

Daide Cascio Christian Kathriner Transposition Gleiter

Edition Bauhaus 38 In 1921, Walter Gropius founded a theater workshop at the Bauhaus. It conducted new research and experiments on the relationship between humans and technology. The central protagonists Lothar Schreyer, Oskar Schlemmer, and L szl Moholoy-Nagy investigated the issues of mechanization, machine industrialization, and rationalization. They sought a new,

meaningful relationship with the dynamized, increasingly technically animated environment. In their stage laboratory, they developed abstract motion studies, designed atmosphere machines, and built theater apparatus. They also organized the famous Bauhaus celebrations, where they staged themselves as a collective of new humans. For the first time, an exhibition and a catalog with sketches, drawings, photographs as well as films, figurines, costumes, models, and apparatus are now devoted to the experiments and concepts of the legendary Bauhaus stage. "This book on labyrinths is wonderful! It enlarges the traditional catalog of labyrinths so much and so well, being itself

labyrinthine," remarked Jean-Luc Nancy, the French philosopher. Sadie Plant, author of *Zeroes + Ones: Digital Women and the New Technoculture*, has now translated *Labyrinth* into English. The starting point for this transcript of four lectures is a public art work that Olaf Nicolai installed in Paris in 1998. By exploring and combining a broad spectrum of topics that relate to the theme of the labyrinth, this book serves as both, a reference system to Nicolai's work as well as an independent source book dealing with labyrinthian matter ranging from the minotaur to the floorplans of IKEA. Published in collaboration with Rollo Press.

On 9 December 2016 the Architectural Association in

London hosted The Bedford Tapes, an event that brought together architects and experts from all over Europe. New Commons for Europe captures the vitality and the doubts of a new generation of architects living at a key moment in the history of the European Union and questioning the role of the profession and the architect's ability to produce projects and spaces for the common good with an alternative set of resources and profit structure. After the conference a series of interviews were conducted with participants in London, Berlin, Brussels, Paris, Lisbon and Bucharest. The book chronicles both the event and the interviews, which have developed into an ongoing European

conversation between architectural figures that takes a new reading of the boundaries of the discipline and its interactions with political, economic and social factors. "365 Days of Invisible Work is a compendium of political representations of domestic work collected by the Domestic Worker Photographer Network, an online community of amateur photographers made up of migrant workers, gardeners, dishwashers, artists, teachers, and many more. Organized as a calendar, 365 Days of Invisible Work, is dedicated to making visible the myriad labours negated by oppressive capitalist structures by highlighting the daily work of cleaners, mothers, interns, care-givers, and many others! The network drew name and inspiration

from the international worker-
photography movement of the
1920s and 1930s, the first
amateur photographers using
cameras to represent the lives and
conditions of workers. In that
spirit, 356 Days of Invisible Work
collectively re-thinks today's living
and labour conditions, starting
from the routines of domestic
maintance and care. Conceived
during the Grand Domestic
Revolution, organized by
Casco--Office for Art, Design and
Theory, Utrecht, 356 Days of
Invisible Work is the third edition
of the Werker Magazine series
initiated by artists Marc Roig Blesa
and Rogier Delfos."--
Luzern and Its Graphic Design
Community
Design Rehearsals

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Human - Space - Machine
Architecture and Its Discontents
Glossary of Undisciplined Design
Losk

Dust: The Plates of the Present
On the Goethe Institut's one-year pop-up
in the Minneapolis Skyway As part of the
Year of German-American Friendship
2018/19, the Goethe Pop Up
Minneapolis, titled Goethe in the Skyways,
occupied a space in the city's futuristic-
looking Skyway system--an artificial
network of arcades and pedestrian bridges
that was constructed in the 1960s to
connect the office buildings in the city
center with one another and allow people
to avoid the bitter cold of winter. Despite
being used and perceived as public spaces,
the Skyways are all privately owned, thus
symbolizing "public" life in the US, both
within politics and business, and in the
realms of sport and culture. In this hybrid

private-public setting, Goethe in the Skyways was used as a platform for a critical examination of cultural and political controversies in the US and Europe. The publication documents the one-year cultural program.

