

The Project Of Autonomy Politics And Architecture

Architecture and the Paradox of Dissidence Ines Weizman.2014-02-03 Architecture and the Paradox of Dissidence maps out and expands upon the methodologies of architectural action and reinvigorates the concept of dissent within the architectural field. It expands the notion of dissidence to other similar practices and strategies of resistance, in a variety of historical and geographical contexts. The book also discusses how the gestures and techniques of past struggles, as well as 'dilemmas' of working in politically suppressive regimes, can help to inform those of today. This collection of essays from expert scholars demonstrates the multiple responses to this subject, the potential and dangers of dissidence, and thus constructs a robust lexicon of concepts that will point to possible ways forward for politically and theoretically committed architects and practitioners.

The City as a Project Pier Vittorio Aureli.2013 The city is often depicted as a sort of self-organizing chaos. This collection of essays, edited by Pier Vittorio Aureli, makes the case for the opposite hypothesis: The city is always the result of political intention, often in the form of specific architectural projects. Cities are shaped not only by material forces, but also by cultural and didactic visions. This thesis is substantiated by eight thoroughly researched essays scrutinizing a fascinating line-up of urban conditions across more than two thousands years of history: from the political theology of the Islamic city to the political economy of Renaissance architecture; from the rise of public architecture in 17th-century France to the laissez-faire development of the contemporary Greek city; from the exemplary teachings of Jean-Nicolas-Louis Durand to the collaborative work of Hannes Meyer; and from the plan of the Mesoamerican metropolis to that of the Fordist factory floor. In challenging the split between theory and practice, *The City as a Project* reveals the powerful ways in which the city arises from the constant interaction between ideas and spatial conditions.

Architecture and Abstraction Pier Vittorio Aureli.2023-11-07 A landmark study of abstraction in architectural history, theory, and practice that challenges our assumptions about the meaning of abstract forms. In this theoretical study of abstraction in architecture—the first of its kind—Pier Vittorio Aureli argues for a reconsideration of abstraction, its meanings, and its sources. Although architects have typically interpreted abstraction in formal terms—the purposeful reduction of the complexities of design to its essentials—Aureli shows that abstraction instead arises from the material conditions of building production. In a lively study informed by Walter Benjamin, Karl Marx, Alfred Sohn-Rethel, and other social theorists, this book presents abstraction in architecture not as an aesthetic tendency but as a movement that arises from modern divisions of labor and consequent social asymmetries. These divisions were anticipated by the architecture of antiquity, which established a distinction between manual and intellectual labor, and placed the former in service to the latter. Further abstractions arose as geometry, used for measuring territories, became the intermediary between land and money and eventually produced the logic of the grid. In our own time, architectural abstraction serves the logic of capitalism and embraces the premise that all things can be exchanged—even experience itself is a commodity. To resist this turn, Aureli seeks a critique of architecture that begins not by scaling philosophical heights, but by standing at the ground level of material practice.

Can Architecture Be an Emancipatory Project? Nadir Z. Lahiji.2016-03-25 Can architectural discourse rethink itself in terms of a radical emancipatory project? And if so, what would be the contours of such a discourse?

The Political Power of Visual Art Daniel Herwitz.2021-04-08 Visual art has a ubiquitous political cast today. But which politics? Daniel Herwitz seeks clarity on the various things meant by politics, and how we can evaluate their presumptions or aspirations in contemporary art. Drawing on the

work of William Kentridge, drenched in violence, race, and power, and the artworld immolations of Banksy, Herwitz's examples range from the NEA 4 and the question of offense-as-dissent, to the community driven work of George Gittoes, the identity politics of contemporary American art and (for contrast with the power of visual media) literature written in dialogue with truth commissions. He is interested in understanding art practices today in the light of two opposing inheritances: the avant-gardes and their politicization of the experimental art object, and 18th-century aesthetics, preaching the autonomy of the art object, which he interprets as the cultural compliment to modern liberalism. His historically-informed approach reveals how crucial this pair of legacies is to reading the tensions in voice and character of art today. Driven by questions about the capacity of the visual medium to speak politically or acquire political agency, this book is for anyone working in aesthetics or the art world concerned with the fate of cultural politics in a world spinning out of control, yet within reach of emancipation.

