

Skyrise (Cronache Di Una Guerra Galattica Vol 2)

Luigi Moretti is the first English-language monograph on the Italian architect and will introduce his writings to the English-speaking world.

'The mentally ill suffer unnameable persecutions, no one knows why. They assume the role of the saint in today's society, since it is presumed that they, rarefied by their own madness, do not suffer like everyone else.' -- Alda Merini. 'In these pages, everything that is touched, even the most painful theme, is transformed into poetry. Every word is a key that finds organ pipes ready to amplify and sublimate the desperation. It's like finding one's self in front of a phenomenon of unconscious lyric power.' -- Ambrogio Borsani, from the Afterword.

This book is open access under a CC BY 4.0 license "Francesca Billiani and Laura Pennacchietti draw brilliantly and with precision the evolution of the new architecture and of the national novel (with insights on translations of international novels), whose profiles had been shaped from different angles, especially in the 1930s. These two fields, apparently so distant one from the other, had never been analysed in parallel. This book does this and uncovers several points of contact between the two, spanning propaganda and theoretical turning points." —Chiara Costa and Cornelia Mattiacci, Fondazione Prada, Italy "This book shows convincingly how the arte di Stato during Fascism was created with the morality of a new novel as well as architecture. It is surprising to read how one of the representatives of State art, Giuseppe Bottai, is also one of the finest critics of realist novels and rationalist architecture. More than parallel endeavours, the system of the arts during the Fascist regime should be viewed as a series of intersections of cultural, political and aesthetic discourses." —Monica Jansen, Utrecht University, The Netherlands 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. Francesca Billiani is Senior Lecturer in Italian Studies and Director of the Centre for Interdisciplinary Research in the Arts and Languages at the University of Manchester, UK. Laura Pennacchietti is Research Associate in Italian Studies at the University of Manchester, UK.

Transnational Architecture and Urbanism combines urban planning, design, policy, and geography studies to offer place-based and project-oriented insight into relevant case studies of urban transformation in Europe, North America, Asia, and the Middle East. Since the 1990s, increasingly multinational modes of design have arisen, especially concerning prominent buildings and places. Traditional planning and design disciplines have proven to have limited comprehension of, and little grip on, such transformations. Public and scholarly discussions argue that these projects and transformations derive from socioeconomic, political, cultural trends or conditions of globalization. The author

suggests that general urban theories are relevant as background, but of limited efficacy when dealing with such context-bound projects and policies. This book critically investigates emerging problematic issues such as the spectacularization of the urban environment, the decontextualization of design practice, and the global circulation of plans and projects. The book portends new conceptualizations, evidence-based explanations, and practical understanding for architects, planners, and policy makers to critically learn from practice, to cope with these transnational issues, and to put better planning in place.

Dispatches from the War on Terror

Architecture and the Novel Under the Italian Fascist Regime

This Muslim American Life

Transnational Architecture and Urbanism

Sworn Virgin

Politics in Black and Red

The Ina-Casa Neighborhoods of the Postwar Era

Images of the Street captures the vitality, excitements and tensions of the street. Using examples from the U.K, India, Australia and North America the contributors draw on research in cultural geography, sociology, cultural studies and planning to explore the making and meaning of urban space. Among the themes examined are: 1. the way streetscapes are shaped by interplay between politics, planning and local political economy 2. social differences of individuals experiences' of the street 3. how social identities are shaped and represented in fiction and film 4. the meaning and significance of streets as settings to play out social practices 5. how social life is regulated on the street, formerly by police and indirectly through architecture and urban design

Dopo la disfatta di Trkuth gli equilibri galattici sono inesorabilmente cambiati. L'impero è ridotto a gestire qualche misera colonia, mentre i grigi, il nuovo presidente degli Stati Uniti e gli intrepidi El-Takim sono chiamati a combattere il più subdolo e imprevedibile dei nemici. Cronache di una Guerra Galattica: Vol. 1 - Skyfall Vol. 2 - Skyrise Vol. 3 - Skydark

Independence in the Albanian mountains means a vow to become a man - independence in America means reclaiming her womanhood.

