

## Modern Architecture In Latin America Art Technology And Utopia Joe R And Teresa Lozano Long Series In Latin American And L

Transculturation: Cities, Spaces and Architectures in Latin America explores the critical potential inherent in the notion of "transculturation" in order to understand contemporary architectural practices and their cultural realities in Latin America. Transculturation: Cities, Spaces and Architectures in Latin America introduces new readings and interpretations of the work of well-known architects, new analyses regarding the use of architectural materials and languages, new questions to do with minority architectures, gender and travel, and, from beginning to end, it engages with important political and theoretical debates that have rarely been broached within Latin American architectural circles.

During the last decade, the South American continent has seen a strong push for transnational integration, initiated by the former Brazilian president Fernando Henrique Cardoso, who (with the endorsement of eleven other nations) spearheaded the Initiative for the Integration of Regional Infrastructure in South America (IIRSA), a comprehensive energy, transport, and communications network. The most aggressive transcontinental integration project ever planned for South America, the initiative systematically deploys ten east-west infrastructural corridors, enhancing economic development but raising important questions about the polarizing effect of pitting regional needs against the colossal processes of resource extraction. Providing much-needed historical contextualization to IIRSA's agenda, *Beyond the City* ties together a series of spatial models and offers a survey of regional strategies in five case studies of often overlooked sites built outside the traditional South American urban constructs. Implementing the term "resource extraction urbanism," the architect and urbanist Felipe Correa takes us from Brazil's nineteenth-century regional capital city of Belo Horizonte to the experimental, circular, "temporary" city of Vila Piloto in Três Lagoas. In Chile, he surveys the mining town of María Elena. In Venezuela, he explores petrochemical encampments at Judibana and El Tablazo, as well as new industrial frontiers at Ciudad Guayana. The result is both a cautionary tale, bringing to light a history of societies that were "inscribed" and administered, and a perceptive examination of the agency of architecture and urban planning in shaping South American lives.

As Latin American elites strove to modernize their cities at the turn of the twentieth century, they eagerly adopted the eugenic theory that improvements to the physical environment would lead to improvements in the human race. Based on Jean-Baptiste Lamarck's theory of the "inheritance of acquired characteristics," this strain of eugenics empowered a utopian project that made race, gender, class, and the built environment the critical instruments of modernity and progress. Through a transnational and interdisciplinary lens, *Eugenics in the Garden* reveals how eugenics, fueled by a fear of social degeneration in France, spread from the realms of medical science to architecture and urban planning, becoming a critical instrument in the crafting of modernity in the new Latin world. Journeying back and forth between France, Brazil, and Argentina, Fabiola López-Durán uncovers the complicity of physicians and architects on both sides of the Atlantic, who participated in a global strategy of social engineering, legitimized by the authority of science. In doing so, she reveals the ideological trajectory of one of the most celebrated architects of the twentieth century, Le Corbusier, who deployed architecture in what he saw as the perfecting and whitening of man. The first in-depth interrogation of eugenics' influence on the construction of the modern built environment, *Eugenics in the Garden* convincingly demonstrates that race was the main tool in the geopolitics of space, and that racism was, and remains, an ideology of progress. How climate influenced the design strategies of modernist architects *Modern Architecture and Climate* explores how leading architects of the

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twentieth century incorporated climate-mediating strategies into their designs, and shows how regional approaches to climate adaptability were essential to the development of modern architecture. Focusing on the period surrounding World War II—before fossil-fuel powered air-conditioning became widely available—Daniel Barber brings to light a vibrant and dynamic architectural discussion involving design, materials, and shading systems as means of interior climate control. He looks at projects by well-known architects such as Richard Neutra, Le Corbusier, Lúcio Costa, Mies van der Rohe, and Skidmore, Owings, and Merrill, and the work of climate-focused architects such as MMM Roberto, Olgay and Olgay, and Cliff May. Drawing on the editorial projects of James Marston Fitch, Elizabeth Gordon, and others, he demonstrates how images and diagrams produced by architects helped conceptualize climate knowledge, alongside the work of meteorologists, physicists, engineers, and social scientists. Barber describes how this novel type of environmental media catalyzed new ways of thinking about climate and architectural design. Extensively illustrated with archival material, *Modern Architecture and Climate* provides global perspectives on modern architecture and its evolving relationship with a changing climate, showcasing designs from Latin America, Europe, the United States, the Middle East, and Africa. This timely and important book reconciles the cultural dynamism of architecture with the material realities of ever-increasing carbon emissions from the mechanical cooling systems of buildings, and offers a historical foundation for today's zero-carbon design.

