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The Taylorized Beauty of the Mechanical. The modernist architects also subscribed to scientific management's proposal to totally separate task conception from task execution (C4 in table 2.4).

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The dream of scientific management was a rationalized machine world where life would approach the perfection of an assembly line. But since its early twentieth-century peak this dream has come to seem a dehumanizing nightmare. Henry Ford's assembly lines turned out a quarter of a million cars in 1914, but all of them were black. Forgotten has been the unparalleled new aesthetic beauty once seen in the

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ideas of Ford and scientific management pioneer Frederick Winslow Taylor. In *The Taylorized Beauty of the Mechanical*, Mauro Guillén recovers this history and retells the story of the emergence of modernist architecture as a romance with the ideas of scientific management--one that permanently reshaped the profession of architecture. Modernist architecture's pioneers, Guillén shows, found in scientific management the promise of a new, functional, machine-like--and beautiful--architecture, and the prospect of a new role for the architect as technical professional and social reformer. Taylor and Ford had a signal influence on Bauhaus founder Walter Gropius and on Le Corbusier and his *Towards a New Architecture*, the most important manifesto of modernist architecture. Architects were so enamored with the ideas of scientific management that they adopted them even when there was no functional advantage to do so. Not a traditional architectural history but rather a sociological study of the profession of architecture during its early modernist period, *The Taylorized Beauty of the Mechanical* provides a new understanding of the degree to which modernist architecture emerged from a tradition of engineering and industrial management.

Not a traditional architectural history but rather a sociological study of the profession of architecture during its early modernist period, this text provides an understanding of the degree to which modernist architecture emerged from a tradition of engineering and industrial management.

There is no shortage of books about Le Corbusier, or Mies van der Rohe, or De Stijl. However, this book considers them in relation to each other, observing how a study of one can illuminate the works of the others. Going beyond a superficial look at the end-products of these architects, this book examines the philosophical foundations of their work, taking as its central theme the aim of universality, as opposed to the individual and the particular. Each of these three aimed at universality, but for each this concept took on a different form. The universality of De Stijl and artists like Van Doesburg and Mondrian resembled that of the universe itself: it was boundless, going beyond the limits of the canvas and seeking to abolish the wall as the boundary between interior and exterior space. In contrast, each of Le Corbusier's creations was a self-contained universe within a clear frame, while Mies fluctuated between these two perspectives.

Chiefly papers presented at a conference held at the Kulturwissenschaftliches Institut in Essen, Germany, in April 2003.

Argues that today's complex, computer-intensive management programs are being relied on by large organizations in favor of human expertise and are erroneously dictating business goals at the expense of middle-class workers, professional efficiency and customer service.

The devastation of World War II left the Yugoslavian capital of Belgrade in ruins. Communist Party leader Josip Broz Tito saw this as a golden opportunity to recreate the city through his own vision of socialism. In *Designing Tito's Capital*, Brigitte Le Normand analyzes the unprecedented planning process called for by the new leader, and the determination of planners to create an urban environment that would benefit all citizens. Led first by architect Nikola Dobrovic and later by Miloš Somborski, planners blended the predominant school of European modernism and the socialist principles of efficient construction and space usage to produce a model for housing, green space, and working environments for the masses. A major influence was modernist Le Corbusier and his *Athens Charter* published in 1943, which called for the total reconstruction of European cities, transforming them into compact and verdant vertical cities unfettered by slumlords, private interests, and traffic congestion. As Yugoslavia transitioned toward self-management and market socialism, the functionalist district of New Belgrade and its modern living were lauded as the model city of socialist man. The glow of the utopian ideal would fade by the 1960s, when market socialism had raised expectations for living standards and the government was eager for inhabitants to finance their own housing. By 1972, a new master plan emerged under Aleksandar Đorđević, fashioned with the assistance of American experts. Espousing current theories about systems and rational process planning and using cutting edge computer technology, the new plan left behind the dream for a functionalist Belgrade and instead focused on managing growth trends. While the public resisted aspects of the new planning approach that seemed contrary to socialist values, it embraced the idea of a decentralized city connected by mass transit. Through extensive archival research and personal interviews with participants in the planning process, Le Normand's comprehensive study documents the evolution of 'New Belgrade' and its adoption and ultimate rejection of modernist principles, while also situating it within larger continental and global contexts of politics, economics, and urban planning.

Shows the works of Spanish architect Santiago Calatrava, whose buildings, bridges, and sculptures can be seen throughout Europe

A timely and stimulating collection of essays about the impact of Darwin's ideas on visual culture

Offering a study in the history of ideas, of design and architecture, and of cultural politics, this book converges on the issues of globalisation. It explores the development of international laws of intellectual property, ideas of design pedagogy, and competing philosophies of aesthetics.

Drawing on a heterogeneous body of literature including art, music and media theory, as well as philosophical and historical studies of perception, this book demonstrates that everyday work in organizations is strongly shaped by and embedded in human perception.

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