

No Stop City Archizoom Associati

Loose-Fit Architecture: Designing Buildings for Change September/October 2017 Profile 249 Volume 87 No 5 ISBN 978 1119 152644 Guest-Edited by Alex Lifschutz The idea that a building is 'finished' or 'complete' on the day it opens its doors is hardwired into existing thinking about design, planning and construction. But this ignores the unprecedented rate of social and technological change. A building only begins its life when the contractors leave. With resources at a premium and a greater need for a sustainable use of building materials, can we still afford to construct new housing or indeed any buildings that ignore the need for flexibility or the ability to evolve over time? Our design culture needs to move beyond the idealisation of a creative individual designer generating highly specific forms with fixed uses. The possibilities of adaptation and flexibility have often been overlooked, but they create hugely exciting 'loose-fit' architectures that emancipate users to create their own versatile and vibrant environments. Contributors include: Stewart Brand, Renee Chow, Ellen Dunham-Jones and June Williamson, John Habraken, Edwin Heathcote, Despina Katsakakis, Stephen Kendall, Ian Lambot, Giorgio Macchi, Alexi Marmot, Andrea Martin, Kazunobu Minami, Peter Murray, Brett Steele, and Simon Sturgis.

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.

Reality Modeled After Images: Architecture and Aesthetics after the Digital Image explores architecture's entanglement with contemporary image culture. It looks closely at how changes produced through technologies of mediation alter disciplinary concepts and produce political effects. Through both historical and contemporary examples, it focuses on how conventions of representation are established, maintained, challenged, and transformed. Critical investigations are conjoined with inquiries into aesthetics and technology in the hope that the tensions between them can aid an exploration into how architectural images are produced, disseminated, and valued; how images alter assumptions regarding the appearances of architecture and the environment. For students and academics in architecture, design and media studies, architectural and art history, and related fields, this book shows how design is impacted and changed by shifts in image culture, representational conventions and technologies.

Traces the history of avant-garde architecture and design in Italy and examines the Italian designs for houses, furniture, clothing, and other items

Historically, many architects, planners, and urban designers solicit idealistic depictions of a controllable urban environment made from highly regulated geometrical organizations and systematically defined processes. Rather than working as urban "designers" who set out to control and implant external processes, we shift our approach to that of urban "detectives," who set out to chase the city. Charged with approaching the city more responsively, we investigate what we do not know, allowing the city to direct our work. As urban detectives, we have the ability to interrogate and respond to the elaborate patterns emerging from self-generated, internalized urban interactions. *Chasing the City* asks what are the current design trends shaping how we, first, understand the cities of today to, then, produce informed decisions on the continuously undefined evolving city of tomorrow. Intentionally, the work here does not adhere to rudimentary notions of supposed singularities or rely upon past generations of idealistic utopian models. Rather, *Chasing the City* delineates current models of urban investigation that seek to respond to the nature of cities and develop heretofore-urban strategies as concurrently negotiated future urbanism. This edited volume provides a collection of innovative design research projects based on shared notions of *Chasing the City* through three bodies of strategic frameworks: (1) Mapping, (2) Resource, and (3) Typology. This structure ultimately allows readers, as fellow urban detectives, access to exploratory tools and methods of detection that accumulate from our environs, both practical and projective in our chase of the city.

Directly confronting the nature of contemporary architectural work, this book is the first to address a void at the heart of architectural discourse and thinking. For too long, architects have avoided questioning how the central aspects of architectural "practice" (professionalism, profit, technology, design, craft, and building) combine to characterize the work performed in the architectural office. Nor has there been a deeper evaluation of the unspoken and historically-determined myths that assign cultural, symbolic, and economic value to architectural labor. *The Architect as Worker* presents a range of essays exploring the issues central to architectural labor. These include questions about the nature of design work; immaterial and creative labor and how it gets categorized, spatialized, and monetized within architecture; the connection between parametrics and BIM and labor; theories of architectural work; architectural design as a cultural and economic condition; entrepreneurialism; and the possibility of ethical and rewarding architectural practice. The book is a call-to-arms, and its ultimate goal is to change the practice of architecture. It will strike a chord with architects, who will recognize the struggle of their

profession; with students trying to understand the connections between work, value, and creative pleasure; and with academics and cultural theorists seeking to understand what grounds the discipline.