Winner of the NESTOR LUJÁN HISTORICAL NOVEL PRIZE. "I was nervous about this book. Finding a good novel in translation from the tiny state of Andorra, nestling in the Pyrenees between Spain and France, was always going to be tricky... I was in for a pleasant surprise... Salvadó has certainly done his homework: the book is painstakingly researched... By and large, the level of detail and historical knowledge is well-handled... The text itself felt professional and slick... this is a highly readable light novel... powerful flashes of insight into human greed, pride and ambition..." (ANN MORGAN, Andorra: Buried treasure, A Year of Reading the Word,

<http://ayearofreadingtheworld.com/2012/02/22/andorra-buried-treasure/>, London, february 22, 2012) This is the history of the time of Pharaoh Snefru and Queen Hetepheres, the parents of Cheops, who built the largest and most impressive pyramid of all. It is also the story of Sedum, a slave who became

Cheops' teacher, the high priest Ramosi, and how the first pyramid came to be built. Sebekhotep, the great wise man of that time, said, "Everything is written in the stars. Most of us live our lives unaware of it. Some can read the stars and see their destiny. But very few people learn to write in the stars and change their destiny." Ramosi and Sedum learned to write in them and tried to change their destinies, but fortune treated them very differently. This is a tale of the confrontation between two men's intelligence: one fighting for power, the other struggling for freedom. Other critics' opinions: " It is a long time since a prize was so justly awarded. THE TEACHER OF CHEOPS deserves every honour... An intrigue that develops at a good pace without causing anxiety... A restrained and inspired piece of writing; an outstanding, intelligent and well-constructed novel. " (RAMÓN VENTURA, El Periódico) " Salvadó develops the mystery with great skill in his novel. " (JACINTO ANTÓN, El País) " Salvadó presents a story about power and knowledge through a fast-paced plot combining intrigue, love, mystery, murder and adventure. " (ROSA M^a PIÑOL, La Vanguardia) " Albert Salvadó displays seasoned writing skill in this novel... A very well-organised plot... A straightforward, effective style that is a pleasure to read... He achieves accuracy in his writing. " (IGNASI ARAGAY, Avui)

Final Report of the National Commission on Terrorist Attacks Upon the United States

An Unfinished Business

Images of the Street

Poems

Works and Writings

What Caused It and How We Can Fix It

A Rage of Love

Skyrise (Cronache Di una Guerra Galattica Vol. 2) Createspace Independent Publishing Platform

Have Marxian ideas been relevant or influential in the writing and interpretation of history? What are the Marxist legacies that are now re-emerging in present-day histories? This volume is an attempt at relearning what the "discipline" of history once knew – whether one considered oneself a Marxist, a non-Marxist or an anti-Marxist. Il libro restituisce, attraverso una raccolta di saggi e documenti, un profilo completo, articolato e inedito della vita e dell'attività di Ivan Leonidov a cinquant'anni dalla scomparsa, riconsiderandone il percorso creativo, professionale e la collocazione all'interno della vicenda architettonica russa e internazionale. Un ricco e straordinario apparato iconografico in larga misura inedito, tratto dagli archivi russi nei quali è depositata l'opera dell'architetto, illustra l'attività progettuale e il percorso artistico e creativo di uno dei massimi esponenti dell'avanguardia e della cultura progettuale russa del novecento. Esito delle ricerche più aggiornate, il volume ripercorre l'opera progettuale di Ivan Leonidov nella sua completezza, dalle opere d'esordio che lo consacrano, appena uscito dal Vkhutemas, tra i massimi esponenti dell'avanguardia, ai lavori che accompagnano l'attività e la ricerca degli anni quaranta e cinquanta. Reso celebre dal suo progetto di laurea (1927) destinato ad imporsi rapidamente come

un'icona della nuova architettura l'URSS -l'Istituto Lenin-Leonidov è oggetto, a causa dello sperimentalismo e del carattere radicalmente innovativo delle sue concezioni progettuali incarnate in proposte di raffinatissima elaborazione grafica, di duri attacchi agli albori degli anni trenta che determinano una svolta nella sua carriera. La sua attività progettuale sarà comunque intensa e, negli anni successivi, sarà costellata di episodi di grande rilievo sviluppandosi secondo direttrici di estrema originalità che interpretano e rielaborano, in modo del tutto peculiare e lontano dall'imperante storicismo classicistico, i dettami del 'realismo socialista'.

Provides the final report of the 9/11 Commission detailing their findings on the September 11 terrorist attacks.

