

Aldo Rossi Deutsches Historisches Museum Berlino

This architectural monograph provides a critical study of Aldo Rossi, a leading Italian architect and one of the most successful architects of the post-modernist period. An historical analysis of Rossi's work is presented as the author explores the source material, and projects and buildings of the period 1965-1992 are examined. The book is illustrated throughout and includes a reappraisal of nine recent projects.

This book deals with elemental basic architectural questions: the age-old subject of antithesis and thesis, unity and duality, contrast and harmony.

Berlin Contemporary

Hans Hollein, Coop Himmelblau

Architettura del XX secolo

Deutsches Historisches Museum 1989 : Ausstellung August/September 1989, Aedes, Galerie für Architektur

Deutsches Historisches Museum, 1989

Aldo Rossi was a practicing architect and leader of the Italian architectural movement La Tendenza and one of the most influential theorists of the twentieth century. The Architecture of the City is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the city's construction, the book has become immensely popular among architects and design students. he dialogue, as “the talking of the soul with itself” that constitutes the act of thinking (Plato), has been selected as the ideal form through which to vividly and accurately convey the thinking of a number of protagonists of Italian modern architecture. Knowledge remains a latent legacy of the soul until a given stimulus reawakens its memory: architecture, more than sophia (wisdom), becomes philo-sophia, i.e. love of knowledge. A reading of the architectural phenomenon aimed at faithfully bringing out its complexity cannot help but involve the stories directly told by the protagonists, and the micro-stories of individual episodes, in order to explore the relationship that exists between the poetic and the technical-scientific spheres, underlining their complementary and conflictual nature. The disciplinary tools of exegesis of design and its materialization stimulate a form of critique of criticism driven by the rejection of an angle of interpretation of architecture oriented exclusively towards its results. Method and result constitute the inseparable terms: the direct testimony of certain protagonists of Italian architecture makes it possible to reconnect the interrupted threads of a narrative that has often been rendered syncopated and unilateral by excessively superficial explanation. The Dialogues on Architecture explore the interaction between idea, design and construction, revealing different operative and conceptual modes through which to achieve the finished work. Franco Albini, Lodovico B. Belgiojoso, Guido Canella, Aurelio Cortesi, Roberto Gabetti & Aimaro Isola, Ignazio Gardella, Vittorio Gregotti, Vico Magistretti, Enrico Mantero, Paolo Portoghesi, Aldo Rossi, Giuseppe Terragni, Vittoriano Viganò are the authors of this narrative.

The Object of Lines, 1970–1990

Dom Hans Van Der Laan

Aldo Rossi, Deutsches Historisches Museum Berlin

New Museums

Leitbild, EXPO '95 Wien

In the nearly nineteen years since the destruction of the Wall that divided East from West Berlin, Germans have struggled with the challenges of reunification. The task has been daunting—unifying two countries with a common language but mutually hostile political and economic systems. Contrary to the optimistic predictions of 1989/1990, reunification has aggravated many of Germany ’ s problems within the larger context of globalization. Berlin, divided epicenter of the Cold War, Germany ’ s largest city and the capital since 1999, has been forced to confront the challenges of reunification with particular urgency. This book presents the work of six scholars who met at Bradley University ’ s annual Berlin seminar in June, 2006 to discuss the recent past and the future prospects of the German metropolis. Two broad concerns--society and historical memory--emerged during the seminar and are reflected in these scholars ’ writings. The first section of the book assesses how Berliners have reunified the city through urban planning and social, economic and cultural policies. These chapters also speak to pressing contemporary issues of immigration, citizenship and cultural diversity. The essays in the book ’ s second part trace how historical memory has been shaped and politically contested in German culture, both in the divided nation and since 1989. Berlin Since the Wall ’ s End casts light on a metropolis that has been scarred, but not destroyed, by the upheavals of recent history.

Admired as much for his artistic ability as for his architectural skill, Rossi has exhibited at galleries around the world.

Kultur Chronik

Ideen, Kontroversen, Perspektiven

Drawing on Architecture

Place and the Politics of Memory

La scuola di Fagnano Olona e altre storie

At the dawn of the 21st century, museums of society seem to be undergoing a renaissance, with approaches generating a new museological scene. Basically, the new vision involves an interdisciplinary view of societies in which the concept of society or civilization itself creates a new discourse which aims to make the museums reflect on the major challenges faced by society today, such as multiculturalism, identities, and the complexity of the modern world.
InThe papers published in this book provide an introduction to some of the most prestigious museums of society in the world and an analysis of some of the major issues. The papers - written by the museum directors or managers - offer an excellent insight into the way the museums have developed and the challenges they face, whilst also providing some useful guidelines which might be taken into consideration in Catalonia.

Aldo RossiDeutsches Historisches Museum. 1989Deutsches Historisches Museum, BerlinAldo RossiAldo RossiDeutsches Historisches Museum ; 1989Aldo Rossi, Deutsches Historisches Museum BerlinoAldo RossiDeutsches Historisches Museum, BerlinoAldo RossiDeutsches Historisches Museum ; 1989Aldo RossiDeutsches Historisches Museum 1989 : Ausstellung August/September 1989, Aedes, Galerie für ArchitekturDeutsches Historisches Museum BerlinDeutsches Historisches Museum BerlinAldo RossiDeutsches Historisches Museum 1989 ; Ausstellung August - September 1989, Aedes, Galerie für Architektur, BerlinAldo Rossi and the Spirit of ArchitectureYale University Press

Architetti Italiani

The Architecture of the City

Architecture and Politics After 1990

A Companion to Museum Studies

The New Museums of Society

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.