"Pisos Piloto" recoge una selección de células domésticas en la vivienda colectiva que nacen de una voluntad innovadora y experimental. A menudo utópicas o visionarias y con afán de responder a nuevas formas de vida, estas células domésticas cuestionan el presente e intentan prever el futuro. Este libro presenta una recopilación de ejemplos de todo el mundo de prototipos demostrativos a escala real, vinculados a exposiciones, ferias y concursos de arquitectos de prestigio de la segunda mitad del siglo XX tales como A & P Smithson, Ábalos-Herreros, Coop Himmelblau, Toyo Ito, Ugo La Pietra o el grupo Archigram entre otros

Michael D. Fowler presents an interdisciplinary approach to investigating the sound world of traditional Japanese gardens by drawing from the diverse fields of semiotics, acoustic ecology, philosophy, mathematical modelling, architecture, music, landscape theory and acoustic analysis. Using projects - ranging from data-visualisations, immersive sound installations, algorithmically generated meta-gardens and proto-architectural form finding missions - as creative paradigms, the book offers a new framework for artistic inquiry in which the sole objective is the generation of new knowledge through the act of spatial thinking.

A concentrated study of the relationships between modernism and transformative left utopianism, this volume provides an introduction to Marx and Marxism for modernists, and an introduction to modernism for Marxists. Its guiding hypothesis is that Marx's writing absorbed the lessons of artistic and cultural modernity as much as his legacy concretely shaped modernism across multiple media.

En architecture, composer signifie concevoir un bâtiment selon des principes de régularité et de hiérarchie, ou selon des principes de mise en équilibre. Toutefois; ce n'est qu'à partir du XIXe siècle que la composition désigne véritablement la conception architecturale, notamment grâce à Jean-Nicolas-Louis Durant et son énonciation de la "Marche à suivre dans la composition d'un projet quelconque". Le concept s'érode rapidement au cours du XXe siècle, l'adoption de dispositifs architecturaux neutres, le recours à des processus agrégatifs, le développement d'opérations "objectives" constituant autant de tentatives de dépassement des principes compositionnels. C'est à cette histoire inédite des théories architecturales qu'invite Composition, non-composition. L'ouvrage permet de comprendre les enjeux d'attitudes qui souvent s'opposent, l'effacement de certaines conceptions, l'émergence de nouvelles, et il donne des clefs de lecture originales pour comprendre l'architecture contemporaine. Il constitue à ce titre une référence didactique pour les étudiants en architecture, ainsi que pour tous les architectes et historiens concernés.

Architects are used to designing visually. In order to expand their basic design tools, this book explores the interactions between sound, space, hearing, and architecture. To this end, the author uses contemporary and historic buildings and projects, but also fictional, philosophical, and theoretical approaches – the idea is not only to define sound as a source, but also as an instrument of architectural space. By introducing a metatheory of "critical hearing", designers are able to acoustically test their projects and contribute to their design with auditive input, already at the design stage.

The publication presents the first historical analysis of the tension between the city and architectural form. It introduces 20th century theories to construct a historical context from which a new architecture-city relationship emerged. The book provides a conceptual framework to understand this relationship and comes to the conclusion that urbanization may be filled with potential, i.e. be a Good Metropolis.

The first book-length critical and historical account of an ultramodern architectural movement of the 1960s that advocated "living equipment" instead of buildings. In the 1960s, the architects of Britain's Archigram group and Archigram magazine turned away from conventional architecture to propose cities that move and houses worn like suits of clothes. In drawings inspired by pop art and psychedelia, architecture floated away, tethered by wires, gantries, tubes, and trucks. In Archigram: Architecture without Architecture, Simon Sadler argues that Archigram's sense of fun takes its place beside the other cultural agitators of the 1960s, originating attitudes and techniques that became standard for architects rethinking social space and building technology. The Archigram style was assembled from the Apollo missions, constructivism, biology, manufacturing, electronics, and popular culture, inspiring an architectural movement—High Tech—and influencing the postmodern and deconstructivist trends of the late twentieth century. Although most Archigram projects were at the limits of possibility and remained unbuilt, the six architects at the center of the movement, Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron, and Michael Webb, became a focal point for the architectural avant-garde, because they redefined the purpose of architecture. Countering the habitual building practice of setting walls and spaces in place, Archigram architects wanted to provide the equipment for amplified living, and they welcomed any cultural rearrangements that would ensue. Archigram: Architecture without Architecture—the first full-length critical and historical account of the Archigram phenomenon—traces Archigram from its rediscovery of early modernist verve through its courting of students, to its ascent to international notoriety for advocating the "disappearance of architecture."

