

Recycled Theory Dizionario Illustrato Illustrated Dictionary Ediz Italiana E Inglese

"Developed as a research project parallel to FUNDAMENTALS - the 14th Venice Architecture Biennale, curated by Rem Koolhaas - this book introduces a radically new way of seeing Venice. With examinations of twelve different architectural elements, the guide allows readers to better understand the fundamental transformations that have shaped Venice over the past ten centuries."--Page 4 de la couverture.

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As the second book of the Seoul Biennale of Architecture and Urbanism 2017, it presents contemporary urbanism thoughts on nine imminent commons, which engage collective ecological and technological resources relevant to all cities and even extra-urban territories.0Recent years have seen greatly increased political opposition between urban and rural areas, bordering on crisis. In order to avoid further aggravating this urban/rural polarization, we need to cultivate a discourse on urbanism that focuses on the interdependencies between cities and the greater ecologies of resources, technologies, and natural processes in which they are situated. The way we think about cities needs to expand significantly to incorporate their effects on global natural cycles, how they metabolize resources from rural areas, and their impact on both local and regional economies.00Exhibition: Seoul Biennale of Architecture and Urbanism, South Korea (02.09.-05.11.2017).

Definitions and linguistic equivalents (in English, Danish, French, German, Icelandic, Norwegian, Russian and Spanish) of internationally accepted terms related to snow and ice.

"Come along ... come, a little closer ... ladyboys, rats, Brahmans, incestuous brothers, arrogant scientists, royal jesters, suicidal late-weaned adolescents, Diogenes-style rebels, obsessional mythical creatures, repressed psychoanalysts, overfed baby boys ... Indulge in a journey of contiguity, ambiguity, taboo and uncertainty, liberated perversities, an overload of emotional entanglements, little personal disasters, and ego-diseases ... Here is where psychotic machines, apparatuses and fragments, bodies in verse, and bodies-becoming are meeting in the story-assemblage of their solitary symptoms." mythomaniaS is a catalog of case studies in the form of film stills, architectural fragments, stage props, texts, and images culled from the experiments of MindMachineMakingMyths (Lab M4, part of the New Territories architecture studio, Bangkok, Thailand), a collaboration begun in 2012 between Camille Lacadee and Francois Roche to construct environmental-architectural psycho-scapes as laboratory-shelters for exploring and deconstructing the supposed rifts between realism and speculative fiction (myth), psyche and environment, body and mind. Bringing together architecture, Deleuze and Guatarri's schizoanalysis and deterritorialization, and Alfred Jarry's pataphysics (the "science of imaginary solutions which symbolically attributes the properties of objects, described by their virtuality, to their lineaments"), Lacadee and Roche (and their tribe, Ezio Blasetti, Stephan Henrich, Danielle Willems, Gwyll Jahn, and many others) enacted and filmed mise-en-abymes in which certain scripted para-psychic narratives and architectural structures merge in the pursuit of reclaiming resilience - described by Roche as a tactic for merging refusal and vitality into a schizophrenic logic able to navigate the antagonism between the bottom-up and top-down conditions of the globalized world. In these fabricated schizoid psycho-nature-machine-scapes, the human being is no longer a bio-ecological consumer but a psycho-computing animal that emerges co-dependently with its environment in a hyper-local haecceity ("this-ness"). In the vein of Situationist psychogeography ("the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals"), each scenario fabulates geo-architectural conditions of human exile, solitude, and pathology drawn from narratives of the forbidden and taboo: the true story of an old Indian book collector exiled from his community on the suspicion of atheism, who finds refuge in a tear-collecting shelter ("Would Have Been My Last Complaint"); a scientist captured by a water spirit who remains trapped like a fish in the mindscape of a fish butcher (Although (in) Hapnea); a monster-boy endomorph constantly overfed and protected by a claustrophilic antidote-jacket produced by the excess of his incestuous mother's love ((beau)strosity); Ariadne, labyrinth overseer, floating between two macho spirals, testosteroneed Theseus and alcoholic Dionysus (Naxos, Terra Insola); the feral child - innocent, naive, and obscene - in the deep jungle, auscultated by a scientific voyeurism (The Offspring); etc. Each of these scenarios (designed as "shelters" where mind, environment, and architecture co-map each other) unfolds a "mythomania" in which each character transforms, and is transformed, para-psychically, by the environment, in a sort of biotope (habitat) feedback experiment. Ultimately, Lacadee and Roche want to create - via architecture and design, myth (literature), and psycho-geography - various conditions for schizoid passages between realism and fiction, expertise and knowledge, mind and built environment, narrative and topology, in order to bring about new strategic-tragic co-dependencies as forms of schizoid resistance to the usual identity regimes, and to also reboot architecture as a form of psycho-social praxis and non-necrotic speculation."