The Project of Autonomy Pier Vittorio Aureli.2008-07-04 The Project of Autonomy radically rediscusses the concept of autonomy in politics and architecture by tracing a concise and polemical argument about its history in Italy in the 1960's and early 1970's. Architect and educator Pier Vittorio Aureli analyzes the position of the Operaismo movement, formed by a group of intellectuals that produced a powerful and rigorous critique of capitalism and its intersections with two of the most radical architectural-urban theories of the day: Aldo Rossi's redefinition of the architecture of the city and Archizoom's No-stop City. Readers are introduced to major figures like Mario Tronti and Raniero Panzieri who have previously been little known in the English-speaking world, especially in an architectural context, and to the political motivations behind the theories of Rossi and Archizoom. The book draws on significant new source material, including recent interviews by the author and untranslated documents.-- PUBLISHER'S WEBSITE.

The Alphabet and the Algorithm Mario Carpo.2011-02-04 The rise and fall of identical copies: digital technologies and form-making from mass customization to mass collaboration. Digital technologies have changed architecture—the way it is taught, practiced, managed, and regulated. But if the digital has created a “paradigm shift” for architecture, which paradigm is shifting? In *The Alphabet and the Algorithm*, Mario Carpo points to one key practice of modernity: the making of identical copies. Carpo highlights two examples of identity crucial to the shaping of architectural modernity: in the fifteenth century, Leon Battista Alberti's invention of architectural design, according to which a building is an identical copy of the architect's design; and, in the nineteenth and twentieth centuries, the mass production of identical copies from mechanical master models, matrices, imprints, or molds. The modern power of the identical, Carpo argues, came to an end with the rise of digital technologies. Everything digital is variable. In architecture, this means the end of notational limitations, of mechanical standardization, and of the Albertian, authorial way of building by design. Charting the rise and fall of the paradigm of identity, Carpo compares new forms of postindustrial digital craftsmanship to hand-making and the cultures and technologies of variations that existed before the coming of machine-made, identical copies. Carpo reviews the unfolding of digitally based design and construction from the early 1990s to the present, and suggests a new agenda for architecture in an age of variable objects and of generic and participatory authorship.

Autonomous Architecture in Flanders Caroline Voet ,Katrien Vandermarliere,Sofie De Caigny,Lara Schrijver.2016-06-05 The influence and position of the ‘Generation 74’ in Flemish and international architecture Five well-known architects who studied together in Ghent, Marie-José Van Hee, Christian Kieckens, Marc Dubois, Paul Robbrecht and Hilde Daem, can be considered as leading protagonists of their generation. From their education at Sint-Lucas Institute and the Academy of Fine Arts to the present day, their professional careers and legacy have been of great importance to the development of Flemish architecture. In their early works and writings, they established a distinct architectural language, rooted in historical knowledge and with a reflection to art and craftsmanship. Architecture was singled out as a spatial phenomenon with an autonomous

logic grounded in inhabitation and experience. This generation represents a significant turn towards architectural autonomy in Flanders which resonated with similar international developments in the late 1970s. Moreover they played a decisive role in the emancipation and professionalization of the architectural culture in Flanders. With contributions by Birgit Cleppe (Ghent University), Sofie De Caigny (CVAa), Maarten Delbeke (Ghent University), Fredie Floré (KU Leuven), William Mann, Yves Schoonjans (KU Leuven), Eireen Schreurs (TU Delft), Lara Schrijver (University of Antwerp), Dirk Somers (Ghent University), Sven Sterken (KU Leuven), Mechthild Stuhlmacher (TU Delft), Hera Van Sande (VUB / KU Leuven), Katrien Vandermarliere, Caroline Voet (KU Leuven)

Tokyoids Francois Blanciak.2022-09-13 A photographic survey of the robotic face of Tokyo buildings and an argument that robot aesthetics plays a central role in architectural history. In *Tokyoids*, architect François Blanciak surveys the robotic faces omnipresent in Tokyo buildings, offering an architectural taxonomy based not on the usual variables—size, material, historical style—but on the observable expressions of buildings. Are the eyes (windows) twinkling, the mouth (door) laughing? Is that balcony a howl of distress? Investigating robot aesthetics through his photographs of fifty buildings, Blanciak argues that the robot face originated in architecture—before the birth of robotics—and has played a central role in architectural history. Blanciak first puts the robot face into historical perspective, examining the importance of the face in architectural theory and demonstrating that the construction of architecture’s emblematic portraits triggered the emergence of a robot aesthetics. He then explores the emotions conveyed by the photographed buildings’ robot faces, in chapters titled “Awe,” “Wrath,” “Mirth,” “Pain,” “Angst,” and “Hunger.” As he does so he considers, among other things, the architectural relevance of Tokyo’s ordinary buildings; the repression of the figural in contemporary architecture; an aesthetic of dismemberment, linked to the structure of the Japanese language and local building design; and the influence of automation technology upon human interaction. Part photographic survey, part theoretical inquiry, *Tokyoids* upends the usual approach to robotics in architecture by considering not the automation of architectural output but the aesthetic properties of the robot.

