

# 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

l autrice ci mette davanti ad un cambiamento del comportamento nel rapporto dell umanità nei confronti delle problematiche della pianificazione certo gli umani sono capaci di fare un paesaggio a mano potrebbe addirittura essere una delle più belle maniere di agire sul territorio dalla presentazione di gilles clément fausta occhipinti con paesaggi fatti a mano ci propone un tema ambizioso una sistematica revisione dei metodi e degli strumenti dello studio del paesaggio nell università italiana partendo dall intuizione che sia necessario introdurre una sperimentazione applicata in costante confronto con i corsi teorici e questo nel momento più recessivo della nostra storia recente mentre il nostro paese sta meticolosamente disinvestendo sul paesaggio revocando anche quel poco che si era fatto in particolare nelle scuole di architettura dalla presentazione di franco zagari come si diventa paesaggisti come si insegna il progetto di paesaggio questo ebook indaga il ruolo strategico della didattica di terreno nelle scuole di architettura del paesaggio in europa la ricerca mette in luce la relazione tra la formazione del paesaggista e il suo riconoscimento istituzionale in diversi contesti europei con particolare riferimento a quello italiano e francese ne emerge che la scuola del paesaggio ideale dovrebbe intensificare l interdisciplinarietà applicata a casi reali sperimentando sul campo e orientare il progetto verso una committenza reale migliorando il rapporto tra scuola e istituzioni mondo professionale e società

the book investigates the theme of modernism 1920 1960 and its epigones as an integral part of tangible and intangible cultural heritage which contains the result of a whole range of disciplines whose aim is to identify document and preserve the memory of the past and the value of the future including several chapters it contains research results relating to cultural heritage more specifically modernism and current digital technologies this makes it possible to record and evaluate the changes that both undergo the first one from a material point of view the second one from the research point of view which integrates the traditional approach with an innovative one the purpose of the publication is to show the most recent studies on the modernist lexicon 100 years after its birth moving through different fields of cultural heritage from different forms of art to architecture from design to engineering from literature to history representation and restoration the book appeals to scholars and professionals who are involved in the process of understanding reading and comprehension the transformation that the places have undergone within the period under examination it will certainly foster the international exchange of knowledge that characterized modernism

the benetton campaigns by oliviero toscani have been one of the most important and controversial phenomena in worldwide advertising this text explores the history of the campaigns from 1984 to 2000

the project of autonomy radically rediscusses the concept of autonomy in politics and architecture by tracing a concise and polemical argument about its history in italy in the 1960 s and early 1970 s architect and educator pier vittorio aureli analyzes the position of the operaism movement formed by a group of intellectuals that produced a powerful and rigorous critique of capitalism and its intersections with two of the most radical architectural urban theories of the day aldo rossi s redefinition of the architecture of the city and archizoom s no stop city readers are introduced to major figures like mario tronti and raniero panzieri who have previously been little known in the english speaking world especially in an architectural context and to the political motivations behind the theories of rossi and archizoom the book draws on significant new source material including recent interviews by the author and untranslated documents publisher s website

the editor has gathered together a body of writing in the

emerging field of design studies the contributors argue in different ways for a rethinking of design in the light of its cultural significance and its powerful position in today's society the collection begins with a discussion of the various expressions of opposition to the modernists purist approach toward design drawing on postmodernist theory and other critical strategies the writers examine the relations among design technology and social organization to show how design has become a complex and multidisciplinary activity the second section provides examples of new methods of interpreting and analysing design ranging from rhetoric and semiotics to phenomenology demonstrating how meaning is created visually a final section related to design history shifts its emphasis to ideological frameworks such as capitalism and patriarchy that establish boundaries for the production and use of design

this book examines the artistic policies of the italian communist party pci during the early post war years 1944 1951 after the defeat of fascism in europe and the outbreak of the cold war it brings together theoretical debates on artists political engagement and an extensive critical apparatus providing the reader with an historical framework for wider reflections on the relationship between art and politics after 1944 the pci became the biggest communist organisation in the west placing italy in an ambiguous position regarding the other european countries nevertheless the immediate strategy of the communists was not revolution but liberation from fascism and the establishment of a democratic system from which a genuine italian path to socialism could be found taking antonio gramsci's notion of hegemony as a theoretical basis the communists intended to generate a progressive social bloc capable of achieving wide consensus within civil society before taking power in order to accomplish this goal the collaboration from intellectuals was necessary the artistic policy of the italian communist party was tailored to this end counting on representatives from all groups and tendencies of the time particularly those artists who rejected the imperialistic autarchic pseudo classicism that characterised most of italian art throughout the fascist years in the 1930s international modernist and cosmopolitan european culture became an escape route to artists seeking a way out of the oppressive cultural atmosphere of inter war italy however in the 1940s and 1950s many of these artists experienced a deep transformation in their work after they became politically involved with the pci and were exposed to international communist culture and socialist

realism in particular this was conveyed not only by conscious changes in their subjects their style and their material means of expression but also in the public they addressed and in their own conception of themselves as artistic authors hence at a time when the world was divided into two opposed camps each heavily inflected by ideological allegiance and supported by powerful propaganda apparatuses italian communist artists became the protagonists of a novel intellectual political project which pursued the synthesis between antagonistic cultural blocs

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

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