DUST: The Plates of the Present ist ein kollektives Fotoarchiv, das zwischen 2013 und 2018 vom französischen Maler Thomas Fougeirol und dem amerikanischen Künstler Jo-ey Tang initiiert wurde. Sie haben 136 Künstler aus den USA und Europa eingeladen, in einer improvisierten Dunkelkammer in Ivry-sur-Seine in der Nähe von Paris eine Serie von acht Fotogrammen zu produzieren, die sie DUST nannten. Das Projekt ist eine Hommage an die Fotografie, an ihre frühe Geschichte und an die Experimente der Avantgarde des 20. Jahrhunderts mit Fotogrammen.00Exhibition: Centre

Pompidou, Paris, France (21.10.2020 - 08.03.2021).

A feminist unpacking of the field of graphic design, including visual essays, poems, speculative tales and more D for Dummy Woman, M for Monster's Tools, S for Style Defense, U for Unstable Signs--The Glossary of Undisciplined Design presents a feminist unpacking of the field of graphic design, offering "undisciplinarity" as the solution to a discipline that has historically featured a multitude of dogmatic rules, discriminatory structures and a particularly one-sided canon. Carried by a decidedly fragmentary and collective backbone, The Glossary of Undisciplined Design combines a multitude of theories and narratives of varying densities and forms, from visual essay, to hands-on experiment, to interview or advertorial, to poem, to speculative tale and scholarly

writing. With around 55 contributions by 20 international designers, activists, educators and theorists, the handbook progresses alphabetically, exploring role models, tools and methods of dissent within a colorful and graphic handbook, featuring qualities akin to those of an artist's zine.

Scrapbook of the Sixties is a collection of 37 published and unpublished texts by Jonas Mekas, filmmaker and writer.

Heft 69

Vision in Motion

Anna Haifisch. Mouse in Residence

Bauhaus World Heritage Site

Poster Town

Paparazzi

Architecture Itself and Other Postmodernist Myths' brings together an array of building fragments, drawings, models, and primary source documents, to present canonic

projects from an unexpected and unfamiliar point of view. The exhibition challenges the typical narrative of the heroic architect by revealing a counter-reading of postmodern procedures. The purpose is simultaneously to deflate the postmodern mythologizing of the architect and inflate the importance of empirically describable architectural activity. In so doing, the exhibition will make original contributions both to a counter-historiography of the postmodern and to contemporary curatorial method. A broad selection of material evidence -- gathered from building sites, libraries, and archives -- supports accounts of architects' and architecture's entanglements with bureaucracy, the art market, and academic and private institutions, as postmodernization challenged the discipline to redefine its modes of practice and reconsider the very idea of architecture itself.

Exhibition: CCA, Montréal,

Canada (07.11.2018 - 07.04.2019).
For much of the 20th century, critique played an important part in what was considered "modern" architecture; the canon of modern architecture considered itself dedicated to both formal progress and social critique. But as the 1960s spurred a rereading of modern architecture from a perspective informed by Marxism and the decade's new social movements, many concluded that a building practice could not be critical, owing to its interdependent relationship with power and business. With recent economic crises hitting the building and property sectors, and research playing an increasingly large role in architectural practice, we are witnessing a renewed interest in critique in contemporary architecture, especially from postcolonial and feminist positions. The essays contained in this book, authored by a variety of international architects and thinkers, address

this revived moment of critique, arguing that, far from being dead, architectural critique is now indispensable.

This book documents Radio Revolten, the international radio-art festival in Halle, Germany, which took place in October 2016 and featured an independent station, installations, live performances, conferences, workshops and public interventions.

Space and place as topics of playful investigation and serious reflection This book looks at art that relates playfully to architecture, with contributions from artists, architects, designers and scholars including Franz Xaver Baier, Beatriz Colomina, Olafur Eliasson, Andrea Fraser, Bruce Nauman, Tom Sachs and more.