The Architecture of the City Aldo Rossi.1984-09-13 Aldo Rossi was a practicing architect and leader of the Italian architectural movement *La Tendenza* and one of the most influential theorists of the twentieth century. *The Architecture of the City* is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the city's construction, the book has become immensely popular among architects and design students.

The Routledge Companion to Contemporary Architectural History Duanfang Lu.2023-07-31 The *Routledge Companion to Contemporary Architectural History* offers a comprehensive and up-to-date knowledge report on recent developments in architectural production and research. Divided into three parts - Practices, Interrogations, and Innovations - this book charts diversity, criticality, and creativity in architectural interventions to meet challenges and enact changes in different parts of the world through featured exemplars and fresh theoretical orientations. The collection features 29 chapters written by leading architectural scholars and highlights the reciprocity between the historical and the contemporary, research and practice, and disciplinary and professional knowledge. Providing an essential map for navigating the complex currents of contemporary architecture, the *Companion* will interest students, academics, and practitioners who wish to bolster their understanding of built environments.

Architecture and Capitalism Peggy Deamer.2013-07-18 *Architecture and Capitalism* tells a story of the relationship between the economy and architectural design. Eleven historians each discuss in brand new essays the time period they know best, looking at cultural and economic issues, which in light of current economic crises you will find have dealt with diverse but surprisingly familiar economic issues. Told through case studies, the narrative begins in the mid-nineteenth century and ends with 2011, with introductions by Editor Peggy Deamer to pull the main themes together

so that you can see how other architects in different times and in different countries have dealt with similar economic conditions. By focussing on what previous architects experienced, you have the opportunity to avoid repeating the past. With new essays by Pier Vittorio Aureli, Ellen Dunham-Jones, Keller Easterling, Lauren Kogod, Robert Hewison, Joanna Merwood-Salisbury, Robin Schuldenfrei, Deborah Gans, Simon Sadler, Nathan Rich, and Micahel Sorkin.

Architecture of Threshold Spaces Laurence Kimmel.2021-12-30 This book explores the relationship between architecture and philosophy through a discussion on threshold spaces linking public space with publicly accessible buildings. It explores the connection between exterior and interior and how this creates and affects interactions between people and the social dynamics of the city. Building on an existing body of literature, the book engages with critical philosophy and discusses how it can be applied to architecture. In a similar vein to Walter Benjamin's descriptions of the Parisian Arcades in the nineteenth century, the book identifies the conditions under which thresholds reveal and impact social life. It utilises a wide range of illustrated international case studies from architects in Japan, Norway, Finland, France, Portugal, Italy, the USA, Australia, Mexico, and Brazil. Within the examples, thresholds become enhancers of social interactions and highlight broader socio-political contexts in public and private space. *Architecture of Threshold Spaces* is an enlightening contribution to knowledge on contemporary architecture, politics and philosophy for students, academics, and architects.

Architecture Depends Jeremy Till.2013-02-08 Polemics and reflections on how to bridge the gap between what architecture actually is and what architects want it to be. Architecture depends—on what? On people, time, politics, ethics, mess: the real world. Architecture, Jeremy Till argues with conviction in this engaging, sometimes pugnacious book, cannot help itself; it is dependent for its very existence on things outside itself. Despite the claims of autonomy, purity, and control that architects like to make about their practice, architecture is buffeted by uncertainty and contingency. Circumstances invariably intervene to upset the architect's best-laid plans—at every stage in the process, from design through construction to occupancy. Architects, however, tend to deny this, fearing contingency and preferring to pursue perfection. With *Architecture Depends*, architect and critic Jeremy Till offers a proposal for rescuing architects from themselves: a way to bridge the gap between what architecture actually is and what architects want it to be. Mixing anecdote, design, social theory, and personal experience, Till's writing is always accessible, moving freely between high and low registers, much like his suggestions for architecture itself.