Brasilia, Caracas, Mexico City, Rio de Janeiro ... these are cities synonymous with some of the most innovative and progressive architecture of the twentieth century. The period between 1930 and 1960 in particular, when many Latin American economies expanded rapidly, was an era of incomparable inventiveness and creative production, as the various governments strove to shake off their colonial pasts and make public their modernising intentions. This book focuses on major state-funded architectural projects, featuring not only the high-profile prestigious building like the House of Representatives in Brasilia but also social architecture such as schools and low-cost housing developments. Architects like Pani, Costa, Reidy and Niemeyer, who undertook this work with considerable autonomy and significant financial resources, in effect became social planners, their avant-garde aesthetic and technical experimentation often being teamed with radical social agendas. By 1960, the year in which Brasilia was inaugurated, economic growth in the region was slowing and faith in the modernist project in general was faltering. The English-speaking world, which had previously endorsed and even envied Latin American architectural production, changed its opinion and largely dismissed it from the history of twentieth-century architecture. *Building the New World* redresses the balance. It provides an accessible introduction to the most important examples of state-funded modernism in Latin America during a period of almost unimaginable optimism, when politicians and architects saw architecture as, literally, a way of building themselves out of underdevelopment and into the new world of a culturally rich and socially inclusive future .

Latin American Modern Architecture is part of an ongoing series by one of the leading architectural photographers worldwide. It presents nearly eighty images of Finotti's photographic vision of undiscovered Latin American modern architecture and offers an important overview of the region."

In the 20th century, modern architecture thrived in Cuba and a wealth of buildings was realized prior to the revolution 1959 and in its wake. The designs comprise luxurious nightclubs and stylish hotels, sports facilities, elegant private homes and apartment complexes. Drawing on the vernacular, their architects defined a way to be modern and Cuban at the same time – creating an architecture oscillating between tradition and avantgarde. Audacious concrete shells, curving ramps, elegant brises-soleils and a fluidity of interior and exterior spaces are characteristic of an airy, often colorful architecture well-suited to life in the tropics. New photographs and drawings were specially prepared for

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this publication. A biographical survey portrays the 40 most important Cuban architects of the era.

Critic and historian Mercedes Daguerra explores Latin America's evolving modernist tradition through the one-family houses of the region's leading contemporary architects. The book demonstrates the architects' diverse and rich interpretation of modernist principles through case studies of 19 homes built in Mexico, Chile, Brazil, Peru, Uruguay, and Argentina. Architects featured include Paulo Mendes da Rocha, winner of the 2006 Pritzker Architecture Prize.

The utopian design and organization of Brasília—the modernist new capital of Brazil—were meant to transform Brazilian society. In this sophisticated, pioneering study of Brasília from its inception in 1957 to the present, James Holston analyzes this attempt to change society by building a new kind of city and the ways in which the paradoxes of constructing an imagined future subvert its utopian premises. Integrating anthropology with methods of analysis from architecture, urban studies, social history, and critical theory, Holston presents a critique of modernism based on a powerfully innovative ethnography of the city.

Winner of the Fernando Coronil Prize for best book about Venezuela, awarded by the Venezuelan Studies Section of LASA. In cultural history, the 1950s in Venezuela are commonly celebrated as a golden age of modernity, realized by a booming oil economy, dazzling modernist architecture, and nationwide modernization projects. But this is only half the story. In this path-breaking study, Lisa Blackmore reframes the concept of modernity as a complex cultural formation in which modern aesthetics became deeply entangled with authoritarian politics. Drawing on extensive archival research and presenting a wealth of previously unpublished visual materials, Blackmore revisits the decade-long dictatorship to unearth the spectacles of progress that offset repression and censorship. Analyses of a wide range of case studies—from housing projects to agricultural colonies, urban monuments to official exhibitions, and carnival processions to consumer culture—reveal the manifold apparatuses that mythologized visionary leadership, advocated technocratic development, and presented military rule as the only route to progress. Offering a sharp corrective to depoliticized accounts of the period, *Spectacular Modernity* instead exposes how Venezuelans were promised a radically transformed landscape in exchange for their democratic freedoms.