This ambitious and vivid study in six volumes explores the journey of a single, electrifying story, from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries. The Juggler of Notre Dame tells how an entertainer abandons the world to join a monastery, but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt; he is saved when the statue, delighted by his skill, miraculously comes to life. Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth-century Paris, before its translation into English in Britain and the United States. The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations, and Ziolkowski concludes with an examination of the explosion of interest in The Juggler of Notre Dame in the twentieth century and its place in mass culture today. Volume 3: The American Middle Ages hinges upon two figures influenced by the juggler: Henry Adams, scion of Presidents and distinguished cultural historian whose works contributed to the rise of medievalism in America during the Gilded Age, and Ralph Adams Cram, the architect whose vision of Gothic accounts directly or indirectly for the campuses of West Point, Princeton, Yale, Chicago, Notre Dame, and many other universities across America. The Juggler of Notre Dame and the Medievalizing of Modernity is a rich case study for the reception of the Middle Ages in modernity. Spanning centuries and continents, the medieval period is understood through the lens of its (post)modern reception in Europe and America. Profound connections between the verbal and the visual are illustrated by a rich trove of images, including book illustrations, stained glass, postage stamps, architecture, and Christmas cards. Presented with great clarity and simplicity, Ziolkowski's work is accessible to the general reader, while its many new discoveries will be valuable to academics in such fields and disciplines as medieval studies, medievalism, philology, literary history, art history, folklore, performance studies, and reception studies.

Seeking to identify a new architectural will and a new social and cultural panorama, this volume aims to contribute to forming a vision that is global - but not necessarily absolute - of what is already showing itself to be a new architectural action, related to that coined as "advanced culture".

In the age of post-digital architecture and digital materiality, This Thing Called Theory explores current practices of architectural theory, their critical and productive role. The book

is organized in sections which explore theory as an open issue in architecture, as it relates to and borrows from other disciplines, thus opening up architecture itself and showing how architecture is inextricably connected to other social and theoretical practices. The sections move gradually from the specifics of architectural thought – its history, theory, and criticism – and their ongoing relation with philosophy, to the critical positions formulated through architecture's specific forms of expression, and onto more recent forms of architecture's engagement and self-definition. The book's thematic sessions are concluded by and interspersed with a series of shorter critical position texts, which, together, propose a new vision of the contemporary role of theory in architecture. What emerges, overall, is a critical and productive role for theory in architecture today: theory as a proposition, theory as task and as a 'risk' of architecture.

This pioneering book offers the first account of the work of the photographers, both official and freelance, who contributed to the forging of Mussolini's image. It departs from the practice of using photographs purely for illustration and places them instead at the centre of the analysis. Throughout the 1930s photographs of the Italian dictator Benito Mussolini were chosen with much care by the regime. They were deployed to highlight those physical traits - the piercing eyes, protruding jaw, shaved head - that were meant to evoke the Duce's strength, determination and innate sense of leadership in the mind of his contemporaries. The chapters in this volume explore the photographic image in the socio-political context of the time and shows how it was a significant contributor to the development of Italian mass culture between the two world wars.