I Had Nowhere to Go

What, You Don't Know Grapus?

Living the City

The Awful German Language

Image Factories

The Movement of Clouds Around Mount Fuji

Re_Visioning Bodies

Since the revolution in 1979, Iran has developed an image culture projecting statesanctioned religious ideology in public spaces that serve as transit zones. Between 2011 and 2014, German artist and former freelance photographer for the New York Times Oliver Hartung produced a body of work on Iran comprised of images which, upon first glance, depict colorful street paraphernalia, posters, graffiti, murals, monuments, and war cemeteries, but upon a closer inspection reveal a much deeper psychology engineered to bolster the myth of the Islamic Republic. Hartungs unique view of the Middle Eastoften lost amid images of war and conflictcreates a portrait of a country

still largely unknown to the West. Part of a long-term project exploring the contemporary cultures of the Middle East, Hartung's thoughtful monograph is packed with over 300 color images. Hartung's last publication with Spector was Syria Al-Assad.

At the beginning of the 1970s US American physicist Gerard K. O'Neill developed the first ideas for colonizing space. Shortly thereafter, Stewart Brand, cybercommunitarian and editor of the Whole Earth Catalog, took up these ideas and published the book 'Space Colonies'. In this and in other editions of the CoEvolution Quarterly, the issue of whether space might already be colonized in the year 2000 is discussed. Fabian Reimann's 'Space Colonies. A Galactic Freeman's Journal' refers to these publications. In his photo essay he

assembles historical, present-day, and speculative material, which he combines with fictional and factual stories to create a composite of different images of the world. An artist's-book portrayal of contemporary Detroit, an overgrown and deindustrialized city on the perpetual brink of renaissance This publication appraises the contemporary urban landscape of a deindustrialized city in the form of an artist's book. In her photographs and texts, German photographer Franziska Klose (born 1977) represents the city of Detroit as an overlay of social and natural history, depicting a landscape absolutely consumed by industry. What was once celebrated as the "Motor City" is now described by the media using slogans such as "ruin porn" and "future city." Snapshots of

vacant land and overgrown lots highlight the structure of contemporary Detroit, which remains a manifestation of social inequality, despite all the conjurations of an imminent economic boom. The story of the "comeback" is set against land speculation and water shutoffs, contrasting with the emergence of a potential post-growth society based on urban agriculture and individual autonomy.

What if architecture was no longer 3D or 2D, mass or surface, object or space? And what if the architectural environment was envisioned not as an abstract continuum but as a material envelope that grows organically from the human body? Such a sprawling hypothesis informs the theoretical premise of Ebeling's essay.

30 Days of Radio Art
Field Notes from a Wild City

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Building Critique

On Cities, People and Stories

Kunst und Religion im Zeitalter des
Postsäkularen

Assignments in Design Education

The Palace of Typographic Masonry

What if the primary function of
design wasnt to build beautiful or
functional

“The Awful German Language” is a
humorous examination of the
German language and the
frustrations a native English speaker
may have when learning it. The
essay was published as Appendix D
of “A Tramp Abroad” by Mark
Twain in 1880.

This volume plunges into a number
of different archives and resurfaces

with physical techniques: Eliza Steinbock finds love in the Lili Elbe Archive, Europe's largest collection of trans* and queer history; Carmen Mörsch describes how bodies that act as a medium for artistic expression communicate more than just art, inviting us to take a discrimination-wary view; Ayse Güleç opens up an archive of migrant melancholia and speculates on stories that have ended in failure due to systemic racism. Maaïke Bleeker slips into the role of Neo in The Matrix and plugs a data-transfer cable into our spinal cord to ask how intellectual knowledge and physical knowing condition one another. One hundred years after the

Bauhaus School's founding in 1919, this volume tells its story by interweaving the multiple historiographies of the Bauhaus with the global histories of modernist architecture.