This landmark collection of illustrated essays explores the vastly underappreciated history of America's other cities -- the great metropolises found south of our borders in Central and South America. Buenos Aires, So Paulo, Mexico City, Caracas, Havana, Santiago, Rio, Tijuana, and Quito are just some of the subjects of this diverse collection. How have desires to create modern societies shaped these cities, leading to both architectural masterworks (by the likes of Luis Barragn, Juan O'Gorman, Lcio Costa, Roberto Burle Marx, Carlos Ral Villanueva, and Lina Bo Bardi) and the most shocking favelas? How have they grappled with concepts of national identity, their colonial history, and the continued demands of a globalized economy? Lavishly illustrated, *Cruelty and Utopia* features the work of such leading scholars as Carlos Fuentes, Edward Burian, Lauro Cavalcanti, Fernando Oayrzn, Roberto Segre, and Eduardo Subirats, along with artwork ranging from colonial paintings to stills from Chantal Akerman's film *From the Other Side*. Also included is a revised translation of Spanish King Philip II's influential planning treatise of 1573, the "Laws of the Indies," which did so much to define the form of the Latin American city.

Chilean architecture—along with that of São Paulo and Mexico City—sets a benchmark for the intersection of modernism with vernacular influences in Latin America. Culture, landscape, and the geology of this earthquake-prone region have all served as important filters for the practice of post-1950s design in Chile. This volume introduces the modern architecture of Chile to readers in the United States. Looking primarily at domestic architecture as a lens for studying the larger movement, Fernando Pérez Oyarzun considers the relationship between theory and practice in Chile. As he shows in his chapter, during the early 1950s the School of Valparaíso offered the possibility of developing

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experimental projects accompanied by theoretical statements. There, visual artists considered poetry the starting point of modern architecture and contributed their radically modern views to the design process of the project. Next, Rodrigo Pérez de Arce examines the material context of architecture in Chile: the availability of materials and technologies, the frequency of violent earthquakes and related seismic activity, and the nation's craft-based, labor-intensive building practices. He applies these considerations to a series of case studies to demonstrate how they interact with cultural, historical, economic, and even political influences. In the book's final chapter, Horacio Torrent reviews the interplay between the architectonic culture and modern shapes that came into sharp focus in the 1950s in Chile. In another series of case studies, he highlights the formation of a system of concepts, thought processes, instruments, and values that have given Chilean architecture a certain singularity during the last fifty years.

In doing so, the artists reveal the two major schools of development: minimalist and tectonic tradition."--BOOK JACKET.

Kelly Donahue-Wallace surveys the art and architecture created in the Spanish Viceroyalties of New Spain, Peru, New Granada, and La Plata from the time of the conquest to the independence era. Emphasizing the viceregal capitals and their social, economic, religious, and political contexts, the author offers a chronological review of the major objects and monuments of the colonial era. In order to present fundamental differences between the early and later colonial periods, works are offered chronologically and separated by medium--painting, urban planning, religious architecture, and secular art--so the aspects of production, purpose, and response associated with each work are given full attention. Primary documents, including wills, diaries, and guild records are placed throughout the text to provide a deeper appreciation of the contexts in which the objects were made.

(Radical) Functionalism in Latin America is an introduction to the production and theorization of functionalist architecture in Latin America from the 1920s through the 1940s. Primarily an abstract, utilitarian, and social architecture, functionalism developed and manifested itself most powerfully in the urban centers of Argentina, Brazil, Mexico, and Uruguay. The book traces how it emerged within and against various economic, artistic, cultural, and political realities and out of the need to radically transform architecture--not only to meet the building requirements of a growing working class but also to critique longstanding aesthetic practices. (Radical) Functionalism in Latin America addresses the material and structural bases of functionalist architecture, the new aesthetics that it proposed, and the tensions that it introduced. In doing so, it grapples with what it means for architecture to be "radical." The book is the result of research undertaken by students at Columbia University's Graduate School of Architecture, Planning, and Preservation led by Professor Luis E. Carranza. It assembles and presents key writings and manifestos by some of Latin America's most important functionalist architects and thinkers--many translated into English for the first time. (Radical) Functionalism in Latin America is intended as a resource, a reference, a historical guide, and, perhaps most of all, an invitation for more research into the various strands and examples of (radical) functionalism in Latin America during the first half of the twentieth century.