The early modern and modern cultural world in the West would be unthinkable without Petrarch and Boccaccio. Despite this fact, there is still no scholarly contribution entirely devoted to analysing their intellectual revolution. Internationally renowned scholars are invited to discuss and rethink the historical, intellectual, and literary roles of Petrarch and Boccaccio between the great model of Dante's encyclopedia and the ideas of a double or multifaceted culture in the era of Italian Renaissance Humanism. In his lyrical poems and Latin treatises, Petrarch created a cultural pattern that was both Christian and Classical, exercising immense influence on the Western World in the centuries to come. Boccaccio translated this pattern into his own vernacular narratives and erudite works, ultimately claiming as his own achievement the reconstructed unity of the Ancient Greek and Latin world in his contemporary age. The volume reconsiders Petrarch's and Boccaccio's heritages from different perspectives (philosophy, theology, history, philology, paleography, literature, theory), and investigates how these heritages shaped the cultural transition between the end of the Middle Ages and the early modern era, as well as European identity.

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This book presents and explores a challenging new approach in book history. It offers a coherent volume of thirteen chapters in the field of early modern book history covering a wide range of topics and it is written by renowned scholars in the field. The rationale and content of this volume will revitalize the theoretical and methodological debate in book history. The book will be of interest to scholars and students in the field of early modern book history as well as in a range of other disciplines. It offers book historians an innovative methodological approach on the life cycle of books in and outside Europe. It is also highly relevant for social-economic and cultural historians because of the focus on the commercial, legal, spatial, material and social aspects of book culture. Scholars that are interested in the history of science, ideas and news will find several chapters dedicated to the production, circulation and consumption of knowledge and news media.

Published to accompany exhibition held at the Centre Georges Pompidou, Paris 22/5 - 26/8 1996.

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This book describes new thinking and practice in Advanced Design (ADD) – design that is not merely highly developed but anticipates the future by envisioning novel products and processes. The focus is especially on the front end of innovation and the search for solutions in complex pioneering processes using design-related tools and practices. The book opens by describing these tools, the approaches that characterize ADD and its historical dimension. Specific fields in which ADD has flourished are then examined, exploring the dynamics between research and design. The coverage ranges from transportation, lighting and electrical appliances through to business networks, technology parks and the development of ground-breaking materials. Advance Design is the name of the research group at the Politecnico di Milano (Italy's largest technical university) of which the authors are members. It was chosen to reflect both the "advanced", tangible dimension of design in terms of modern product development, materials and technologies and an orientation toward radical innovation through user involvement and imagination.

This book considers the historical and cultural origins of the gut-brain relationship now evidenced in numerous scientific research fields. Bringing together eleven scholars with wide interdisciplinary expertise, the volume examines literal and metaphorical digestion in different spheres of nineteenth-century life. Digestive health is examined in three sections in relation to science, politics and literature during the period, focusing on Northern America, Europe and Australia. Using diverse methodologies, the essays demonstrate that the long nineteenth century was an important moment in the Western understanding and perception of the gastroenterological system and its relation to the mind in the sense of cognition, mental wellbeing, and the emotions. This collection explores how medical breakthroughs are often historically preceded by intuitive models imagined throughout a range of cultural productions.

This new collection of papers from leading experts provides an overview of cutting-edge research in Old World zooarchaeology. The research presented here spans various areas across Europe, Western Asia and North Africa – from the Mediterranean to the Atlantic. Several chapters focus on Iberia, but the eastern Mediterranean and Britain are also featured. Thematically, the book covers many of the research areas where zooarchaeology can provide a significant contribution. These include animal domestication, bone modifications, fishing, fowling, economic and social status, as well as adaptation and improvement. The investigation of these topics is carried out using a diversity of approaches, thus making the book also a useful compendium of traditional as well as more recently developed methodological applications. All contributions aim to present zooarchaeology as a discipline that studies animals to understand people, and their richly diversified past histories. This will be a valuable source of information not just for specialists, but also for general archaeologists and, potentially, also historians, palaeontologists and geographers, who have an interest for the research themes discussed in the book. The book is dedicated to Simon Davis, who has been a genuine pioneer in the development of modern zooarchaeology. It presents hugely stimulating case studies from the core areas where Davis has worked in the course of his career.

