

**Studi e Ricerche di Storia dell'architettura.
Rivista della Società degli Storici dell'Architettura in Italia**

Call for paper

Dialogues and relationships between artists and architects in the Twentieth century

In the complex relationship that has always linked art to architecture, the Twentieth century is a very broad field of research, with particular interest to the rapidly changing social and political components, with which the two disciplines are faced, in a relatively short historical amount of time.

At the turn of the century, the avant-gardes disrupt the expressive canons of artistic practice. In 1919, a programmatic manifesto begins to circulate, for a school that intends to reform the practice of arts looking for a radical renewal; it starts from design, then moves to architecture and finally to the city: it's the Bauhaus. Lyonel Feininger's *Cathedral* woodcut anticipates and summarizes the program of the young director and creator of the school, the architect Walter Gropius.

In Italy, the relationship between artists and architects acquires a central role in the cultural and political debate between the two wars. Architects and artists collaborate to the creation of a series of architectures and exhibitions strongly linked to the legitimacy of a regime that defines itself as modernist and revolutionary. The 1933 Milan Triennale and the Volta Convention on the Relationships between Architecture and Visual Arts, held in 1936 in Rome, are commonly considered the two most important events in the definition of a precise and institutionalized relationship between art and architecture.

During the years of the Second World War, artists translate the crisis of totalitarian regimes into dramatic images and foreshadow the palingenesis of a renewed relationship between the disciplines. After the war, Le Corbusier - already among the protagonists of the 1936 Volta Convention - re-established the terms of a synthetic and less hierarchical exchange between artists and architects.

«I ignore the miracles of faith, but I often live that of the unspeakable space, the fulfilment of the plastic emotion ... the passage of time and the evolution of events leading architecture, sculpture and painting towards an inevitable synthesis» writes the Swiss architect in 1948, from the pages of the book *New World of Space*. Here, he introduces the concept of «unspeakable space» generated by the synthesis of the Arts that «then opens an immense depth that erases the walls».

In the following years, the debate will be increasingly open and shaped by the comparison with very different research directions, that will culminate in the utopian visions of radical architecture. For this reason, the call for papers is open to all the phenomena of relationships between artists and architects, both framed in specific cases or observed according to wider analysis or chronological and geographical comparisons. For the same reason, we do not want to limit the case studies to Europe, but we encourage contributions focused on other contexts as well, in a broader span of time from the first decades of the Twentieth century to the experimental movements of the Seventies.

As an example, we propose the following topics:

- Art and Architecture in 20th century exhibitions
- Magazines, graphics and art books conceived from the dialogue between art and architecture
- Construction sites and collaborations between artists and architects
- Art in the teaching programs of European and extra European architectural schools

For the eighth issue of the Journal we encourage two types of contributions:

- Essays between 20.000 and 40.000 characters (spaces and notes included), and 10/12 images.
- Documents or short entries between 5.000 and 10.000 characters (spaces and notes included) and 3 images maximum.

Proposals, in the form of a 10 lines abstract, can be submitted by e-mail to: redazione.aistarch@gmail.com by 15/04/2020.

If an abstract is accepted for publication, the author will receive the editorial standards and will be asked to send the following materials:

1. The text of the article (Italian, English, French or Spanish) with footnotes
2. An English abstract
3. Low definition images, to be sent into a single PDF or Word file with captions (see the related editorial standards)
4. Bibliography

Essays and Short Entries will go through the peer-review process and will be accepted or rejected based on their own merit. All material submitted must be original and unpublished, and not under consideration for publication elsewhere.

The magazine is open-access. The Publisher may produce some printed copies for Libraries or Institutions that prefer paper archiving.

Deadline for proposals: 15/04/2020

Deadline for articles: 15/07/2020

Dr Elisa Boeri and prof. Roberto Dulio, editors of the eight issue of the Journal