During the mid-twentieth century, Latin American artists working in several different cities radically altered the nature of modern art. Reimagining the relationship of art to its public, these artists granted the spectator an unprecedented role in the realization of the artwork. The first book to explore this phenomenon on an international scale, *Abstraction in Reverse* traces the movement as it evolved across South America and parts of Europe. Alexander Alberro demonstrates that artists such as Tomás Maldonado, Jesús Soto, Julio Le Parc, and Lygia Clark, in breaking with the core tenets of the form of abstract art known as Concrete art, redefined the role of both the artist and the spectator. Instead of manufacturing autonomous art, these artists produced artworks that required the presence of the spectator to be complete. Alberro

also shows the various ways these artists strategically demoted regionalism in favor of a new modernist voice that transcended the traditions of the nation-state and contributed to a nascent globalization of the art world.

Latin America has been an important place for architecture for many decades. Masters like Barragán, Dieste, Lina Bo Bardi, and Niemeyer pointed the way for architectural design all over the world, and they continue to do so today. Their approach to colors, materials, and walls had a deep and lasting influence on architectural modernism. Since then, however – and especially in the last fifteen years – architecture on the continent has continued to evolve, and a lively and extremely creative architecture scene has developed. The work of Latin American architects and city planners is often guided by social issues, for example, the approach to informal settlements on the outskirts of big cities, the scarcity of housing and public space, the availability of affordable transportation, and the important role of cultural infrastructure – such as schools, libraries, and sports facilities – as a catalyst for neighborhoods. Within this context, the book considers numerous projects that have prompted discussion and provided fresh impetus all across Latin America. Outstanding projects like the Santo Domingo Library in Medellín, Colombia, by Giancarlo Mazzanti; Alberto Kalach's Liceo Franco-Mexicano in Mexico; and the works of Alejandro Aravena in Chile show that recent Latin American architecture is more than capable of holding its own beside the works of the founders. Felipe Hernández is an architect and professor of Architectural Design, History and Theory at The University of Liverpool. He attended an MA in Architecture and Critical Theory, graduating with distinction in 1998, and received his PhD from the University of Nottingham in 2003. He has taught at the Bartlett School of Architecture (UCL), The Universities of Nottingham, Sheffield, East London and Nottingham Trent in the United Kingdom as well as at Brown University and Roger Williams University in USA. Felipe has published numerous essays and articles examining the situation of contemporary Latin American cities and revealing the multiplicity of architectural practices that operate simultaneously in the constant re-shaping of the continent's cities. Since the late nineteenth century, art museums have played crucial social, political, and economic roles throughout Latin America because of the ways that they structure representation. By means of their architecture, collections, exhibitions, and curatorial practices, Latin American art museums have crafted representations of communities, including nation states, and promoted particular group ideologies. This collection of essays, arranged in thematic sections, will examine the varying and complex functions of art museums in Latin America: as nation-building institutions and instruments of state cultural politics; as foci for the promotion of Latin American modernities and modernisms; as sites of mediation between local and international, private and public interests; as organizations that negotiate cultural construction within the Latin American diaspora and shape constructs of Latin America and its nations; and as venues for the contestation of elitist and Eurocentric notions of culture and the realization of cultural diversity rooted in multiethnic environments.

This volume documents the golden period of Latin American architecture that was inaugurated in September 1929, when Le Corbusier was invited to lecture in Argentina, Uruguay, and Brazil. These countries were eager to apply -- and transform -- a European-born modernism, and within a few decades, they captured international attention with an array of extraordinary buildings, exemplified by the Ministry of Education and Health in Rio de Janeiro and the Brazilian pavilion at the 1939 New York World's Fair. The contributors to this insightful collection of essays (which grew out of a 2002 conference organized by the Museum of Modern Art in New York and the New School University) offer contemporary reflections that underline the importance of reexamining this almost forgotten work in light of the contemporary crisis in global architectural production. Each essay examines a particular aspect of the cultural transformation that took place in Brazil, Uruguay, Argentina, Venezuela, and Mexico. Among the topics explored are the influence of Le Corbusier on the region, the early work of Oscar Niemeyer, the roots of Mexican modernism and its radical transformation in the work of Luis Barragán, and the creative collaboration between Venezuelan architect Carlos Raul Villanueva and sculptor Alexander Calder.

