

## Le Fabbriche Di Bene

Questo volume – che inaugura la pubblicazione in formato elettronico delle Opere complete di Bruno Leoni – include tutte le 408 recensioni scritte per la rivista “Il Politico” nel corso di un decennio (1950-1959). A sorprendere non è soltanto l’elevato numero di recensioni, ma anche la diversità degli argomenti trattati: dalla psichiatria all’arte, dalla religione alla letteratura, dall’archeologia alle civiltà orientali, dalla storia all’architettura, oltre naturalmente alla politica, all’economia e al diritto. Si tratta di un testo utile per due motivi in particolare. Da un lato per capire meglio il pensiero di Leoni, poiché in queste recensioni i suoi riferimenti culturali vengono esplicitati e si chiarisce bene quale fosse la sua concezione della politica, della filosofia e della società. Dall’altro esso consente di farsi un’idea sugli argomenti di cui (non) si discuteva in Italia negli anni Cinquanta. “Il Politico” – fondato dallo stesso Leoni nel 1950 – fu infatti un mirabile tentativo di innovare la cultura italiana e in queste recensioni, che sono per la maggior parte di libri stranieri, l’Autore suggerisce traduzioni e propone idee e argomenti in Italia allora poco conosciuti, o spesso conosciuti male. Le recensioni non sono mai banali, e anzi vi emerge con chiarezza quali siano le valutazioni, le idee e in generale il pensiero di Leoni. Fare esplorazioni in campi così diversi e saperne trarre vantaggio nell’elaborazione di idee nel proprio settore di ricerca richiede indubbiamente un’intelligenza e una cultura fuori dall’ordinario. Ma questo era il suo approccio metodologico: le scienze umane gli apparivano intimamente connesse e solo da una loro trattazione comune era convinto di poter trovare la soluzione ai problemi sociali.

The 2008 economic crisis called into question the sustainability of the individualistic consumer society. However, for better or for worse, this long-term crisis represents an opportunity for the creation of a new model of growth to reform capitalism, structurally as well as culturally. As a contribution to this debate, *Social Generativity* offers a much-needed and original conceptual synthesis, within a unique anthropological focus on the forms of selfhood sustained by the historical and economic conditions of the present day. Encompassing four years of interdisciplinary empirical research based primarily on a sample of social groups, organizations and firms in Italy, this volume redefines the notion of "Social Generativity" from its psychological origin (as formulated by Erik Erikson) to that of a social action that can be implemented during daily life and in different spheres of existence. A critical analysis of contemporary capitalism, this volume will appeal to postgraduate students and policy makers interested in fields such as Organisational Studies, Anthropological Theory, Social Change, Economic Sociology, Public Affairs and Business Ethics. The second volume of *Leonardo Studies* offers an impressive overview of current Leonardo scholarship into two of his primary interests: nature and architecture. The authors consider Leonardo’s treatises and their aftermath, science experiments, and fields of art and science based on two abundant subjects.

The Years of Alienation in Italy offers an interdisciplinary overview of the socio-political, psychological, philosophical, and cultural meanings that the notion of alienation took on in Italy between the 1960s and the 1970s. It addresses alienation as a social condition of estrangement caused by the capitalist system, a pathological state of the mind and an ontological condition of subjectivity. Contributors to the edited volume explore the pervasive influence this multifarious concept had on literature, cinema, architecture, and photography in Italy. The collection also theoretically reassesses the notion of alienation from a novel perspective, employing Italy as a paradigmatic case study in its pioneering role in the revolution of mental health care and factory work during these two decades.

Una storia sull'intolleranza e sulla paura del diverso. È la prima volta che gli abitanti di un piccolo borgo abbarbicato su una collina del Meridione d'Italia entrano in contatto con gente diversa da loro. Una famiglia di cinesi arriva in paese e, tra lo stupore generale e l'invidia, vi si impianta velocemente con un ristorante. Il sequestro e l'uccisione di un ragazzo da parte di un mafioso locale, per impedire la nascita di un'area di sviluppo industriale, lo spirito di abnegazione dei cinesi, la loro disponibilità di quattrini e l'acquisizione di una vecchia e gloriosa villa ai margini della campagna, l'adulterio di una donna del Nord, si intrecciano insieme e scatenano la cruda intolleranza dell'intera comunità, la quale si macchierà di un crimine orrendo.