365 Days of Invisible Work

DNA #10

Ein kritischer Reader

Infographics 1920-1945 : Fritz

Kahn, Otto Neurath Et Al

Stage Experiments at the Bauhaus

Photographed and Filmed by

Masanao Abe

Architecture Itself and Other

Postmodernist Myths

On the personal narratives that exist alongside architecture Cities are full of stories--running in parallel, contradictory,

overlapping and inseparably linked. Such stories are told in *Living the City*, referencing various projects from architecture, art and urban planning. The book aims to show processes and possibilities for action in cities based on more than 50 projects from all over Europe. The publication first looks at urbanites before expanding into emotionally and poetically charged stories that consider basic activities such as loving, living, moving, working, learning, playing, dreaming, and participating in the city. The book is published in conjunction with the exhibition of the same name at the former airport in Tempelhof, Berlin. Contributors include: Assemble, ateliermob, Ila Bêka & Louise Lemoine, Civic Architects, Crimson Historians and Urbanists, Eutropian, Larissa Fassler, Jeppe Hein, Thomas Hirschhorn, Lacaton & Vassal, No Shade, Olalekan Jeyifous,

Ahmet Ögüt, Planbude, raumlaborberlin, Rotor DC, The Black Archives, White Arkitekter and Zones Urbaines Sensibles. Over the past four years, the art magazine Contemporary And (C&) has called attention to exhibitions, artists, and curators from diverse African perspectives while boosting new areas of debate. I am built inside you, C&'s first book, is a compilation of eighteen pieces published since the magazine was launched in 2013. The point of departure is a conversation with the great South African artist Helen Sebidi that took place on the occasion of the 32rd São Paulo Biennial in 2016. The volume collects significant pieces from the C& archive that expand upon and contextualize Sebidi's concepts of home, history, and spirituality. Included as well are interviews with emerging South African artist Tabita Rezaire; Senga Nengudi, artist and core member of the

African-American avant-garde in 1970s and '80s Los Angeles; Thelma Golden, legendary director of the Studio Museum in Harlem; and pathbreaking academic Walter Mignolo. Copublished with Contemporary And (C&), ifa Institut für Auslandsbeziehungen Contributors Naomi Beckwith, Clare Davies, Aïcha Diallo, Gabriele Genge, Thelma Golden, Gugulective, Elsa Guily, EJ Hill, Euridice Kala, Basia Lewandowska Cummings, Youssef Limoud, Misheck Masamvu, Walther Mignolo, Patrick Mudekereza, Senga Nengudi, Gabi Ngcobo, An Paenhuysen, Thiago de Paula Souza, Adriana Quiñones León, Luciane Ramos-Silva, Tabita Rezaire, Magnus Rosengarten, Sidney Santiago Kuanza, Helen Sebidi, Lucélia Sergio, Olufemi Terry, Wana Udobang
The student projects from the preliminary course at the Bauhaus Dessau School of

Design are unique documents of a unique learning process. As students set to work independently translating the experimental assignments set by Bauhaus Masters like Josef Albers, Johannes Itten, Wassily Kandinsky, Paul Klee and Gunta Stölzl, they produced a huge variety of interpretations. In their variety and open-endedness, these exploratory works testify to the dual process of acquiring knowledge and making new discoveries that characterizes learning. Design Rehearsals invites international educators and designers to look at a selection of student works originating from different courses at the Bauhaus. Serving as public guest critics, the commentators critically examine the historical student works, considering their artistic and pedagogic relevance today.

Sochi, a subtropical resort city on the Black Sea near the border of

Digital Material Structural
A School for Design Fiction
Goethe in the Skyways
Conversations with Filmmakers
Space is the Place
Franziska Klose: Detroit
Counter_Readings of the Body
"Lucerne--Switzerland's poster
town--has a vibrant graphic design
scene, which in recent years has
become known for its sophisticated
posters well beyond the country's
borders. Professional colleagues are in
awe of how a relatively small city can
produce so many well-designed
posters. Lucerne posters can be found
in many exhibitions. To give one
example: in 2015 alone, twenty-six of
the hundred best posters from
Germany, Austria, and Switzerland
came from Lucerne and the

surrounding area--in other words, more than a quarter of all the awardwinning works. What's behind this? Is it coincidence or a preponderance of designers of above-average talent in a comparatively small area? The book *Poster Town* tracks this phenomenon with a wealth of images and texts and creates a record of Lucerne's poster designs for posterity. The content of the book is archived and showcased in an extended form on the website www.postertown.ch--