In 1955 The Museum of Modern Art staged Latin American Architecture since 1945, a landmark survey of modern architecture in Latin America. Published in conjunction with a new exhibition that revisits the region on the 60th anniversary of that important show, Latin America in Construction: Architecture 1955-1980 offers a complex overview of the positions, debates, and architectural creativity from Mexico and Cuba to the Southern Cone between 1955 and the early 1980s. The publication features a wealth of original materials that have never before been brought together to illustrate a period of self-questioning, exploration and complex political shifts that saw the emergence of the notion of Latin America as a landscape of development. Richly illustrated with architectural drawings, vintage photographs, sketches and newly commissioned photographs, the catalogue presents the work of architects who met the challenges of modernization with innovative formal, urbanistic and programmatic solutions. Today, when Latin America is again providing exciting and challenging architecture and urban responses, Latin America in Construction brings this vital post-war period to light.

This volume explores several notable themes related to foreign affairs in Latin America and the reconfiguration of the power of the different states in the region. It offers insightful historical perspectives for understanding national, regional and global issues from the beginning of the 20th century to the present day, from analysis of the traditional "hegemony" of the United States over Latin America through its military, and political influence due to the presence of the European Union, Russia, and China. These views cannot be reduced to a simplistic vision of the dominant and subordinate; rather, they attempt to seek lines of continuity by highlighting traditional interpretations of new scenarios such as regional trading

and security blocs. The volume refuses to impose a traditional and uncritical linear historical narrative onto the reader and instead proposes an alternative interpretation of the past and its relation to the present. Finally, the growing importance of international mechanisms in enabling the success of certain Latin American regimes is also highlighted, in particular the influence of regional diffusion through international organizations or other networks.

This volume examines the unprecedented growth of several cities in Latin America from 1830 to 1930, observing how sociopolitical changes and upheavals created the conditions for the birth of the metropolis. In the century between 1830 and 1930, following independence from Spain and Portugal, major cities in Latin America experienced large-scale growth, with the development of a new urban bourgeois elite interested in projects of modernization and rapid industrialization. At the same time, the lower classes were eradicated from old city districts and deported to the outskirts. *The Metropolis in Latin America, 1830–1930* surveys this expansion, focusing on six capital cities—Havana, Mexico City, Rio de Janeiro, Buenos Aires, Santiago de Chile, and Lima—as it examines sociopolitical histories, town planning, art and architecture, photography, and film in relation to the metropolis. Drawing from the Getty Research Institute’s vast collection of books, prints, and photographs from this period, largely unpublished until now, this volume reveals the cities’ changes through urban panoramas, plans depicting new neighborhoods, and photographs of novel transportation systems, public amenities, civic spaces, and more. It illustrates the transformation of colonial cities into the monumental modern metropolises that, by the end of the 1920s, provided fertile ground for the emergence of today’s Latin American megalopolis.

*Modern Architecture in Latin America: Art, Technology, and Utopia* is an introductory text on the issues, polemics, and works that represent the complex processes of political, economic, and cultural modernization in the twentieth century. The number and types of projects varied greatly from country to country, but, as a whole, the region produced a significant body of architecture that has never before been presented in a single volume in any language. *Modern Architecture in Latin America* is the first comprehensive history of this important production. Designed as a survey and focused on key examples/paradigms arranged chronologically from 1903 to 2003, this volume covers a myriad of countries; historical, social, and political conditions; and projects/developments that range from small houses to urban plans to architectural movements. The book is structured so that it can be read in a variety of ways—as a historically developed narrative of modern architecture in Latin America, as a country-specific chronology, or as a treatment of traditions centered on issues of art, technology, or utopia. This structure allows readers to see the development of multiple and parallel branches/historical strands of architecture and, at times, their interconnections across countries. The authors provide a critical evaluation of the movements presented in relationship to their overall goals and architectural

transformations.

This authoritative and beautiful book presents the first continuous narrative history of Latin American art from the years of the Independence movements in the 1820s up to the present day. Exploring both the indigenous roots and the colonial and post-colonial experiences of the various countries, the book investigates fascinating though little-known aspects of nineteenth and twentieth-century art and also provides a context for the contemporary art of the continent.

