative and comprehensive work. Design periods include the era of Piranesi, the eclecticism of the 19th century, the futurism of the early 20th century, the dogmatic fascism of the interwar period, the designs of Pier Luigi Nervi and on to the present day.

The Architecture of Modern Italy

Exemplary reprint of 16th-century classic. Covers classical architectural remains, Renaissance revivals, classical orders, more. 216 plates. ". . . the most influential book published in the history of architecture." — Art in America.

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