Bullet Park

Power and Imagination

What's Left of Marxism

Rethinking How Cities Plan, Transform, and Learn

Libertarian Socialism

The 9/11 Commission Report

The Iron Dream

The export of American architecture began in the nineteenth century as a disjointed set of personal adventures and commercial initiatives. It continues today alongside the transfer of other aspects of American life and culture to most regions of the world. Jeffrey Cody explains how, why and where American architects, planners, building contractors and other actors have marketed American architecture overseas. In so doing he provides a historical perspective on the diffusion of American building technologies, architectural standards, construction methods and planning paradigms. Using previously undocumented examples and illustrations, he shows how steel-frame manufacturers shipped their products abroad enabling the erection of American-style skyscrapers worldwide by 1900 and how this phase was followed by similar initiatives by companies manufacturing concrete components.

A fantastic and philosophical vision of the apocalypse by one of the most striking Italian novelists of the twentieth century. From his solitary buen retiro in the mountains, the last man on earth drives to the capital Chrysopolis to see if anyone else has survived the Vanishing. But there's no one else, living or dead, in that city of "holy plutocracy," with its fifty-six banks and as many churches. He'd left the metropolis to escape his fellow humans and their struggles and ambitions, but to find that the entire human race has evaporated in an instant is more than he had bargained for. Meanwhile, life itself—the rest of nature—is just beginning to flourish now that human beings are gone. Guido Morselli's arresting postapocalyptic novel, written just before he died by suicide in 1973, depicts a man much like the author himself—lonely, brilliant, difficult—and a world much like our own, mesmerized by money, speed, and machines. *Dissipatio H.G.* is a precocious portrait of our Anthropocene world, and a philosophical last will and testament from a great Italian outsider.

At last, the capstone to Krasznahorkai's four-part masterwork *Set* in contemporary times, Baron Wenckheim's *Homecoming* tells the story of a Prince Myshkin-like figure, Baron Béla Wenckheim, who returns at the end of his life to his provincial Hungarian hometown. Having escaped from his many casino debts in Buenos Aires, where he was living in exile, he longs to be reunited with his high-school sweetheart Marika. Confusions abound, and what follows is an endless storm of gossip, con men, and local politicians, vividly evoking the small town's alternately drab and absurd existence. All along, the Professor—a world-famous natural scientist who studies mosses and inhabits a bizarre Zen-like shack in a desolate area outside of town—offers long rants and disquisitions on his attempts to immunize himself from thought. Spectacular actions are staged as death and the abyss loom over the unsuspecting townfolk.

In *Power and Imagination*, a noted historian rethinks the evolution of the city-state in Renaissance Italy and recasts the conventional distinction between "society" and "culture." Martines traces the growth of commerce and the evolution of governments; he describes the attitudes, pleasures, and rituals of the ruling elite; and he seeks to understand the period's towering works of the imagination in literature, painting, city planning, and philosophy—not simply as the creations of individual artists, but as the form an expression of the ambitions and egos of those in power.

Darko Suvin

In Search of a Hidden Resistance in Afghanistan

Visions of Utopia, 1900-Present - Volume 2

Skydark (Cronache Di Una Guerra Galattica Vol. 3)

American Culture in the 1950s

Reconstructing Italy

Luigi Moretti

The Iron Dream is a metafictional 1972 alternate history novel by Norman Spinrad. The book has a nested narrative that tells a story within a story. On the surface, the novel presents an unexceptional science fiction action tale entitled Lord of the Swastika. This is a pro-fascist narrative written by an alternate history version of Adolf Hitler, who in this timeline emigrated from Germany to America and used his modest artistic skills to become first a pulp-SF illustrator and later a science fiction writer in the L. Ron Hubbard mold (telling lurid, purple-prosed adventure stories under a thin SF-veneer). Spinrad seems intent on demonstrating just how close Joseph Campbell's Hero with a Thousand Faces—and much science fiction and fantasy literature—can be to the racist fantasies of Nazi Germany. The nested narrative is followed by a faux scholarly analysis by a fictional literary critic, Homer Whipple, of New York University.

<I>Cold War Narratives reveals the power that representations, understood as both cultural production and public discourse, have held in shaping the imaginaries of early Cold War America. By engaging conflicting

accounts of the 1950s as either affirmations of a prosperous and confident nation (in TV shows, popular sociology, and advertising) or as critiques of a society in the throes of fear, rebelliousness, and inequality (in film, literature, and media), this study sheds new light on the ambivalent imaginaries of the American 1950s.
 Pitting visions of the Red Scare and of nuclear proliferation against narratives of an upbeat nation, eager to suburbanize and to adopt the new ethics of televised consensus, <I>Cold War Narratives illustrates how America's leading metaphors of conformity shaped problematic gender roles, domesticity and consumption in the 1950s. It also exposes how dissenting voices to the Cold War consensus converged around the affirmation of specific identitarian discourses, especially highlighting the agency of youth and of the rising civil rights movement, and the way in which these two entered into unprecedented dialog through new discursive formations such as beat culture and rock 'n' roll.