Architecture Dana Cuff.1992 Dana Cuff delves into the architect's everyday world in *Architecture* to uncover an intricate social art of design, resulting in a new portrait of the profession that sheds light on what it means to become an architect.

Architecture and Politics in Republican Rome Penelope J. E. Davies.2017-12-07 *Architecture and Politics in Republican Rome* is the first book to explore the intersection between Roman Republican building practices and politics (c.509–44 BCE). At the start of the period, architectural commissions were carefully controlled by the political system; by the end, buildings were so widely exploited and so rhetorically powerful that Cassius Dio cited abuse of visual culture among the reasons that propelled Julius Caesar's colleagues to murder him in order to safeguard the Republic. In an engaging and wide-ranging text, Penelope J. E. Davies traces the journey between these two points, as politicians developed strategies to manoeuvre within the system's constraints. She also explores the urban development and image of Rome, setting out formal aspects of different types of architecture and technological advances such as the mastery of concrete. Elucidating a rich corpus of buildings that have been poorly understood, Davies demonstrates that Republican architecture was much more than a formal precursor to that of imperial Rome.

The Pragmatist Imagination Joan Ockman.2000 Thirty-three leading thinkers discuss topics such as place and citizenship, technology and its impact on perception, and pragmatist aesthetics.

The Political Unconscious of Architecture Nadir Lahiji.2016-02-24 Thirty years have passed since eminent cultural and literary critic Fredric Jameson wrote his classic work, *The Political Unconscious: Narrative as a Socially Symbolic Act*, in which he insisted that 'there is nothing that is not social and historical - indeed, that everything is in the last analysis political'. Bringing together a team of leading scholars including Slavoj Žižek, Joan Ockman, Jane Rendell, and Kojin Karatani, this book critically examines the important contribution made by Jameson to the radical critique of architecture over this period, highlighting its continued importance to contemporary architecture discourse. Jameson's notion of the 'political unconscious' represents one of the most powerful notions in the link between aesthetics and politics in contemporary discourse. Taking this, along with other key concepts from Jameson, as the basis for its chapters, this anthology asks questions such as: Is architecture a place to stage 'class struggle'? How can architecture act against the conditions that 'affirmatively' produce it? What does 'the critical', and 'the negative', mean in the discourse of architecture? and, How do we prevent architecture from participating in the reproduction of the cultural logic of late capitalism? This book breaks new ground in architectural criticism and offers insights into the interrelationships between politics, culture, space, and architecture and, in doing so, it acts as a counter-balist to the current trend in architectural research where a general aestheticization dominates the discourse.

Anti-Book Nicholas Thoburn.2016-12-15 No, *Anti-Book* is not a book about books. Not exactly. And yet it is a must for anyone interested in the future of the book. Presenting what he terms “a communism of textual matter,” Nicholas Thoburn explores the encounter between political thought and experimental writing and publishing, shifting the politics of text from an exclusive concern with content and meaning to the media forms and social relations by which text is produced and consumed. Taking a “post-digital” approach in considering a wide array of textual media forms, Thoburn invites us to challenge the commodity form of books—to stop imagining books as transcendent intellectual, moral, and aesthetic goods unsullied by commerce. His critique is, instead, one immersed in the many materialities of text. *Anti-Book* engages with an array of writing and publishing projects, including Antonin Artaud’s paper gris-gris, Valerie Solanas’s SCUM Manifesto, Guy Debord’s sandpaper-bound *Mémoires*, the collective novelist Wu Ming, and the digital/print hybrid of *Mute* magazine. Empirically grounded, it is also a major achievement in expressing a political philosophy of writing and publishing, where the materiality of text is interlaced with conceptual production. Each chapter investigates a different form of textual media in concert with a particular concept: the small-press pamphlet as “communist object,” the magazine as “diagrammatic publishing,” political books in the modes of “root” and “rhizome,” the “multiple single” of anonymous authorship, and myth as “unidentified narrative object.” An absorbingly written contribution to contemporary media theory in all its manifestations, *Anti-Book* will enrich current debates about radical publishing, artists’ books and other new genre and media forms in alternative media, art publishing, media studies, cultural studies, critical theory, and social and political theory.