Late Medieval and Early Modern Fight Books offers insights into the cultural and historical transmission and practices of martial arts, based on interdisciplinary research on the corpus of the Fight Books (Fechtbücher) in 14th- to 17th-century Europe.

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"Bioreboot features nineteen projects - illustrated with extensive plans, photographs, and renderings - along with essays and an interview, providing the most comprehensive monograph to date of this elusive, intriguing firm, led by Francois Roche and Stephanie Lavaux. Despite working with oppositional relationships; machinery versus nature; purity versus corruption; paranoia versus rationality - theirs is an architecture whose primary aim is the ecological and social improvement of the place in which it exists. Bioreboot is a thought-provoking leap into the future and a clarion call for the development of a new relationship between contemporary architecture and the socionatural world." --Book Jacket.

Kissing Architecture explores the mutual attraction between architecture and other forms of contemporary art. In this fresh, insightful, and beautifully illustrated book, renowned architectural critic and scholar Sylvia Lavin develops the concept of "kissing" to describe the growing intimacy between architecture and new types of art--particularly multimedia installations that take place

in and on the surfaces of buildings--and to capture the sensual charge that is being designed and built into architectural surfaces and interior spaces today. Initiating readers into the guilty pleasures of architecture that abandons the narrow focus on function, Lavin looks at recent work by Pipilotti Rist, Doug Aitken, the firm Diller Scofidio + Renfro, and others who choose instead to embrace the viewer in powerful affects and visual and sensory atmospheres. *Kissing Architecture* is the first book in a cutting-edge new series of short, focused arguments written by leading critics, historians, theorists, and practitioners from the world of urban development and contemporary architecture and design. These books are intended to spark vigorous debate. They stake out the positions that will help shape the architecture and urbanism of tomorrow. Addressing one of the most spectacular and significant developments in the current cultural scene, *Kissing Architecture* is an entertainingly irreverent and disarmingly incisive book that offers an entirely new way of seeing--and experiencing--architecture in the age after representation.

Pathologies of Modern Space traces the rise of agoraphobia and ties its astonishing growth to the emergence of urban modernity. In contrast to traditional medical conceptions of the disorder, Kathryn Milun shows that this anxiety is closely related to the emergence of "empty urban space": homogenous space, such as malls and parking lots, stripped of memory and tactile features. *Pathologies of Modern Space* is a compelling cultural analysis of the history of medical treatments for agoraphobia and what they can tell us about the normative expectations for the public self in the modern city.

Traces the development of Italian postwar architecture, and shows examples of apartment buildings, homes, office buildings, and government buildings

Contemporary design must cope with the need to save resources and reduce soil consumption, answering at the same time to a widespread demand of heritage preservation. Its scope has therefore shifted from the probing of an utopian future to the interpretation of the past. The recent import within the architectural debate of the re-cycle concept and procedures promises to keep together the exigencies of environmental, economic and social sustainability with a renovated experimental momentum, both pragmatic and radical. The surprising potential of re-cycle as a design tool has been explored in a workshop held in Gorizia, which involved the student of the University of Trieste. Thoughts and projects produced in this intensive seminar show how wide can be the range of its application, from object to landscape, from matter to ideas, from interiors to urban spaces.

A Christmas-themed collection of ghost stories may seem like an odd idea, but English writer Jerome K. Jerome pulls it off in the engaging volume *Told After Supper*. Pull it out at your next holiday gathering, or read it any time you're craving some spine-tingling short fiction.

The Getty Museum's collection of postclassical European glass represents a well-defined chapter within the history of the medium. These objects—which range in date from the late Middle Ages to the late seventeenth century—originated in important Italian, German, Bohemian, Netherlandish, Silesian, and Austrian centers of production. The sixty-eight pieces presented in this catalogue include vessels made to resemble rock crystal or chalcedony; glass blown into unusually large or remarkably refined shapes; and glass decorated with ornament that is intricately applied, elegantly enameled, or gilded. Each object is described in detail, including provenance, bibliography, and relevant comparative examples. An introductory essay traces the history of European glass from classical times to the present.