Read Moustafa's Op-ed on Trump's Executive Order Against Muslims in The Guardian Winner of the 2016 Evelyn Shakir Non-Fiction Arab American Book Award Over the last few years, Moustafa Bayoumi has been an extra in Sex and the City 2 playing a generic Arab, a terrorist suspect (or at least his namesake "Mustafa Bayoumi" was) in a detective novel, the subject of a trumped-up controversy because a book he had written was seen by right-wing media as pushing an "anti-American, pro-Islam" agenda, and was asked by a U.S. citizenship officer to drop his middle name of Mohamed. Others have endured far worse fates. Sweeping arrests following the terrorist attacks of September 11, 2001 led to the incarceration and deportation of thousands of Arabs and Muslims, based almost solely on their national origin and immigration status. The NYPD, with help from the CIA, has aggressively spied on Muslims in the New York area as they go about their ordinary lives, from noting where they get their hair cut to eavesdropping on conversations in cafés. In This Muslim American Life, Moustafa Bayoumi reveals what the War on Terror looks like from the vantage point of Muslim Americans, highlighting the profound effect this surveillance has had on how they live their lives. To be a Muslim American today often means to exist in an absurd space between exotic and dangerous, victim and villain, simply because of the assumptions people carry about you. In gripping essays, Bayoumi exposes how contemporary politics, movies, novels, media experts and more have together produced a culture of fear and suspicion that not only willfully forgets the Muslim-American past, but also threatens all of our civil liberties in the present. A history of Genoa, tracing the city's transformation from an obscure port into the capital of a small but thriving republic with an extensive overseas empire. Covering six centuries, the text interweaves political events, economic trends, social conditions and cultural accomplishments.

The Bishop's Palace

Cold War Narratives

History of Modern Architecture

The Vanishing

Architecture and Authority in Medieval Italy

Exporting American Architecture 1870-2000

Ivan Leonidov, 1902-1959

Translated from the Russian by Diane Nemeč Ignashev The central character in Ludmila Ulitskaya's celebrated novel *The Kukotsky Enigma* is a gynecologist contending with Stalin's prohibition of abortions in 1936. But, in the tradition of Russia's great family novels, the story encompasses the history of two families and unfolds in Moscow, St. Petersburg, and the ruins of ancient civilizations on the Black Sea. Their lives raise profound questions about family heritage and genetics, nurture and nature, and life and death. In his struggle to maintain his professional integrity and to keep his work from dividing his family, Kukotsky confronts the moral complexity of reproductive science. Winner of the 2001 Russian Booker Prize and the basis for a blockbuster television miniseries, *The Kukotsky Enigma* is an engrossing, searching novel by one of contemporary literature's most brilliant writers.

Corrado Alvaro's Fear in the World was published a decade before Orwell's 1984, but is not well known outside Italy, perhaps because of the timing of the publication just before the Second World War. Alvaro had visited the Soviet Union as a journalist, but was probably motivated to write this dystopian novel by aspects of modernity that concerned him, particularly the use of fear for political purposes which was not afflicting Russia alone. He was interested in the psychology of fear and the extent to which individuals and the crowd participate in their own regimentation. The names of countries, cities and leading political figures such as Stalin are never referred to, but as in the works of Orwell they are clearly identifiable from their descriptions: the author was writing in a Fascist country against a Fascist censor and had to cut his cloth accordingly. This is a dark novel, not quite as dark as 1984, but it is more claustrophobic. The feeling of inevitability is there from the first page, and it is experienced as we experience real life. The imagined truth takes us closer to where we really are. The travails of the love affair at the core of this novel quite possibly arise from perceptions that the regime exploits in a quite ad hoc manner. And it leads the reader through an extraordinary sequence of events and observations which encompass a vast range of emotions and ideas expressed in a unique prose style. The modern Leviathan appears to be a well-oiled machine, but towards the end it becomes clear that this is merely an appearance of efficiency and omniscience, but appearances can be powerful. Alvaro is particularly interested in how the state uses quasireligious mechanisms and rituals to assert its power. The central character returns to the country after a long period abroad, and sees things initially through foreign eyes, living a life similar to the one Alvaro did when in Russia. He is not a natural rebel, and very much wants to fit in, but he finds this difficult to achieve. The regime boasts that it has an ally in history, but destiny is elusive, however much the characters feel that they are driven by it.