A Companion to Museum Studies captures the multidisciplinary approach to the study of the development, roles, and significance of museums in contemporary society. Collects first-rate original essays by leading figures from a range of disciplines and theoretical stances, including anthropology, art history, history, literature, sociology, cultural studies, and museum studies Examines the complexity of the museum from cultural, political, curatorial, historical and representational perspectives Covers traditional subjects, such as space, display, buildings, objects and collecting, and more contemporary challenges such as visiting, commerce, community and experimental exhibition forms

Deutsches Historisches Museum 1989 ; Ausstellung August - September 1989, Aedes, Galerie für Architektur, Berlin

Living with History, 1914 - 1964: la Reconstruction en Europe Après la Première Et la Seconde Guerre Mondiale Et Le Rôle de la Conservation Des Monuments Historiques

Architecture in the Twentieth Century

Drawings and Paintings

Aldo Rossi Architect

This series was the winner of the American Institute of Architects' prestigious "Award for Excellence in International Book Publishing". Each volume in this series is introduced with an essay on the architect, and a chronological or stylistic presentation of their most outstanding buildings and projects.

No other series provides such a complete and concise summary of the world's leading architects' works. The volumes are fully illustrated in black-and-white with photos and project renderings.

For years following reunification, Berlin was the largest construction site in Europe, with striking new architecture proliferating throughout the city in the 1990s and early 2000s. Among the most visible and the most contested of the new projects were those designed for the national government and its related functions. Berlin Contemporary explores these buildings and plans, tracing their antecedents while also situating their iconic forms and influential designers within the spectacular world of global contemporary architecture. Close studies of these sites, including the Reichstag, the Chancellery, and the reconstruction of the Berlin Stadtschloss (now known as the Humboldt Forum), demonstrate the complexity of Berlin's political and architectural rebuilding—and reveal the intricate historical negotiations that architecture was summoned to perform.

Aldo Rossi, Giovanni da Pozzo ... Milano, marzo 1988

First Cycle of Conferences on the Italian Architecture of Recent Generations at the European Institute of Design in Milan Department of Architecture

Deutsches Historisches Museum Berlin

A Scientific Autobiography, reissue

Aldo Rossi

Il volume raccoglie gli atti della Giornata internazionale di Studi “Aldo Rossi. La scuola di Fagnano Olona e altre storie”, svoltasi nel novembre del 2015 presso la Scuola elementare Salvatore Orrù di

Fagnano Olona, una tra le prime opere costruite di Aldo Rossi. Il libro si presenta come una raccolta di saggi variamente articolati, in cui la scarna presenza delle immagini permette alle parole di

aprire strade e raccontare storie, anche quelle inattese e inaspettate, con la certezza che nella vita, come in architettura, «se sappiamo ciò che cerchiamo non sappiamo se cercavamo solo quello».

After several pages of prologue summing up 18th century highlights--especially the rise in importance of geometry--some forty pages cover 1784-1916, focusing on the heavily fenestrated high-rises of the Chicago School and the iron and glass pavilions of Europe. The chapter spanning 1892-1925 concentrates on the many disputes over the trajectory of modernism: Nieuwe Kunst, Stile Liberty, Jugendstil, and Art Nouveau, all arguing the direction that the boom of prisons, hospitals, schools, town halls, and other institutional buildings would take. Three more time divisions follow and a concise compendium of architect biographies ends the volume. Along with an array of great pictures (par for Taschen), Gossel and Leuthauser--both active in the private sector--add a strong prose style attentive to debates among architects and the socioeconomic stage on which architects act. Annotation copyrighted by Book News, Inc., Portland, OR

Deutsches Historisches Museum, Berlin

Museums of Today

Deutsches Historisches Museum, Berlino

Shaping Society and Memory in the German Metropolis since 1989

A lyrical memoir by one of the major figures of postmodernist architecture; with drawings of architectural projects prepared especially for the book. This revealing memoir by Aldo Rossi (1937–1997), one of the most visible and controversial figures ever on the international architecture scene, intermingles discussions of Rossi's architectural projects—including the major literary and artistic influences on his work—with his personal history. Drawn from notebooks Rossi kept beginning in 1971, these ruminations and reflections range from his obsession with theater to his concept of architecture as ritual.

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.

das Mann–Weibliche in Kunst und Architektur

Deutsches Historisches Museum ; 1989

Bibliographie D'histoire de L'art

Dialogues on architecture

Deutsches Historisches Museum

Living with History focuses on a particular aspect of heritage preservation in the twentieth century: destruction and postwar reconstruction in Belgium, France, Germany, Great Britain, and The Netherlands. This book establishes a status quaestionis for the historiography of wartime and postwar preservation, and sets these particular developments in preservation history in the context of the general evolution of architecture and urbanism. The authors investigate the specific role of conservationists and heritage institutions and administrations in the overall reconstruction and examine the part played by architects and planners in heritage preservation.

Museos para el nuevo siglo

A Geo-ethnography of Museums and Memorials in Berlin

Berlin Since the Wall's End

Aldo Rossi and the Spirit of Architecture

Androgynos