

*The house is a machine for living in.* —Le Corbusier

*Art does not reproduce the visible, rather, it makes visible.* —Paul Klee

*Like clouds, the forms of the world flow one into the other. The more immediately they unite, the closer they are to the essence of the world. When the physical vanishes, the essence radiates.* | Opposites mingle, entwine, dissolve. This removal of boundaries is the road which leads to the essential.—Jean Arp

*Less is more.* —Ludwig Mies van der Rohe

*Freedom is not given to you. You have to take it.* —Meret Oppenheim

*The aim of totalitarian education has never been to instill convictions but to destroy the capacity to form any.* —Hannah Arendt

*The principal goal of education in the schools should be creating men and women who are capable of doing new things, not simply repeating what other generations have done.* —Jean Piaget

*Not everything that can be counted counts and not everything that counts can be counted. | Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution. | Learn from yesterday, live for today, hope for tomorrow. The important thing is not to stop questioning. | Two things awe me the most: the starry heavens above and the moral universe within.* —Albert Einstein

*Neue Sachlichkeit* - New Objectivity

*Einfühlung* - Empathy

*Prägnanz* - Conciseness, system, effectiveness



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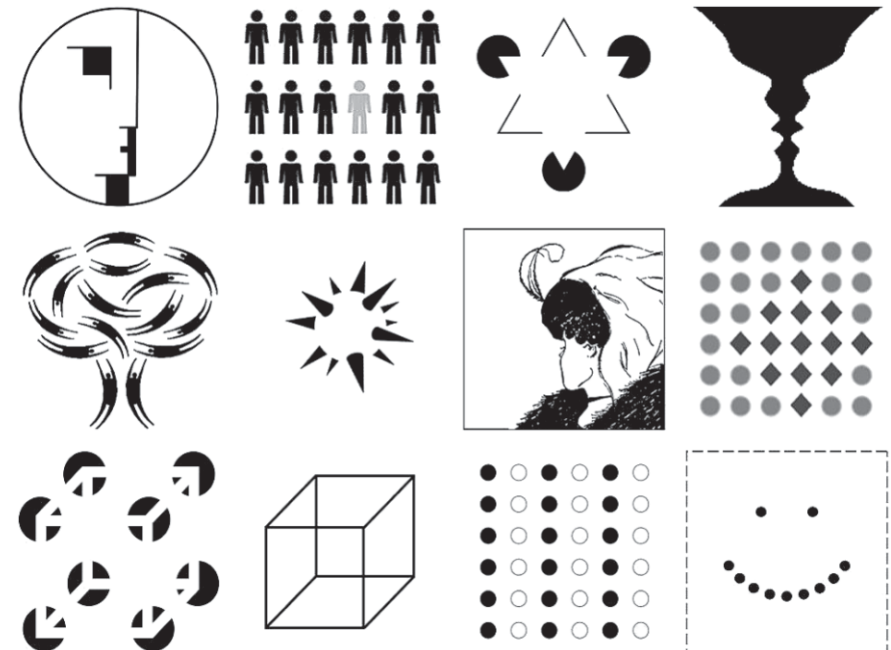
Gestalt Program - <http://akermariano.blogspot.com/2011/09/gestalt.html>

The Embassy of the Switzerland and The Embassy of Germany present:

# GESTALT

## Theory and Design in the Age of New Objectivity

Fifteen lectures by Architect Mariano Akerman



The whole is different from the sum of its parts.

Theory of perceptual organization

Islamabad and Rawalpindi, October-November, 2011

## Experimentation: A Swiss-German Contribution to Modernity

„Gestalt” is the German word for *pattern*. Although often translated into English as “form,” Gestalt refers above all to the idea of “wholeness.” Thus, *Gestalt* is any structure, configuration, or pattern of physical, biological, or psychological phenomena so integrated as to constitute a unit, with properties which are not derivable from the sum of its parts.

The Gestalt Program has been conceived for Pakistani audiences. Focusing on the Swiss-German contribution to theory and design in the 1920s, the Gestalt Program aims at sharing experience and reconsidering the interplay between tradition and modernization.

Gestalt theory and Bauhaus design are two of the important themes to be explored in this cycle of fifteen lectures, training sessions, and workshops conceived by Mariano Akerman. Figure and ground, chance and intention, form and function, the rational and the irrational, repression and expression are discussed in the Program, which reconsiders the modern idea of *form and function integrated in a single, effective whole*.

Yet, significantly, close observation may reveal that modernity is not only based on functionality and common sense, as it may present surprises too. Besides, is ornament a crime? Tradition has often associated it with identity. Can abstraction and mass-produced fabrications provide it? And what is the common *raison d'être* supporting the work of German-Swiss creators so diverse as Walter Gropius, Arp, Alberto Giacometti, Le Corbusier, Meret Oppenheim, Mies van der Rohe, Johannes Itten, Paul Klee, and Max Ernst?

## Mariano Akerman, Architect and Art Historian

Born in Buenos Aires in 1963, Mariano Akerman studied at the School of Architecture and Urbanism of Universidad de Belgrano, completing his education with a prized graduation project (1987).

From 1991 onwards, he researched the nature and significance of the grotesque in Francis Bacon's paintings, and the evocative character of Louis I. Kahn's architectural projects. In Asia, Akerman has conceived and developed various cycles of educational lectures such as *Belgian Art* (2005), *In the Spirit of Linnaeus* (2007), *Raisons d'être* (2008-10), *German Art* (2010), and *Art in the Picture* (2010-11).

Specializing in visual communication, Akerman is an experienced educator. He gives lectures on art and design at renowned institutions among which the Museo Nacional de Bellas Artes in Buenos Aires and the National Museum of the Philippines in Manila. An artist himself, Mariano Akerman exhibits his paintings and collages since 1979. He has been awarded with twelve major international prizes. Akerman's artwork is featured in the Musée National d'Art Moderne, Centre Georges Pompidou, in Paris, and the Statkonstråd, the National Public Art Council of Sweden, in Stockholm.

## Lectures and venues

**Gestalt Program as Meaningful Configuration: Its Shape and Content**  
Embassy of the Swiss Confederation, Islamabad

**The Theory of Perceptual Organization: The Whole and the Parts**  
**The Bauhaus: Form and Function in the Machine Age**  
**Common Sense meets the Irrational**  
Islamabad College for Girls

**Gestalt and Bauhaus: A Matter of Perception**  
**Modern Art and Design in the New Objectivity Age**  
**Innovation meets Tradition: Is Ornament a Crime?**  
Post-Graduate Government College for Women, Rawalpindi

**Gestalt Theory and Bauhaus Design**  
**Design and Arbitrariness: A Matter of Calculated Provocation?**  
**Creation and Commitment**  
COMSATS University, Islamabad

**The Parts and the Whole: Gestalt in the Collage**  
International School Islamabad

**La théorie de la Gestalt et les arts visuels modernes**  
Alliance Française d'Islamabad

**Diseños Bauhaus y "Lo bueno, si breve, dos veces bueno"**  
National University of Modern Languages, Islamabad

**History, Language, and Education in the 1920s**  
Allama Iqbal Open University, Islamabad

**The German-Swiss Contribution to the Age of New Objectivity**  
Embassy of the Federal Republic of Germany, Islamabad

*Form and function should be one.* —The main principle in Bauhaus design

*Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. [...] A modern, harmonic and lively architecture is the visible sign of an authentic democracy.* —Walter Gropius