

# 1 Giulio Carlo Argan Walter Gropius E La Bauhaus

## Einaudi Torino

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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

examining architecture s foundational role in the repression of democracy reinhold martin and  
claire zimmerman bring together essays from an array of scholars exploring the troubled  
relationship between architecture and antidemocratic politics comprising detailed case studies  
throughout the world spanning from the early nineteenth century to the present architecture

against democracy analyzes crucial occasions when the built environment has been harnessed as an instrument of authoritarian power alongside chapters focusing on paradigmatic episodes from twentieth century german and italian fascism the contributors examine historic and contemporary events and subjects that are organized thematically including the founding of the smithsonian institution ellis island infrastructure the aftermath of the paris commune cold war west germany and iraq frank lloyd wright s domestic architecture and istanbul s taksim square through the range and depth of these accounts architecture against democracy presents a selective overview of antidemocratic processes as they unfold in the built environment throughout western modernity offering an architectural history of the recent nationalist international as new forms of nationalism and authoritarian rule proliferate across the globe this timely collection offers fresh understandings of the role of architecture in the opposition to democracy contributors esra akcan cornell u can bilsel u of san diego josé h bortoluci getulio vargas foundation charles l davis ii u of texas at austin laura dizerega eve duffy duke u maría gonzález pendás cornell u paul b jaskot duke u ana maría león harvard u ruth w lo hamilton college peter minosh northeastern u itohan osayimwese brown u kishwar rizvi yale u naomi vaughan nader vossoughian new york institute of technology and columbia u mabel o wilson columbia u

the artwork of antonio dias 1944 2018 uniquely captures the interwoven histories of brazilian postwar realism and of european conceptualism in the 1960s and 1970s by tracking dias s ever shifting works and circulation as he moved from rio de janeiro to paris and then to milan borderless painting as borderless art provides the first in depth study of the artist sérgio b martins uses dias s trajectory as a lens to explore different approaches to avant gardism and its crisis in brazil france and northern italy weaving in the perspectives of figures such as hélio oiticica harald szeemann pierre restany giulio paolini and tommaso trini as well as the fluxus movement the book ultimately argues that dias pitted his formation in a semi peripheral avant garde against a post avant gardist milieu where commodity culture and market relations were far more pervasive and determinant vis à vis the arts scene

the first overview of the unique encounter between artists and the prominent marxist current workerism also known as operaismo during the 1960s and 1970s workerism and autonomia were prominent marxist currents however it is rarely acknowledged that these movements inspired many visual artists such as the members of archizoom gordon matta clark and gianfranco baruchello this book focuses on the aesthetic and cultural discourse developed by three generations of militants including mario tronti antonio negri bifo and silvia federici and how it was appropriated by artists architects graphic designers and architectural historians such as manfredo tafuri images of classsignposts key moments of this dialogue ranging from the drawings published on classe operaia to potere operaio s exhibition in paris the metropolitan indians zines a feminist art collective who adhered to the wages for housework campaign and the n group s experiments with gestalt theory featuring more than 140 images of artworks many published here for the first time this volume provides an original perspective on post war italian culture and new insights into some of the most influential marxist movements of the twentieth and twenty first centuries worldwide

tracing the evolution of the italian avant garde s pioneering experiments with art and technology and their subversion of freedom and control in postwar italy a group of visionary artists used emergent computer technologies as both tools of artistic production and a means to reconceptualize the dynamic interrelation between individual freedom and collectivity working contrary to assumptions that the rigid structural nature of programming limits subjectivity this book traces the multifaceted practices of these groundbreaking artists and their conviction that technology could provide the conditions for a liberated social life situating their developments within the context of the cold war and the ensuing crisis among the italian

left arte programmata describes how Italy's distinctive political climate fueled the group's engagement with computers, cybernetics and information theory, creating a broad range of immersive environments, kinetic sculptures, domestic home goods and other multimedia art and design works. Artists such as Bruno Munari, Enzo Mari and others looked to the conceptual frameworks provided by this new technology to envision a way out of the ideological impasses of the age, showcasing the ingenuity of Italy's earliest computer-based art. This study highlights its distinguishing characteristics while also exploring concurrent developments across the globe centered on the relationships between art, technology and politics. *Arte Programmata* considers an important antecedent to the digital age.

With the Bauhaus in Dessau, Walter Gropius created a building in 1925-26 that represented a demonstration of architectural modernism. Wolfgang Pehnt, during the few years of its original use as a school with studios, until it was closed down by the Nazis in 1932, it had also become a center of crystallization for the creative forces of its times. Today the Dessau Bauhaus Foundation again makes the famous building, which has been undergoing extensive restoration since 1997, a center for cultural activities, numerous projects and events. At the occasion of the eightieth anniversary of the Bauhaus Foundation in Weimar, 1999, and the Expo 2000 will provide the building with even more public attention. The book documents all phases of the Bauhaus building's history, use and construction, changes the authors look at its meaning for contemporary architecture, culture and politics, and describe its history during the Weimar Republic, the Third Reich, the GDR and up to the present. The themes range from the first architectural design to the future of the Bauhaus as a monument, with contributions by members of the Dessau Bauhaus as well as by independent specialists, and with a picture documentation that also goes back to unpublished materials from the Bauhaus Foundation archives. This multifaceted book represents the new standard volume on the Bauhaus building.