A novel exploration of the threads of continuity, rivalry, and self-conscious borrowing that connect the Baroque innovator with his Renaissance paragon Gianlorenzo Bernini (1598–1680), like all ambitious artists, imitated eminent predecessors. What set him apart was his lifelong and multifaceted focus on Michelangelo Buonarroti—the master of the previous age. Bernini's Michelangelo is the first comprehensive examination of Bernini's persistent and wide-ranging imitation of Michelangelo's canon (his art and its rules). Prevailing accounts submit that Michelangelo's pervasive, yet controversial, example was overcome during Bernini's time, when it was rejected as an advantageous model for enterprising artists. Carolina Mangone reconsiders this view, demonstrating how the Baroque innovator formulated his work by emulating his divisive Renaissance forebear's oeuvre. Such imitation earned him the moniker "Michelangelo of his age." Investigating Bernini's "imitatio Buonarroti" in its extraordinary scope and variety, this book identifies principles that pervade his production over seven decades in papal Rome. Close analysis of religious sculptures, tomb monuments, architectural ornament, and the design of New Saint Peter's reveals how Bernini approached Michelangelo's art as a surprisingly flexible repertory of precepts and forms that he reconciled—here with daring license, there with creative restraint—to the aesthetic, sacred, and theoretical imperatives of his own era. Situating Bernini's imitation in dialogue with that by other artists as well as with contemporaneous writings on Michelangelo's art, Mangone repositions the Renaissance master in the artistic concerns of the Baroque from peripheral to pivotal. Without Michelangelo, there was no Bernini.

This book examines the idea of organism in the work of Louis I. Kahn, from the turning point of Rome to the project for Venice. It presents an original interpretation of the work of Kahn during one of the most fruitful periods of his career, when he was working on a particular design method based on an entirely novel way of interacting with the past. Beginning with a meticulous documentation and analysis of Kahn's experiences in the twenty years from 1930 to 1950, the book sheds new light on the relationship between Kahn's work and the modern movement. The arguments are supported by case studies, including that of the Palazzo dei Congressi in Venice based on Kahn's words (like his lessons in Venice at IUA, International University of Art, in 1971) and

others as the Trenton Bath House, the Salk Institute (La Jolla), the Kimbell Museum (Fort Worth), the Yale Gallery and the Mellon Center for British Art (New Haven) and more. Unlike much of the by now well-established literature on Kahn's work, *Louis I. Kahn in Rome and Venice* suggests that the basic premise of Kahn's invention is the idea of spatial, constructive organism, which explains how he created forms that were inextricably anchored in the past, without imitating any one kind of ancient architecture. The main objective of the book is to explain Kahn's methodology to architects and students, showing how he was able to design an architectural object with the characteristics of the best designed objects: organisms, in which each part contributes, with the whole, to creating "something made of indivisible parts".

The idea of Utopia springs from a natural desire of transformation, of evolution pertaining to humankind and, therefore, one can find expressions of "utopian" desire in every civilization. Having to do explicitly with human condition, Utopia accompanies closely cultural evolution, almost as a symbiotic organism. Maintaining its roots deeply attached to ancient myths, utopian expression followed, and sometimes preceded cultural transformation. Through the next almost five hundred pages (virtually one for each year since Utopia was published) researchers in the fields of Architecture and Urbanism, Arts and Humanities present the results of their studies within the different areas of expertise under the umbrella of Utopia. Past, present, and future come together in one book. They do not offer their readers any golden key. Many questions will remain unanswered, as they should. The texts presented in *Proportion Harmonies and Identities - UTOPIA(S) WORLDS AND FRONTIERS OF THE IMAGINARY* were compiled with the intent to establish a platform for the presentation, interaction and dissemination of researches. It aims also to foster the awareness and discussion on the topics of Harmony and Proportion with a focus on different utopian visions and readings relevant to the arts, sciences and humanities and their importance and benefits for the community at large.

*Le fabbriche di bene* Edizioni di Comunità

Pursuing the intersections of Venetian culture from the beginning of the sixteenth century through the first decades of the seventeenth, Manfredo Tafuri develops a story crowded with characters and full of surprises. He engages the doges Andrea Gritti and Leonardo Dona; architects and artists Sansovino, Serlio, Palladio, and Scamozzi; and scientists Francesco Barozzi and Galileo. He records the battle that was fought for architecture as metaphor for absolute truth and good government, and contrasts these with the myths that inspired them.

"La nuova economia che immaginiamo contribuisce al progresso materiale e accompagna l'individuo mentre perfeziona la propria personalità e le proprie vocazioni. E tuttavia non impedisce di volgere l'animo verso una meta più alta, non un fine individuale o un profitto personale, ma un contributo alla vita di tutti sul cammino della civiltà." I due discorsi contenuti in questo quarto volume della collana *Humana Civilitas* rappresentano il proseguimento ideale alle uscite precedenti, successi di pubblico e di critica. Qui Adriano Olivetti si rivolge prima ai lavoratori di Ivrea, interrogandosi in un

linguaggio straordinariamente partecipato, su quale debba essere il senso profondo del lavoro umano; poi affronta, nel secondo discorso che compone il volume, le forme e i modi per rendere la fabbrica un bene di tutta la comunità, illustrando così il compimento teorico della sua riflessione su come trasformare il mondo produttivo e l'economia in strumenti di solidarietà per realizzare un'autentica giustizia sociale.

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