An award-winning foreign correspondent who contributed to a Pulitzer Prize-winning New York Times series reveals the secret Afghan custom of disguising girls as boys to improve their prospects, discussing its political and social

significance as well as the experiences of its practitioners.

A mordantly funny hymn to the American suburb which traces the intersection of two men--the innocent Eliot Nailles and his nemesis, Paul Hammer, whose object is to murder his neighbor's son. "It has the tone of a summing-up and the tension of a vision".--The New York Times.

Skyrise (Cronache Di una Guerra Galattica Vol. 2)

A Novel

The Underground Girls of Kabul

The Architecture of Modern Italy

1968 and Global Cinema

Historiography and the Possibilities of Thinking with Marxian Themes and Concepts

The Graduate School Mess

"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. The history of anarchist-Marxist relations is usually told as a history of factionalism and division. These essays, based on original research and written especially for this collection, reveal some of the enduring sores in the revolutionary socialist movement in order to explore the important, too often neglected left-libertarian currents that have thrived in revolutionary socialist movements. By turns, the collection interrogates the theoretical boundaries between Marxism and anarchism and the process of their formation, the overlaps and creative tension that shaped left-libertarian theory and practice, and the stumbling blocks to movement cooperation. Bringing together specialists working from a range of political perspectives, the book charts a history of radical twentieth-century socialism, and opens new vistas for research in the twenty-first. Contributors examine the political and social thought of a number of leading socialists—Marx, Morris, Sorel, Gramsci, Guérin, C.L.R. James, Hardt and Negri—and key movements including the Situationist International, Socialisme ou Barbarie and Council Communism. Analysis of activism in the UK, Australasia, and the U.S. serves as the prism to discuss syndicalism, carnival anarchism, and the anarchistic currents in the U.S. civil rights movement. Contributors include Paul Blackledge, Lewis H. Mates, Renzo Llorente, Carl Levy, Christian Høgsbjerg, Andrew Cornell, Benoît Challand, Jean-Christophe Angaut, Toby Boraman, and David Bates.

American graduate education is in disarray. Graduate study in the humanities takes too long and those who succeed face a dismal academic job market. Leonard Cassuto gives practical advice about how faculty can teach and advise students so that they are prepared for the

demands of the working worlds they will join, inside and outside the academy.

In a world that tends to homologate, thus becoming, in every aspect of our lives, grey, flat and uniform, so creating the world of universal similarity (including language), does it still make sense today to talk about vernacular theatre? Tackling such a question implies uncovering the reasons for the disappearance of the many regional theatres that were present in Italy in the nineteenth century. There is no doubt that first the unification of the country in 1861, and then the language policies of fascism in the '30s were the final nails in the coffin for local theatre. It is also true, however, that what really determined their downsizing was the progressive loss of connection with their own environment. If we give an essentially superficial interpretation to the adjective "vernacular", and in a play we see a canovaccio (plot) that the local star uses as a vehicle to show his talent through a series of modest mannerisms, then "vernacular" implies the death certificate of this type of theatre (once the star dies, his alleged dramaturgy dies with him and his mannerisms). On the contrary, if we identify in this adjective the theatre's health, and attempt to develop a local, social and cultural analysis of its environment, it opens a whole new meaning and acquires a perspective that a national theatre can never aspire to. This is the case of Neapolitan theatre. It managed to survive and thrive, producing plays that were capable of critically describing modern and contemporary reality. Neapolitan playwrights forcefully proclaimed their roots as a primary source for their work. The city, in fact, became a direct expression of that cultural microcosm which provided them with the living flesh of the plots.

Field Work

A Life in Letters

Italian Women Filmmakers and the Gendered Screen

Genoa and the Genoese, 958-1528

A History of Neapolitan Drama in the Twentieth Century

Understanding the Evolution of Organised Violence in the Global Era

Inside War

With more than 250 images, new information on international cinema—especially Polish, Chinese, Russian, Canadian, and Iranian filmmakers—an expanded section on African-American filmmakers, updated discussions of new works by major American directors, and a new section on the rise of comic book movies and computer generated special effects, this is the most up to date resource for film history courses in the twenty-first century.

