



CONTACT

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CONCEPT & ORGANIZATION

Hana Gründler | Berthold Hub

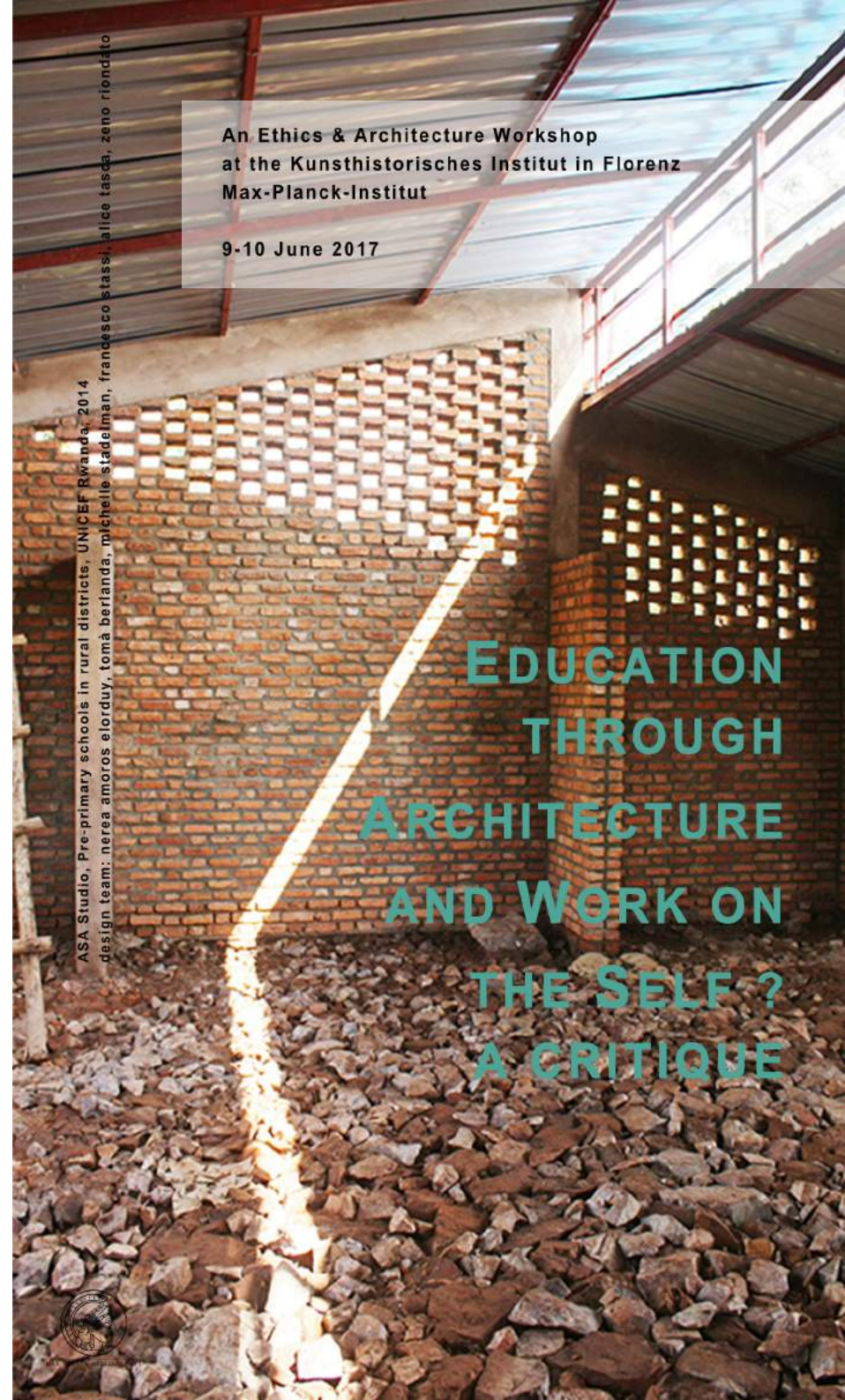
LOCATION

Kunsthistorisches Institut in Florenz
Max-Planck-Institut
Palazzo Grifoni Budini Gattai
Via dei Servi 51
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Kunsthistorisches
Institut
in
Florenz

Max-Planck-Institut



An Ethics & Architecture Workshop
at the Kunsthistorisches Institut in Florenz
Max-Planck-Institut

9-10 June 2017

EDUCATION
THROUGH
ARCHITECTURE
AND WORK ON
THE SELF ?
A CRITIQUE

ASA Studio, Pre-primary schools in rural districts, UNICEF Rwanda, 2014
design team: nerea amoros elorduy, tomá berlanda, michelle stadelman, francesco stassi, alice tasca, zeno riondato



Max-Planck-Institut

FRIDAY, 9 June 2017

14:30 **Alessandro Nova** **WELCOME**
Hana Gründler | Berthold Hub **INTRODUCTION**

THE ART OF LIVING – THE ART OF DWELLING

Chair: **Carolin Behrmann**

15:00 **Kostas Tsiambaos**
Ethics as Aesthetics or Architecture as an Art of Living