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Since the mid 1970s, there has been an extraordinary renewal of interest in early modern architecture, both as a way of gaining insight into contemporary architectural culture and as a reaction to neoconservative postmodernism. This book undertakes a critical reappraisal of the notion of modernity in Mexican architecture and its influence on a generation of Mexican architects whose works spanned the 1920s through the 1960s. Nine essays by noted architects and architectural historians cover a range of topics from broad-based critical commentaries to discussions of individual architects and buildings. Among the latter are the architects Enrique del Moral, Juan O'Gorman, Carlos Obregón Santacilia, Juan Segura, Mario Pani, and the campus and stadium of the Ciudad Universitaria in Mexico City. Relatively little has been published in English regarding this era in Mexican architecture. Thus, *Modernity and the Architecture of Mexico* will play a groundbreaking role in making the underlying assumptions, ideological and political constructs, and specific architect's agendas known to a wide audience in the humanities. Likewise, it should inspire greater appreciation for this undervalued body of works as an important contribution to the modern movement.

*Latin American Modern Architectures: Ambiguous Territories* has thirteen new essays from a range of distinguished architectural historians to help you understand the region's rich and varied architecture. It will also introduce you to major projects that have not been written about in English. A foreword by historian Kenneth Frampton sets the stage for essays on well-known architects, such as Lucio Costa and Félix Candela, which will show you unfamiliar aspects of their work, and for essays on the work of little-known figures, such as Uruguayan architect Carlos Gómez Gavazzo and Peruvian architect and politician Fernando Belaúnde Terry. Covering urban and territorial histories from the nineteenth and twentieth centuries, along with detailed building analyses, this book is your best source for historical and critical essays on a sampling of Latin America's diverse architecture, providing much-needed information on key case studies. Contributors include Noemí Adagio, Pedro Ignacio Alonso, Luis Castañeda, Viviana d'Auria, George F. Flaherty, María González Pendás, Cristina López Uribe, Hugo Mondragón López, Jorge Nudelman Blejwas, Hugo Palmarola Sagredo, Gaia Piccarolo, Claudia Shmidt, Daniel Talesnik, and Paulo Tavares.

In-depth scholarship on the central artists, movements, and themes of Latin American art, from the Mexican revolution to the present *A Companion to Modern and Contemporary Latin American and Latinx Art* consists of over 30 never-before-published essays on the crucial historical and theoretical issues that have framed our understanding of art in Latin America. This book has a uniquely inclusive focus that includes both Spanish-speaking Caribbean and contemporary Latinx art in the United States.

Influential critics of the 20th century are also covered, with an emphasis on their effect on the development of artistic movements.

By providing in-depth explorations of central artists and issues, alongside cross-references to illustrations in major textbooks, this volume provides an excellent complement to wider surveys of Latin American and Latinx art. Readers will engage with the latest scholarship on each of five distinct historical periods, plus broader theoretical and historical trends that continue to influence how we understand Latinx, Indigenous, and Latin American art today. The book's areas of focus include: The development of avant-garde art in the urban centers of Latin America from 1910-1945 The rise of abstraction during the Cold War and the internationalization of Latin American art from 1945-1959 The influence of the political upheavals of the 1960s on art and art theory in Latin America The rise of conceptual art as a response to dictatorship and social violence in the 1970s and 1980s The contemporary era of neoliberalism and globalization in Latin American and Latino Art, 1990-2010 With its comprehensive approach and informative structure, *A Companion to Modern and Contemporary Latin American and Latinx Art* is an excellent resource for advanced students in Latin American culture and art. It is also a valuable reference for aspiring scholars in the field. This book is not about a folk or typical Latin American architecture. Latin America is not some faraway, isolated region, rather a huge and universal laboratory. It shows a different Latin America through its recent architecture, which flourishes in our time of global communications. It does have roots in the past; but does not appeal to nostalgia. Architecture thought for the present and designed for the near future. *Total Latin American Architecture* intends to communicate a targeted objective, to circumscribe a segment, a series of observations and actions in architecture.

