

Elemente Des Bauens Treppen

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ein handbuch für universelles gestalten im innen und aussenraum die integration aller gesellschaftsmitglieder mit einschränkungen kann nur dann erfolgen wenn ihnen ihre umgebung zugänglich gemacht wird demographische veränderungen verlangen neue aufenthaltsqualitäten dieses buch vermittelt praxisnahe grundinformationen und planerische umsetzungsmöglichkeiten zum thema der barrierefreiheit es zeigt wie

entsprechende anforderungen in ästhetisch anspruchsvolle architektur umgesetzt werden können und daß die berücksichtigung der barrierefreiheit bereits in der frühen planungsphase nicht zwingend mehrkosten gegenüber dem klassischen bauen verursacht das buch zeigt neben einem Überblick über grundsätzliche planungsgrundlagen auch das damit verbundene regelwerk sowie deren beispielhafte darstellung und perspektivische entwicklungen im europäischen kontext

building in historical context does the new have to live in the shadow of the old

questo lavoro completa le ricerche svolte presso il dipartimento di architettura e urbanistica per l'ingegneria della sapienza oggi dicea avviate già negli anni 80 sotto la guida del prof enrico mandolesi volte ad analizzare nell'ambito dei procedimenti costruttivi tutti gli elementi di fabbrica dell'apparecchiatura costruttiva il presente volume non vuole costituire semplicemente un repertorio tecnico e informativo ma contiene una trattazione approfondita e dettagliata degli elementi di comunicazione verticale considerandoli parte integrante dell'organismo architettonico esaminandoli nel loro rapporto con l'organismo stesso e con il contesto operativo che li realizza gli elementi di comunicazione verticale sono trattati considerando il diverso metodo di trasferimento delle persone e delle cose da quello più tradizionale in cui l'uomo percorre la scala con le sue forze a quelli più moderni in cui l'uomo viene trasportato con l'ausilio di una macchina passando quindi dai corpi scala ai percorsi meccanizzati

how a visionary never realized architectural project devised by one of the twentieth century's greatest artists shaped architectural culture in europe between the world wars after achieving international acclaim as a painter and designer el lissitzky set out in 1924 to convince the world and himself that he was also an architect he did this with a project for a horizontal skyscraper which he gave an obscure and untranslatable name wolkenbügel eight of these buildings perched atop slender pillars were intended to stand at major intersections along moscow's boulevard ring integrating the flow of tramlines subways and elevators in wolkenbügel richard anderson explores lissitzky's translation of visual and textual media into spatial ideas and offers an in depth study of the surviving drawings and archival artifacts related to lissitzky's most complex architectural proposal this book offers a new and definitive account of how lissitzky expanded the conceptual and representational tools available to the modern architect by drawing on many sources including photography typography exhibition design and even the elementary forms of the alphabet to create the wolkenbügel anderson shows how the production and

reception of a paper project served to link key ideas and relationships that animated the worlds of art and architecture offering a new view on received histories of the interwar avant gardes by attending to lissitzky's singular architectural project anderson reveals the dynamics of internationality in the constitution of modern architectural culture in europe

text in english and german the oeuvre of stefan wewerka occupies a unique position in post war art because of the way in which he mixes different genres wewerka is an uomo universale an uncomfortable pedagogue a bringer of enlightenment in addition to his practical work as an architect his competition entries have had a lasting effect on architectural discourse he has alienated architecture photographically or with the aid of traditional artistic techniques has written books has painted pictures has made films and object art in the early 50s wewerka involved himself in earth architecture early attempts to build with nature and not against it and this at a time when no one was talking about ecology or even green building wewerka became known to a wider public in the 60s by the artistic alienation of chairs and other everyday objects which he sawed up or distorted in order to undermine familiar images subversively he also did not leave architectural high culture untouched triumphal arches like the arc de triomphe in paris or gothic cathedrals heel over or buckle to form surreal structures and thus make their ideological claims questionable in the late 70s wewerka also started to design furniture which had high utility value despite its free form and which emanate an almost bauhaus like dignity all this furniture like the fan desk the three legged chair or the one swinger and also his kitchen tree and the programmatic cella furniture system stand like sculptures in the space and always derive a new and surprising variant from subjects and genres that seemed to be closed the internationally known architecture and design historian volker fischer was vice director of the deutsches architekturmuseum in frankfurt for over 10 years for some time now he has been building up a new design department in the museum fur kunsthandwerk in frankfurt in addition to his museum work he teaches history of architecture and design at the hochschule fur gestaltung in offenbach like volker fischer architectural historian andrea gleiniger worked for many years in the deutsches architekturmuseum in frankfurt she now teaches at the staatliche hochschule fur gestaltung in karlsruhe her principal working fields are the history of housing estates in the 20th century and the relationship between architecture art and the new media

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