Lateness Peter Eisenman, Elisa Iturbe.2020-07-07 A provocative case for historical ambiguity in architecture by one of the field's leading theorists. Conceptions of modernity in architecture are often expressed in the idea of the *zeitgeist*, or spirit of the age, an attitude toward architectural form that is embedded in a belief in progressive time. *Lateness* explores how architecture can work against these linear currents in startling and compelling ways. In this incisive book, internationally renowned architect Peter Eisenman, with Elisa Iturbe, proposes a different perspective on form and time in architecture, one that circumvents the temporal constraints on style that require it to be of the times—lateness. He focuses on three twentieth-century architects who exhibited the qualities of lateness in their designs: Adolf Loos, Aldo Rossi, and John Hejduk. Drawing on the critical theory of Theodor Adorno and his study of Beethoven's final works, Eisenman shows how the architecture of these canonical figures was temporally out of sync with conventions and expectations, and how lateness can serve as a form of release from the restraints of the moment. Bringing together architecture, music, and philosophy, and drawing on illuminating examples from the Renaissance and Baroque periods, *Lateness* demonstrates how

today's architecture can use the concept of lateness to break free of stylistic limitations, expand architecture's critical capacity, and provide a new mode of analysis.

Designs for the Pluriverse Arturo Escobar.2018-03-09 In *Designs for the Pluriverse* Arturo Escobar presents a new vision of design theory and practice aimed at channeling design's world-making capacity toward ways of being and doing that are deeply attuned to justice and the Earth. Noting that most design—from consumer goods and digital technologies to built environments—currently serves capitalist ends, Escobar argues for the development of an “autonomous design” that eschews commercial and modernizing aims in favor of more collaborative and placed-based approaches. Such design attends to questions of environment, experience, and politics while focusing on the production of human experience based on the radical interdependence of all beings. Mapping autonomous design’s principles to the history of decolonial efforts of indigenous and Afro-descended people in Latin America, Escobar shows how refiguring current design practices could lead to the creation of more just and sustainable social orders.

Architecture Against the Post-Political Nadir Lahiji.2014-05-23 Written by a team of renowned contributors and carefully edited to address the themes laid out by the editors in their introduction, the book includes theoretical issues concerning the questions of aesthetics and politics and addresses city and urban strategies within the general critique of the post-political. By focusing on specific case studies from Warsaw, Barcelona, Dubai, Tokyo and many more the book consolidates the contributions of a diverse group of academics, architects and critics from Europe, the Middle East and America. This collection fills the gap in the existing literature on the relation between politics and aesthetics, and its implications for the theoretical discourse of architecture today. In summary, this book provides a response to the predominant de-politicization in academic discourse and is an attempt to re-claim the abandoned critical project in architecture.

Four Walls and a Roof Reinier de Graaf.2017-09-25 Architects, we like to believe, shape the world as they please. Reinier de Graaf draws on his own tragicomic experiences to present a candid account of what it is really like to work as an architect. To achieve anything, he notes, architects must serve the powers they strive to critique, finding themselves in a perpetual conflict of interest.

The Architectures of Childhood Roy Kozlovsky.2016-03-16 Between 1935 and 1959, the architecture of childhood was at the centre of architectural discourse in a way that is unique in architectural history. Some of the seminal projects of the period, such as the Secondary Modern School at Hunstanton by Peter and Alison Smithson, Le Corbusier’s Unité d’Habitation at Marseilles, or Aldo van Eyck’s playgrounds and orphanage, were designed for children; At CIAM, architects utilized photographs of children to present their visions for reconstruction. The unprecedented visibility of the child to architectural discourse during the period of reconstruction is the starting point for this interdisciplinary study of modern architecture under welfare state patronage. Focusing mainly on England, this book examines a series of innovative buildings and environments developed for children, such as the adventure playground, the Hertfordshire school, the reformed children hospital, Brutalist housing estates, and New Towns. It studies the methods employed by architects, child experts and policy makers to survey, assess and administer the physiological, emotional and developmental needs of the ‘user’, the child. It identifies the new aesthetic and spatial order permeating the environments of childhood, based on endowing children with the agency and autonomy to create a self-regulating social order out of their own free will, while rendering their interiority and sociability observable and governable. By inserting the architectural object within a broader social and political context, *The Architectures of Childhood* situates post-war architecture within the welfare state’s project of governing the self, which most intensively targeted the citizen in the making, the children. Yet the emphasis on the utilization of architecture as an instrument of power does not reduce it into a mere document of social policy, as the author uncovers the surplus of meaning and richness of experience invested in these environments at the historical moment.