Grapus is a French graphic design collective founded in Paris by François Miehé, Pierre Bernard and Gérard Paris-Clavel immediately following the student protests of May 1968. The group saw life as a field for experimentation, putting the new

political, social and cultural debates into graphic form for public discussion. At first Grapus designed posters for local chapters of the Communist Party; 20 years later, they designed the corporate identity for the Louvre in Paris. By the late 1980s, the collective's fruitful days were over. In its productive phase it had attracted many highly-committed graphic artists, and was honoured with the French Grand prix national des arts plastiques in 1990. O'Leo Favier set out in search of the colleagues and fellow campaigners of old. The 25 interviews in his book tell of the utopian working methods and heated disputes that formed the heart of this collective way of life.

A comic-book tale of two mice in an

artist's paradise The latest comic book from German artist Anna Haifisch describes Fahrenbühl, a remote artists' residence inhabited by two mice, and the adventures that follow when they are forced to protect their paradise. "At the beginning of the twentieth century, the newly emerging mass media began circulating an unprecedented volume of information, leading to a huge surge in visualization techniques. The abundance of news required new forms of representation to enable complex connections to be understood at a glance. This is what prompted the invention of infographics as a visual medium. The publication *Image Factories. Infographics 1920-1945* presents groundbreaking infographics by Fritz Kahn, Otto

Neurath and numerous graphic designers who worked with them to realize their visual concepts. Starting from two different traditions, the Austrian economist Otto Neurath and the German physician Fritz Kahn developed their distinctive visual languages almost simultaneously, in each case based on a formal stylization of the human body. While Neurath's concept of the "Isotype" generated pictogram-like graphics as counting units for the quantification of social realities, Kahn's "Factories of the Human Body" employed sequences of mechanistically interpreted diagrams in which the human being was depicted as an "Industrial Palace." This book, published to coincide with the exhibition of the same name at the

German Museum of Books and Writing
in the German National Library in
Leipzig, presents historical pictorial
material from 1920 to

1945"--Publisher's description.

An Assembly of Shifting Spaces

Current Reflections on Art and

Architecture

Radio Revolten

I Am Built Inside You

Dust & Data

Space as Membrane

DNA #3

"The Palace of Typographic Masonry is
dedicated to the splendour and diversity of
the graphic languages. Founded by Dutch
graphic designer Richard Niessen, this
imaginary building serves as a speculative
platform for the variety, poetry and
digressions of graphic design. The Palace
presents the craft in an interdisciplinary

cultural historical context and posits a new theory for the profession. Join us on a tour that takes you past more than 360 Palace 'exhibits'. A progress through nine stages: the departments of Sign, Symbol and Ornament; Construction, Poetics and Play; Order, Craft and Practice. Philosopher and writer Dirk van Weelden will serve you as your guide, offering his reflections on the items on display and introducing you to the people we meet when we enter a room" --Publisher's website.

Bilden sich durch die sogenannte Wiederkehr des Religiösen in der bildenden Kunst heilige oder auch unheilige Allianzen? Dieses Buch thematisiert die Zusammenhänge von zeitgenössischer Kunst und Religion im Zeitalter des Postsäkularen, indem es das Feld zwischen privater Religiosität und kritischer Theologie auslotet. Die Beiträge zeigen auf, wie sich religiöse Fragen im

säkularen Hochschulkontext als ästhetische Herausforderungen auch im konfessionellen Sinn bearbeiten lassen und welche Bedeutung künstlerischer Arbeit für die Vermittlung von Religion außerhalb von Kirche und Politik zukommt. Damit richtet sich das Buch nicht nur an Künstler_innen, sondern auch an Kulturwissenschaft, Kunst- und Religionspädagogik, Theologie sowie Kuratorinnen und Kuratoren.