This is an absolute triumph. Ideas, lives and the dramas of the twentieth century are woven together in a feat of storytelling, a masterpiece. Edmund de Waal, ceramic artist and author of *The White Road*. The impact of Walter Gropius can be measured in his buildings: Fagus Factory, Bauhaus Dessau, Pan Am, but no less in his students: I. M. Pei, Paul Rudolph, Anni Albers, Philip Johnson, Fumihiko Maki. Countless masters were once disciples at the Bauhaus in Berlin and at Harvard. Between 1910 and 1930, Gropius was at the center of European modernism and avant-garde society, glamor only to be exiled to the antimodernist United Kingdom during the Nazi years. Later, under the democratizing influence of American universities, Gropius became an advocate of public art and cemented a starring role in twentieth-century architecture and design. Fiona MacCarthy challenges the image of Gropius as a doctrinaire architectural rationalist, bringing out the visionary philosophy and courage that carried him through a politically hostile age pilloried by Tom Wolfe as inventor of the monolithic high-rise. Gropius is better remembered as inventor of a form of art education that influenced schools worldwide. He viewed argument as intrinsic to creativity. Unusually for one in his position, Gropius encouraged women's artistic endeavors and sought equal romantic partners. Though a traveler in elite circles, he objected to the cloistering of beauty as a special privilege for the aesthetically initiated. Gropius offers a poignant and personal story and a fascinating reexamination of the urges that drove European and American modernism.

*Selected Essays and Dialogues* is a collection of translations of Italian writer and filmmaker Gianni Celati's theoretical and musing work from the late 1960s to the present. Topics range from environmental perception and archaeological conceptions of historical knowledge to street theatre, writing, photography, cinema and translation. The book provides a framework of key literary, theoretical and artistic movements of the last 50 years as well as a guide for English language readers to place Celati's work in historical, cultural and biographical context, serving to illuminate his books available in English, namely *Towards the River's Mouth*.

adventures in africa voices from the plains and appearances there are various paths to take tempting readers to wander and become lost in webs of daring thought drawn ever on by celati s fondness for the unexpected ordinary and his bonhomie with others indeed a genial adventurousness can be found within all of celati s writings collected here driven by an affectionate and light hearted engagement with the surrounding world herein is a taste of a seemingly endless series of adventures of the mind and body always tapped into a lithe sensitivity for an encompassing collective imagination not restricted to the so called high arts or letters but very much also engaged with the everyday lives places and tales we all constantly share praise for selected essays and dialogues by gianni celati barron s volume is a very welcome addition to the field as the first collection of gianni celati s essays in english translation the book makes accessible a wide selection of his critical work to an anglophone audience marina spunta university of leicester

to strengthen the contemporary focus of this volume we have added about forty architects and have deleted some whose activity ceased before world war ii in making these decisions we have been assisted by an advisory board as in the first volume we have continued to define the word architect very broadly so as to include planners theorists structural engineers and landscape architects whose work seems to be central to the enterprise of creating habitable spaces in our day editor s note

within the space of only 14 years the bauhaus permanently altered the course of modern design and walter gropius s pedagogical approach revolutionised art schools interest in the bauhaus and gropius s methods is as lively today as ever in conscious and unconscious borrowings from his work or in direct criticism of his ideas this publication is the only comprehensive account of the main pedagogical concepts behind the work of the bauhaus analytical essays illuminate the various approaches of individual staff members in the bauhaus which included gropius hannes meyer mies van der rohe itten moholy nagy albers kandinsky klee schlemmer and joost schmidt additional chapters investigate the pre history of the bauhaus plus its predecessors in matters of art training outlining the development of the institution from 1919 to 1933 and the reception of bauhaus methods in the weimar republic in the third reich in both germanys after the second world war and the usa drawing on otherwise widely dispersed writings on the bauhaus as well as on a wide variety of other archive materials

this book considers the sociology of technology from a postmodernist perspective arguing for a rethinking of design in the light of its cultural significance it looks at the nature of design the new aesthetic movements and the consequences for design the question of participatory design and the paradigmatic shift from modern to postmodern it also looks forward to the immaterial society

the intersections between art and architecture what role have artistic intersections played in the history development of modern architecture when did these interactions occur how did they affect the discourse and practice of each field the conference was structured around how architects and artists have worked together

this volume documents the golden period of latin american architecture that was inaugurated in september 1929 when le corbusier was invited to lecture in argentina uruguay and brazil these countries were eager to apply and transform a european born modernism and within a few decades they captured international attention with an array of extraordinary buildings exemplified by the ministry of education and health in rio de janeiro and the brazilian pavilion at the 1939 new york world s fair the contributors to this insightful collection of essays which grew out of a 2002 conference organized by the museum of modern art in new york and the

new school university offer contemporary reflections that underline the importance of reexamining this almost forgotten work in light of the contemporary crisis in global architectural production each essay examines a particular aspect of the cultural transformation that took place in brazil uruguay argentina venezuela and mexico among the topics explored are the influence of le corbusier on the region the early work of oscar niemeyer the roots of mexican modernism and its radical transformation in the work of luis barragaacute n and the creative collaboration between venezuelan architect carlos raul villanueva and sculptor alexander calder

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