Unlike the many magazines that revolve around the architectural world, *Ardeth* concerns neither with outcomes (architecture) nor with the authors (architects). *Ardeth* concerns instead with their operational work, i.e. projects. The shift from subjects (their good intentions, as taught in Universities and reclaimed in the profession) to objects (the products of design, at work within the social system that contains them) engenders an analytical and falsifiable elaboration of the complex mechanisms that an open practice such as design involves. Through a process of disciplinary redefinition, *Ardeth* explores the falsifiability of design hypotheses as the object that allows the project to scientifically confront errors and approximations.

In the sixteenth century, the Franciscan friar Bernardino de Sahagún and a team of indigenous grammarians, scribes, and painters completed decades of work on an extraordinary encyclopedic project titled *General History of the Things of New Spain*, known as the *Florentine Codex* (1575–1577). Now housed in the Biblioteca Medicea Laurenziana in Florence and bound in three lavishly illustrated volumes, the codex is a remarkable product of cultural exchange in the early Americas. In this edited volume, experts from multiple disciplines analyze the manuscript's bilingual texts and more than 2,000 painted images and offer fascinating, new insights on its twelve books. The contributors examine the "three texts" of the codex—the original Nahuatl, its translation into Spanish, and its painted images. Together, these constitute complementary, as well as conflicting, voices of an extended dialogue that occurred in and around Mexico City. The volume chapters address a range of subjects, from Nahua sacred beliefs, moral discourse, and natural history to the Florentine artists' models and the manuscript's reception in Europe. The *Florentine Codex* ultimately yields new perspectives on the Nahua world several decades after the fall of the Aztec empire.

This edited collection explores the ways in which our understanding of the past in Dutch history and culture can be rethought to consider not only how it forms part of the present but how it can relate also to the future. Divided into three parts – *The Uses of Myth and History*, *The Past as Illumination of Cultural Context*, and *Historiography in Focus* – this book seeks to demonstrate the importance of the past by investigating the transmission of culture and its transformations. It reflects on the history of historiography and looks critically at the products of the historiographic process, such as Dutch and Afrikaans literary history. The chapters cover a range of disciplines and approaches: some authors offer a broad view of a particular period, such as Jonathan Israel's contribution on myth and history in the ideological politics of the Dutch Golden Age, while others zoom in on specific genres, texts or historical moments, such as Benjamin Schmidt's study of the *doolhof*, a word that today means 'labyrinth' but once described a 17th-century educational amusement park. This volume, enlightening and home to multiple paths of enquiry leading in different directions, is an excellent example of what a past-present *doolhof* might look like.

This volume explores the challenges and possibilities of research into the European dimensions of popular print culture. Popular print culture has traditionally been studied with a national focus. Recent research has revealed, however, that popular print culture has many European dimensions and shared features. A group of specialists in the field has started to explore the possibilities and challenges of research on a wide, European scale. This volume contains the first overview and analysis of the different approaches, methodologies and sources that will stimulate and facilitate future comparative research. This volume first addresses the benefits of a media-driven approach, focussing on processes of content recycling, interactions between text and image, processes of production and consumption. A second perspective illuminates the distribution and markets for popular print, discussing audiences, prices and collections. A third dimension

refers to the transnational dimensions of genres, stories, and narratives. A last perspective unravels the communicative strategies and dynamics behind European bestsellers. This book is a source of inspiration for everyone who is interested in research into transnational cultural exchange and in the fascinating history of popular print culture in Europe.

The J. Paul Getty Museum Journal 18 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, illuminated manuscripts, paintings, and sculpture and works of art. This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty's recent acquisitions. Volume 18 includes articles written by Anthony Cutler, David A. Scott, Maya Elston, Rane Katzenstein, Ariane van Suchtelen, Klaus Fittschen, Peggy Fogelman, and Catherine Hess.

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