The debates on ornament have reignited. As the digital age dawns, ornament — the very thing that modernity attempted to abolish at the beginning of the machine age — is making a comeback in architecture, design, and art. Opinions diverge when it comes to ornament, but less in the sense of taste than that the central questions of design crystallise on it. - But how does it now differ from machine ornament and classical ornament?

Where do the affinities and continuities exist? *Ornament Today* raises the question of the change in the structure and status of ornament in the digital age.

A selection of 400 black-and-white photographs taken by Tina Bara between 1983 and 1989 in East Berlin, the old GDR and other travels comprises this artists book. Documentary photographs on a clandestine trip to Russia, forbidden scenes from the VEB Buna chemical plant, and observations of punks and other young rebels are interwoven with intense full-body and portrait photographs of her friends as well as a photographic love story. Combined with texts in the form of subtitles, this poignant body of work captures a cinematic-like quality. Bara also shares her search for feminine identity within the subversive, melancholy rebellion against East Germany's dictatorial system. Her photographs

convey the collective need to break out of a monotonous system repressive of individuality and self-will that no longer exist. This visual diary captures a moment right before the collapse of an entire political and ideological system.

New Commons for Europe

Taking a Line for a Walk

Scrapbook of the Sixties

Fabian Reimann space colonies

The Photographs of László Moholy-Nagy

Camera Austria international

Writings 1954-2010

Intersectional readings of the body as screen for interpretation Inverting the notion of "body language," the essays in this volume draw attention to the process of "reading bodies," using the body as semiotic system, a fiction, an archive or alphabet.

Deriving its title from the Paul Klees

pedagogical sketchbook of the same name

Between 1919 and 1933 the Bauhaus revolutionized the notions of architecture and design and construction methods that had hitherto prevailed. The buildings conceived by Walter Gropius and Hannes Meyer had a lasting influence on the architecture of the twentieth century. Accordingly, the Bauhaus buildings in Weimar and Dessau were added to the list of World Heritage Sites in 1996. This soft-cover book is published to mark UNESCO's inclusion of a number of other buildings, among them the houses with balcony access in Dessau, the ADGB Trades Union School in Bernau, the Haus am Horn, and the old Art School and the old School of Arts and Crafts

in Weimar.

In the late 1920s, Japanese physicist Masanao Abe built an observatory with a view of Mount Fuji. From it, over the course of fifteen years, he recorded the clouds that surrounded the mountain.

He was interested in the scientific question of how the air currents around Fuji could be visualized by means of film and photography. Albeit unintentionally, Abe's motifs fit into a long iconographic tradition: the mountain and the clouds. For decades his archive was left untouched in a Tokyo garden shed. Helmut Vltter, who discovered Abe's legacy while working on his book *Cloud Studies*, sifted through the images of the passionate cineaste who saw a combination of individual images,

moving pictures and stereo recordings as the ideal form of scientific evidence. The mere contemplation of these dynamic cloud photographs centring on snow-covered Fuji seems to lift the viewer into the air.

Four Times Through the Labyrinth
Ornament Today

Traces of the Bauhaus Across 100
Years

Conversations about Bauhaus Lessons
A Guided Tour by Dirk Van Weelden
Iran

Jonas Mekas has worked together with Andy Warhol, George Maciunas, John Lennon, and many others. In New York he was an influential figure in the New American Cinema, although he came to film-making relatively late. In 1944 Mekas and his younger brother

Adolfas had to flee from the Nazis for copying leaflets. They were interned for eight months in a labour camp in Elmshorn. The Soviet occupation prevented him from returning to his native Lithuania after the war and, classed as a 'displaced person', he lived in DP camps in Wiesbaden and Kassel. Towards the end of 1949 he and his brother emigrated to New York. In his autobiography 'I Had Nowhere to Go' he describes his survival in the camps and his arrival in New York. Mekas tells a universal story, that of an émigré who can never go back, whose loneliness in his new world is emblematic of human existence.