

# The Taylorized Beauty of the Mechanical



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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 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 doing 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.

作者介绍:

目录:

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评论

社会学家写的建筑史，很糟糕。对于现代主义的理解是陈腔滥调，过渡概括，完全不区分早期现代主义和极端现代主义。作者提出的核心问题是什么造成了现代主义，给出的答案却回答的是什么造成了极端、机构化的现代主义，完全答非所问。对于柯布的解读完全错误——认为柯布用标准化生产代替古典审美中的均衡和比例（？？？）一上来就定性所有现代主义建筑师都是技术官僚，完全无视柯布，格罗皮乌斯，Moholy-Nagy对于情感的强调。他的信息来源是一票60年代的建筑史学者，还做了一堆图表，也不想想这样本偏差有多大。这种书也能出版，真是服了。

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书评

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