Icebergs, Zombies, and the Ultra-Thin Matthew Soules.2021-05-04 Soules's excellent book makes sense of the capitalist forces we all feel but cannot

always name... Icebergs, Zombies, and the Ultra Thin arms architects and the general public with an essential understanding of how capitalism makes property. Required reading for those who think tomorrow can be different from today.— Jack Self, coeditor of *Real Estates: Life Without Debt*

In *Icebergs, Zombies, and the Ultra Thin*, Matthew Soules issues an indictment of how finance capitalism dramatically alters not only architectural forms but also the very nature of our cities and societies. We rarely consider architecture to be an important factor in contemporary economic and political debates, yet sparsely occupied ultra-thin pencil towers develop in our cities, functioning as speculative wealth storage for the superrich, and cavernous iceberg homes extend architectural assets many stories below street level. Meanwhile, communities around the globe are blighted by zombie and ghost urbanism, marked by unoccupied neighborhoods and abandoned housing developments. Learn how the use of architecture as an investment tool has accelerated in recent years, heightening inequality and contributing to worldwide financial instability:

- See how investment imperatives shape what and how we build, changing the very structure of our communities
- Delve into high-profile projects, like the luxury apartments of architect Rafael Viñoly's 432 Park Avenue
- Understand the convergence of technology, finance, and spirituality, which together are configuring the financialized walls within which we eat, sleep, and work

Includes dozens of photos and drawings of architectural phenomena that have changed the way we live. Essential reading for anyone interested in architecture, design, economics, and understanding the way our world is formed.

Automated Driving Daniel Watzenig, Martin Horn. 2016-09-23 The main topics of this book include advanced control, cognitive data processing, high performance computing, functional safety, and comprehensive validation. These topics are seen as technological bricks to drive forward automated driving. The current state of the art of automated vehicle research, development and innovation is given. The book also addresses industry-driven roadmaps for major new technology advances as well as collaborative European initiatives supporting the evolution of automated driving. Various examples highlight the state of development of automated driving as well as the way forward. The book will be of interest to academics and researchers within engineering, graduate students, automotive engineers at OEMs and suppliers, ICT and software engineers, managers, and other decision-makers.

Toward an Architecture of Enjoyment Henri Lefebvre. 2014-05-01 *Toward an Architecture of Enjoyment* is the first publication in any language of the only book devoted to architecture by Henri Lefebvre. Written in 1973 but only recently discovered in a private archive, this work extends Lefebvre's influential theory of urban space to the question of architecture. Taking the practices and perspective of habitation as his starting place, Lefebvre redefines architecture as a mode of imagination rather than a specialized process or a collection of monuments. He calls for an architecture of *jouissance*—of pleasure or enjoyment—centered on the body and its rhythms and based on the possibilities of the senses. Examining architectural examples from the Renaissance to the postwar period, Lefebvre investigates the bodily pleasures of moving in and around buildings and monuments, urban spaces, and gardens and landscapes. He argues that areas dedicated to enjoyment, sensuality, and desire are important sites for a society passing beyond industrial modernization. Lefebvre's theories on space and urbanization fundamentally reshaped the way we understand cities. *Toward an Architecture of Enjoyment* promises a similar impact on how we think about, and live within, architecture.

The Composition of Movements to Come Stephen Shukaitis. 2015-12-18 This text theorizes political change from within social movement via an engagement with autonomist politics and radical aesthetics.

The Possibility of an Absolute Architecture Pier Vittorio Aureli. 2011-02-11 Architectural form reconsidered in light of a unitary conception of architecture and the city. In *The Possibility of an Absolute Architecture*, Pier Vittorio Aureli proposes that a sharpened formal consciousness in architecture is a precondition for political, cultural, and social engagement with the city. Aureli uses the term *absolute* not in the conventional sense

of “pure,” but to denote something that is resolutely itself after being separated from its other. In the pursuit of the possibility of an absolute architecture, the other is the space of the city, its extensive organization, and its government. Politics is agonism through separation and confrontation; the very condition of architectural form is to separate and be separated. Through its act of separation and being separated, architecture reveals at once the essence of the city and the essence of itself as political form: the city as the composition of (separate) parts. Aureli revisits the work of four architects whose projects were advanced through the making of architectural form but whose concern was the city at large: Andrea Palladio, Giovanni Battista Piranesi, Étienne Louis-Boullée, and Oswald Mathias Ungers. The work of these architects, Aureli argues, addressed the transformations of the modern city and its urban implications through the elaboration of specific and strategic architectural forms. Their projects for the city do not take the form of an overall plan but are expressed as an “archipelago” of site-specific interventions.