15:45 **Beate Löffler**
How to Construct Dwelling, Citizenship, and National Identity?
Shigetsura Shiga's „Future Development of Japanese Dwelling Houses“, 1905

16:30 **Break**

NEUES BAUEN – NEW SOCIETY

Chair: **Achim Reese**

17:00 **Alena Janatková**
„Die Architektur wird so zur Schöpferin neuer gesellschaftlicher Formen.“ Bruno Taut

17:45 **Sarah M. Schlachetzki**
„Raum ist in der kleinsten Hütte...“ – Architektonische Teleologie in Alexander Schwabs Überzeugungsjournalismus der Weimarer Zeit

EVENING LECTURE

Introduction: **Hana Gründler**

19:00 **Tomà Berlanda**
De-colonising Architectural Education South of the Equator

SATURDAY, 10 June 2017

ARCHITECTURE AND BODY(POLITICS)

Chair: **Berthold Hub**

09:30 **Stephan Trüby**
Florentinische Introduction und Konservative Revolution.
Über (die rechtspopulistische Aktualität von) Leopold Ziegler

10:15 **Alexis Ruccius**
Die Ethik des Betons. Rudolf Steiners Goetheanum II als geistiger Ort der Anthroposophie und die Sittenlehre des Brutalismus

11:00 **Break**

(RE)EDUCATING THE “SOCIAL MAN”?

Chair: **Alessandro Nova**

11:30 **Salvatore Pisani**
Rationale Moderne und Entnazifizierung. Georges-Henri Pingussons Stadtbauprojekt für Saarbrücken 1945

12:15 **Anna Vallye**
Gyorgy Kepes's "Universities of Vision":
From Education in Design to Design as Education of the Mind

13:00 **Lunch Break**

CONSTRUCTING THE SUBJECT, BUILDING SOCIETY

Chair: **Hana Gründler**

14:30 **Sol Pérez Martínez**
Urban Studies Centres 1968-1988: A Framework to Enhance Civic Agency through Urban Pedagogy

15:15 **Dikla Yizhar**
Perceiving the User: Designing Israeli Future Society at the Turn of the 1970s

16:00 **Carsten Ruhl**
The Art of the Deal. Architektur im Zeitalter neoliberaler Selbstentwürfe

16:45 **Break**

SOLICITATION OR SUBJUGATION? ARCHITECTURE AND POLITICS

Chair: **Brigitte Sölch**

17:15 **Adam Wood**
Spaces of Possibility: Herman Hertzberger's Architectural Theory
Read through Amartya Sen

18:00 **Peter Swinnen**
The Architect as Policy Whisperer

Does architecture sensitize people not only aesthetically, but also ethically? And connected with that: Should the architect fulfill the wishes of his client and the expectations of society, or should he not rather educate them, even against their will? The history of architecture and its theories is after all rich in examples in which the educational and ethical dimension of buildings and programmes is significant. The spectrum of reflections on the inter-relation between architecture, 'ethos' and 'paideia' stretches from the rhetoric of etho-aesthetic harmony and proportion during the Renaissance, to the total artwork ('Gesamtkunstwerk') of the 'Jugendstil' at the turn of the century, and the demand for the 'uniformity and self-containment of form' as counterpart of the "growing neurosis of our age".

A frequent corollary of such reflections, the ideal of a "new man", who ought to be stimulated through art in general and architecture in particular and lead to a new human experience, indeed a new life, also at the moral level, was a fundamental premise of Russian Constructivism, of the De Stijl movement, and of the Bauhaus itself. That this ideal concealed within itself negative sides, which could rapidly morph into totalitarianism, is shown by Stalinist, Rationalist/Fascist and Nazi architecture and architectural theory. After World War II, the re-animated dictate of form of classical modernism led to a postmodern architecture predicated on the promotion of plurality, complexity and contradiction. This kind of postmodernism, and its "random" character, provoked in turn the reaction of a "critical architecture". And what about our own time? What educational, ethical and political intentions are pursued by architects today, and on what theoretical foundations are they based?

The first annual question of the five-year 'bauhaus project' that will culminate in the centenary of the founding of the Bauhaus in 2019 was the following: "Can design change society?" This question about the transformative power of artistic design, which is in the last analysis a question of its ethical and political potential, is one we wish to limit to architecture alone. We also wish to pose the question: How far is work in architecture in Ludwig Wittgenstein's sense a work on oneself ("working in philosophy – he said – is really more a working on oneself"), and "on one's way of seeing things"? At the same time another question is posed which needs to be critically examined: namely, the question how far this individual ethical position is only meaningful, if it never forgets that the individual with his thought and action constitutes or "figures" society.

These connections enable us among other things to reflect on the following questions: With what formal and typological vocabulary were thought processes historically posed, structured and newly configured, and how today? How are physical movements, sensory perceptions and experiences, affections and (ethical) emotions generated, channelled, modified or transformed? From what image of man, what conceptions, and from what theories of perception, did architects and architectural theorists start out in order to elucidate the complex relation of architecture, 'ethos' and 'paideia'? And what is about the epistemic violence implicit in many forms of 'imposed' education – an aspect important for reflections on (post)colonial architecture?