This important and welcome volume is the first English-language anthology of writings on Latin American modern art of the twentieth century. The book includes some fifty seminal essays and documents—including statements, interviews, and manifestoes by artists—that encompass the broad diversity of this emerging field. Many of these materials are difficult to access and some are translated here for the first time. Together the selections explore the breadth and depth of Latin American modern art as well as its distinctive evolution apart from American and European art history. Included in this collection are fascinating ideas and insights on the impact of the avant-garde in the 1920s, the Mexican mural movement, Surrealism and other fantasy-based styles, modern architecture, geometric and optical art, concrete and neo-concrete art, and political conceptualism. For students and scholars of Latin American art, the volume offers an invaluable collection of primary and secondary sources.

*Imagining the Modern* explores Pittsburgh's ambitious modern architecture and urban renewal program that made it a gem of American postwar cities, and set the stage for its stature today. In the 1950s and '60s an ambitious program of urban revitalization transformed Pittsburgh and became a model for other American cities. Billed as the Pittsburgh Renaissance, this era of superlatives--the city claimed the tallest aluminum clad building, the world's largest retractable dome, the tallest steel structure--developed through visionary mayors and business leaders, powerful urban planning authorities, and architects and urban designers of international renown, including Frank Lloyd Wright, I.M. Pei, Mies van der Rohe, SOM, and Harrison & Abramovitz. These leaders, civic groups, and architects worked together to reconceive the city through local and federal initiatives that aimed to address the problems that confronted Pittsburgh's postwar development. Initiated as an award-winning exhibition at

the Carnegie Museum of Art in 2014, *Imagining the Modern* untangles this complicated relationship with modern architecture and planning through a history of Pittsburgh's major sites, protagonists, and voices of intervention. Through original documentation, photographs and drawings, as well as essays, analytical drawings, and interviews with participants, this book provides a nuanced view of this crucial moment in Pittsburgh's evolution. Addressing both positive and negative impacts of the era, *Imagining the Modern* examines what took place during the city's urban renewal era, what was gained and lost, and what these histories might suggest for the city's future.

*Beyond the Supersquare: Art and Architecture in Latin America after Modernism*, which developed from a symposium presented by the Bronx Museum of the Arts in 2011, showcases original essays by distinguished Latin American architects, historians, and curators whose research examines architecture and urban design practices in the region during a significant period of the twentieth century. Drawing from the exuberant architectural projects of the 1940s to the 1960s, as well as from critically engaged artistic practices of the present day, the essays in this collection reveal how the heroic visions and utopian ideals popular in architectural discourse during the modernist era bore complicated legacies for Latin America—the consequences of which are evident in the vastly uneven economic conditions and socially disparate societies found throughout the region today. The innovative contributions in this volume address how the modernist movement came into being in Latin America and compellingly explore how it continues to resonate in today's cultural discourse. *Beyond the Supersquare* takes themes traditionally examined within the strict field of urbanism and architecture and explores them against a broader range of disciplines, including the global economy, political science, gender, visual arts, philosophy, and urban planning. Containing a breadth of scholarship, this book offers a compelling and distinctive view of contemporary life in Latin America. Among the topics explored are the circulation of national cultural identities through architectural media, the intersection of contemporary art and urban social politics, and the recovery of canonically overlooked figures in art and architectural histories, such as Lina Bo Bardi and Joao Filgueiras Lima ("Lele") from Brazil, Juan Legarreta of Mexico, and Henry Klumb in Puerto Rico.

Now available in paperback, this book is the most comprehensive survey and analysis of Brazilian modern architecture to date, written by a young generation of Brazilian architects and historians for an international audience. Examining the works from the 'inside', and with different critical perspectives, they offer new and compelling readings of the country's architecture. Discussing the works of Oscar Niemeyer and Lucio Costa, as well as those by less known but equally respected architects such as Affonso Eduardo Reidy, Vilanova Artigas and Jorge Machado Moreira, they show how modernist ideals were incorporated into a country with a legacy of contrasts and contradictions.

*Contemporary Latin American Cultural Studies* is a collection of new essays by recognised experts from around the world on various aspects of the new discipline of Latin American cultural studies. Essays are grouped in five distinct but interconnected sections focusing respectively on: (I) the theory of Latin American cultural studies; (II) the icons of culture; (III) culture as a commodity; (IV) culture as a site of resistance; and (V) everyday cultural practices. The essays range across a wide gamut of

theories about Latin American culture; some, for example, analyse the role that ideas about the nation - and national icons ? have played in the formation of a sense of identity in Latin America, while others focus on the resonance underlying cultural practices as diverse as football in Argentina, TV in Uruguay, cinema in Brazil, and the 'bolero' and soaps of modern-day Mexico. Contemporary Latin American Cultural Studies has an introduction setting the ideas explored in each section in their proper context. The essays are written in jargon-free English (all Spanish terms have been translated into English), and are supplemented by a concluding section with suggestions for further reading.