Critique of Architecture Douglas Spencer.2021-01-18 Critique of Architecture offers a renewed and radical theorization of the relations between capital and architecture. It explicates the theoretical gymnastics through which architecture legitimates its services to neoliberalism, examines the discipline’s production of platforms for happily compliant consumers, and challenges its entrepreneurial self-image. Critique of Architecture also addresses the discourse of autonomy, questioning its capacity to engage effectively with the terms and conditions of capitalism today, analyses the post-political turns of contemporary architecture theory, and reckons with the legacies and limitations of critical theory.

The Software Architect Elevator Gregor Hohpe.2020-04-08 As the digital economy changes the rules of the game for enterprises, the role of software and IT architects is also transforming. Rather than focus on technical decisions alone, architects and senior technologists need to combine organizational and technical knowledge to effect change in their company’s structure and processes. To accomplish that, they need to connect the IT engine room to the penthouse, where the business strategy is defined. In this guide, author Gregor Hohpe shares real-world advice and hard-learned lessons from actual IT transformations. His anecdotes help architects, senior developers, and other IT professionals prepare for a more complex but rewarding role in the enterprise. This book is ideal for: Software architects and senior developers looking to shape the company’s technology direction or assist in an organizational transformation Enterprise architects and senior technologists searching for practical advice on how to navigate technical and organizational topics CTOs and senior technical architects who are devising an IT strategy that impacts the way the organization works IT managers who want to learn what’s worked and what hasn’t in large-scale transformation

The Changing of the Avant-garde Terence Riley, Museum of Modern Art (New York, N.Y.).2002 Featuring 165 expertly reproduced visionary architectural drawings from The Museum of Modern Art's Howard Gilman Archive, this collection brings together a selection of idealized, fantastic and utopian architectural drawings.

Spatial Agency: Other Ways of Doing Architecture Nishat Awan, Tatjana Schneider, Jeremy Till.2013-09-13 This book offers the first comprehensive overview of alternative approaches to architectural practice. At a time when many commentators are noting that alternative and richer approaches to architectural practice are required if the profession is to flourish, this book provides multiple examples from across the globe of how this has been achieved and how it might be achieved in the future. Particularly pertinent in the current economic climate, this book offers the reader new approaches to architectural practice in a changing world. It makes essential reading for any architect, aspiring or practicing.

Global Perspectives on Critical Architecture Gevork Hartoonian.2016-03-03 Judging from the debates taking place in both education and practice, it appears that architecture is deeply in crisis. New design and production techniques, together with the globalization of capital and even skilled-labour, have reduced architecture to a commodified object, its aesthetic qualities tapping into the current pervasive desire for the spectacular. These developments have changed the architect’s role in the design and production processes of architecture. Moreover, critical architectural theories,

including those of Breton, Heidegger and Benjamin, which explored the concepts of technology, modernism, labour and capital and how technology informed the cultural, along with later theories from the 1960s, which focused more on the architect's theorization of his/her own design strategies, seem increasingly irrelevant. In an age of digital reproduction and commodification, these theoretical approaches need to be reassessed. Bringing together essays and interviews from leading scholars such as Kenneth Frampton, Peggy Deamer, Bernard Tschumi, Donald Kunze and Marco Biraghi, this volume investigates and critically addresses various dimensions of the present crisis of architecture. It poses questions such as: Is architecture a conservative cultural product servicing a given producer/consumer system? Should architecture's affiliative ties with capitalism be subjected to a measure of criticism that can be expanded to the entirety of the cultural realm? Is architecture's infusion into the cultural the reason for the visibility of architecture today? What room does the city leave for architecture beyond the present delirium of spectacle? Should the thematic of various New Left criticisms of capitalism be taken as the premise of architectural criticism? Or alternatively, putting the notion of criticality aside is it enough to confine criticism to the production of insightful and pleasurable texts?