Field Work is the record of four years during which Seamus Heaney left the violence of Belfast to settle in a country cottage with his family in Glanmore, County Wicklow. Heeding "an early warning system to get back inside my own head," Heaney wrote poems with a new strength and maturity, moving from the political concerns of his landmark volume *North* to a more personal, contemplative approach to the world and to his own writing. In *Field Work* he "brings a meditative music to bear upon fundamental themes of person and place, the mutuality of ourselves and the world" (Denis Donoghue, *The New York Times Book Review*).

Featuring essays by top scholars and interviews with acclaimed directors, this book examines Italian women's authorship in film and their visions of reality. The contributors use feminist film criticism in the analysis of their works and give direct voices to the artists who are constantly excluded by the conventional Italian film criticism.

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.

Fear in the World

The Kukotsky Enigma

Baron Wenckheim's Homecoming

Dissipatio H.G.

The Teacher of Cheops

City-States in Renaissance Italy

A Short History of Film, Third Edition

This lavishly illustrated book looks at the art and architecture of episcopal palaces as expressions of power and ideology. Tracing the history of the bishop's residence in the urban centers of northern Italy over the Middle Ages, Maureen C. Miller asks why this once rudimentary and highly fortified structure called a domus became a complex and elegant "palace" (palatium) by the late twelfth century. Miller argues that the change reflects both the emergence of a distinct clerical culture and the attempts of bishops to maintain authority in public life. She relates both to the Gregorian reform movement, which set new standards for clerical deportment and at the same time undercut episcopal claims to secular power. As bishops lost temporal authority in their cities to emerging communal governments, they compensated architecturally and competed with the communes for visual and spatial dominance in the urban center. This rivalry left indelible marks on the layout and character of Italian cities. Moreover, Miller contends, this struggle for power had highly significant, but mixed, results for western Christianity. On the one hand, as bishops lost direct governing authority in their cities, they devised ways to retain status, influence, and power through cultural practices. This response to loss was highly creative. On the other hand, their loss of secular control led bishops to emphasize their spiritual powers and to use them to obtain temporal ends. The coercive use of spiritual authority contributed to the emergence of a "persecuting society" in the central Middle Ages.

Examines the political cinema of 1968 in relation to global events.

Mentre l'imperatore Trkuth è intento a perpetrare la sua vendetta e i grigi supportano i terrestri nella costruzione di una grande flotta spaziale, nel sistema Orion giunge una comunicazione criptata che potrebbe cambiare per sempre l'esito della guerra galattica. Con l'aiuto degli intrepidi El-Takim e del capitano Sii'rr alla volta di Yatian, l'umanità riuscirà a sopravvivere alla minaccia Kroxth?Cronache di una Guerra Galattica: Vol. 1 - SkyfallVol. 2 - SkyriseVol. 3 - Skydark

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.

Falklands-Malvinas

Planning, Identity and Control in Public Space

The National Civic Federation Review

Apolline Project Vol. 1

The post-Cold War era was characterised by both the recurrence of state wars and the spread of forms of organised violence other than wars. Asymmetric warfare between alliances led by the USA and groups of insurgents, such as those witnessed in Afghanistan and Iraq, coexist alongside domestic conflicts, such as that of former Yugoslavia and, more recently, Libya and Syria; and still other conflicts involving gangs, mafias or narco-traffickers. The massive military-industrial complexes conceived in the context of the threat of nuclear Armageddon are still there of course, but they now coexist with irregular armies of insurgents carrying out massacres through the use of light weapons and improvised explosives devices. This book opposes the idea that this situation prefigures the return to an anarchical, pre-political condition, by assuming that new wars are rather the product of the blurring of the public-private divide, induced by the end of the Cold War, together with globalisation. As a consequence, also the internal and external factors are blurred; and ever more permeable and elusive is becoming even the border between war and crime. Inside War goes beyond a state-centered analysis and adopts an interdisciplinary and multilayered approach, and is intended to foster the dialogue among researchers from different fields. It places war at the core of analysis, assuming that the reality of war is what we make of it; and that the only insurmountable limit to our comprehension of war is our way of knowing and representing it. Fabio Armao teaches courses in Politics and Globalisation Processes, and Criminal Systems. He has been Visiting Professor at Cornell University, and co-convenor of the Standing Group on Organized Crime, European Consortium for Political Research. Founding member of T.wai (Torino World Affair Institute), he is also member of the Editorial Board of 'Global Crime'. His research interests and publications focus on international wars and geopolitics, on violent non-state actors and transnational organised crime, and on urban security.