Latin American cities have always been characterized by a strong tension between what is vaguely described as their formal and informal dimensions. However, the terms formal and informal refer not only to the physical aspect of cities but also to their entire socio-political fabric. Informal cities and settlements exceed the structures of order, control and homogeneity that one expects to find in a formal city; therefore the contributors to this volume - from such disciplines as architecture, urban planning, anthropology, urban design, cultural and urban studies and sociology - focus on alternative methods of analysis in order to study the phenomenon of urban informality. This book provides a thorough review of the work that is currently being carried out by scholars, practitioners and governmental institutions, in and outside Latin America, on the question of informal cities.

The product of Jacqueline Barnitz's more than forty years of studying and teaching, Twentieth-Century Art of Latin America surveys the major currents in and artists of Mexico, the Caribbean, and South America (including Brazil). This new edition has been refreshed throughout to include new scholarship on several modern movements, such as abstraction in the River Plate region and the Cuban avant-garde. A new chapter covers art since 1990. In all, 30 percent of the images in this edition are new, and thirty-four additional artists are discussed and illustrated.

Mexico City became one of the centers of architectural modernism in the Americas in the first half of the twentieth century. Invigorated by insights drawn from the first published histories of Mexican colonial architecture, which suggested that Mexico possessed a distinctive architecture and culture, beginning in the 1920s a new generation of architects created profoundly visual modern buildings intended to convey Mexico's unique cultural character. By midcentury these architects and their students had rewritten the country's architectural history and transformed the capital into a metropolis where new buildings that evoked pre-conquest, colonial, and International Style architecture coexisted. Through an exploration of schools, a university campus, a government ministry, a workers' park, and houses for Diego Rivera and Luis Barragán, Kathryn O'Rourke offers a new interpretation of modern architecture in the Mexican capital, showing close links between design, evolving understandings of national architectural history, folk art, and social reform. This book demonstrates why creating a distinctively Mexican architecture captivated architects whose work was formally dissimilar, and how that concern became central to the profession.

An award-winning curator and editor of Icon magazine chronicles his travels through Latin America in search of urban design activists, citing the examples of visionaries who are revolutionizing social housing, public architecture and community development.

Throughout the early twentieth century, waves of migration brought working-class people to the outskirts of Buenos Aires. This prompted a dilemma: Where to situate these restive populations relative to the city's spatial politics? Might housing serve as a tool to discipline their behavior? Enter Antonio Bonet, a Catalan architect inspired by the transatlantic modernist and surrealist movements. Ana María León follows Bonet's decades-long, state-backed quest to house Buenos Aires's diverse and fractious population. Working with totalitarian and populist regimes, Bonet developed three large-scale housing plans, each scuttled as a new government took over. Yet these incomplete plans—Bonet's dreams—teach us much about the relationship between modernism and state power. Modernity for the Masses finds in Bonet's projects the disconnect between modern architecture's discourse of emancipation and the reality of its rationalizing control. Although he and his patrons constantly glorified the people and depicted them in housing plans, Bonet never consulted them. Instead he succumbed to official and elite fears of the people's latent political power. In careful readings of Bonet's work, León discovers the progressive erasure of surrealism's psychological sensitivity, replaced with an impulse, realized in modernist design, to contain the increasingly empowered population.

Urban Latin America explores the relationship between images, words and the built environment using an engaging variety of methods and sources, with a timely emphasis on comparative studies. The book brings together scholars with various disciplinary backgrounds and theoretical affiliations who critically approach urban experiences through visual accounts, texts and architectural elements. The reader is introduced to major theories, secondary sources and empirical references that have not been written about in English. Film and photography, fictional and historical writings, particular buildings and landmarks – all inspire fascinating glimpses into different moments in the biography of cities in Argentina, Brazil, Chile, Colombia, Ecuador, Mexico, Uruguay and Venezuela.

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