Political Theory and Architecture Duncan Bell, Bernardo Zacka. 2020-02-20 What can political theory teach us about architecture, and what can it learn from paying closer attention to architecture? The essays assembled in this volume begin from a common postulate: that architecture is not merely a backdrop to political life but a political force in its own right. Each in their own way, they aim to give countenance to that claim, and to show how our thinking about politics can be enriched by reflecting on the built environment. The collection advances four lines of inquiry, probing the connection between architecture and political regimes; examining how architecture can be constitutive of the ethical and political realm; uncovering how architecture is enmeshed in logics of governmentality and in the political economy of the city; and asking to what extent we can think of architecture-tributary as it is to the flows of capital-as a partially autonomous social force. Taken together, the essays demonstrate the salience of a range of political theoretical approaches for the analysis of architecture, and show that architecture deserves a place as an object of study in political theory, alongside institutions, laws, norms, practices, imaginaries, and discourses.

Autonomy and Ideology Robert Somol. 1997 This is the documentation -- transcripts, essays, and images -- of the proceedings of an influential conference held in honor of Philip Johnson. Hosted in New York City in February 1996 by the Canadian Centre for Architecture, together with the Columbia University School of Architecture, Planning, and Preservation and the Museum of Modern Art, the conference was organized by Phyllis Lambert and Peter Eisenman and convened by Robert Somol. The international roster of diverse participants included historians, theorists, critics, and architects who debated such themes as the critical dynamics between museums as institutions and the material they represent; the issue of high and low in art and architecture; and the potential to expand the concept of the avant-garde within the borders of the discipline. With the intention of developing a specifically architectural discourse of the modernist avant-garde from within and from without the discipline, the participants debated the extent to which the practitioners of the avant-garde in America were interested in the formal rather than the philosophical, political, and economic underpinnings of the European movement, which to date had remained unexamined. They discussed new ways of working and thinking through the problems of modernity as it began to be experienced at the start of the 1920s.

The Possibility of an Absolute Architecture Pier Vittorio Aureli. 2011-02-11 Architectural form reconsidered in light of a unitary conception of architecture and the city. In *The Possibility of an Absolute Architecture*, Pier Vittorio Aureli proposes that a sharpened formal consciousness in architecture is a precondition for political, cultural, and social engagement with the city. Aureli uses the term absolute not in the conventional sense of "pure," but to denote something that is resolutely itself after being separated from its other. In the pursuit of the possibility of an absolute architecture, the other is the space of the city, its extensive organization, and its government. Politics is agonism through separation and

confrontation; the very condition of architectural form is to separate and be separated. Through its act of separation and being separated, architecture reveals at once the essence of the city and the essence of itself as political form: the city as the composition of (separate) parts. Aureli revisits the work of four architects whose projects were advanced through the making of architectural form but whose concern was the city at large: Andrea Palladio, Giovanni Battista Piranesi, Étienne Louis-Boullée, and Oswald Mathias Ungers. The work of these architects, Aureli argues, addressed the transformations of the modern city and its urban implications through the elaboration of specific and strategic architectural forms. Their projects for the city do not take the form of an overall plan but are expressed as an “archipelago” of site-specific interventions.

Utopia's Ghost Reinhold Martin.2010 Written at the intersection of culture, politics & the city, particularly in the context of corporate globalization, 'Utopia's Ghost' challenges dominant theoretical paradigms & opens new avenues for architectural scholarship & cultural analysis.

Architecture and Anarchism Paul Dobraszczyk.2021-08-05 A groundbreaking look at sixty works of anarchist architecture. This book documents and illustrates sixty projects, past and present, that key into a libertarian ethos and desire for diverse self-organized ways of building. They are what this book calls anarchist architecture, that is, forms of design and building that embrace the core values of traditional anarchist political theory since its divergence from the mainstream of socialist politics in the nineteenth century. As *Architecture and Anarchism* shows, a vast range of architectural projects reflect some or all of these values, whether they are acknowledged as specifically anarchist or not. From junk playgrounds to Freetown Christiania, Slab City to the Calais Jungle, isolated cabins to intentional communities--all are motivated by core values of autonomy, voluntary association, mutual aid, and self-organization. Taken as a whole, they are meant as an inspiration to build less uniformly, more inclusively, and more freely. This book broadens existing ideas about what constitutes anarchism in architecture and argues for its nurturing in the built environment. Understood in this way, anarchism offers a powerful way of reconceptualizing architecture as an emancipatory, inclusive, ecological, and egalitarian practice.

The Eyes of the Skin Juhani Pallasmaa.2012-05-14 First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense - sight - become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture. This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

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