Whatever happened to the last utopian dreams of the city? In the late 1960s the world was faced with impending disaster: the height of the Cold War, the end of oil and the decline of great cities throughout the world. Out of this crisis came a new generation that hoped to build a better future, influenced by visions of geodesic domes, walking cities and a meaningful connection with nature. In this brilliant work of cultural history, architect Douglas Murphy traces the lost archeology of the present day through the works of thinkers and designers such as Buckminster Fuller, the ecological pioneer Stewart Brand, the Archigram architects who envisioned the Plug-In City in the '60s, as well as co-operatives in Vienna, communes in the Californian desert and protesters on the streets of Paris. In this mind-bending account of the last avant-garde, we see not just the source

of our current problems but also some powerful alternative futures.

The 1960s and 1970s avant-garde has been likened to an 'architectural Big Bang', such was the intensity of energy and ambition in which it exploded into the postwar world. Marked out by architectural projects that redefined the discipline, it remains just as influential today. References to the likes of Archizoom, Peter Eisenman, John Hejduk and Superstudio abound. Highly diverse, the avant-garde cannot be defined as a single strand or tendency. It was divergent geographically – reaching from Europe to North America and Japan – and in its political, formal and cultural preoccupations. It was unified, though, as a critical and experimental force, critiquing contemporary society against the backdrop of extreme social and political upheaval: the Paris riots of May 1968, the anti-Vietnam war movement in America and the looming ecological crisis. Re-imagining the Avant-garde outlines how in contemporary architectural practice, avant-garde projects retain their power as historical precedents, as barometers of a particular design ethos, as critiques of society and instigators of new formal techniques. Given the far-reaching impact of the subsequent digital revolution, which has since reshaped every aspect of practice, the issue asks why this historical period continues to retain its undeniable grip on current architecture. Contributors: Pablo Bronstein and Sam Jacob, Sarah Deyong, Stylianos Giamarellos, Damjan Jovanovic, Andrew Kovacs, Perry Kulper, Igor Marjanovic, William Menking, Michael Sorkin, Neil Spiller and Mimi Zeiger. Featured architects: Archizoom, Andrea Branzi, Jimenez Lai, Luis Miguel (Koldo) Lus Arana (Klaus), NEMESTUDIO, Superstudio and UrbanLab.

This essential survey of Italian Radical design, a movement that interrogated modern living against the turbulent political climate of the 1960s, is lavishly illustrated with new photography, including rarely seen prototypes and limited-production pieces.

It has become conventional to think of urbanism and landscape as opposing one another—or to think of landscape as merely providing temporary relief from urban life as shaped by buildings and infrastructure. But, driven in part by environmental concerns, landscape has recently emerged as a model and medium for the city, with some theorists arguing that landscape architects are the urbanists of our age. In *Landscape as Urbanism*, one of the field's pioneers presents a powerful case for rethinking the city through landscape. Charles Waldheim traces the roots of landscape as a form of urbanism from its origins in the Renaissance through the twentieth century. Growing out of progressive architectural culture and populist environmentalism, the concept was further informed by the nineteenth-century invention of landscape architecture as a "new art" charged with reconciling the design of the industrial city with its ecological and social conditions. In the late twentieth and early twenty-first centuries, as urban planning shifted from design to social science, and as urban design committed to neotraditional models of town planning, landscape urbanism emerged to fill a void at the heart of the contemporary urban project. Generously illustrated, *Landscape as Urbanism* examines works from around the world by designers ranging from Ludwig Hilberseimer, Andrea Branzi, and Frank Lloyd Wright to James Corner, Adriaan Geuze, and Michael Van Valkenburgh. The result is the definitive account of an emerging field that is likely to influence the design of cities for decades to come.

A comprehensive political and design theory of planetary-scale computation proposing that The Stack—an accidental megastructure—is both a technological apparatus and a model for a new geopolitical architecture. What has planetary-scale computation done to our geopolitical realities? It takes different forms at different scales—from energy and mineral sourcing and subterranean cloud infrastructure to urban software and massive universal addressing systems; from interfaces drawn by the augmentation of the hand and eye to users identified by self—quantification and the arrival of legions of sensors, algorithms, and robots. Together, how do these distort and deform modern political geographies and produce new territories in their own image? In *The Stack*, Benjamin Bratton proposes that these different genres of computation—smart grids, cloud platforms, mobile apps, smart cities, the Internet of Things, automation—can be seen not as so many species evolving on their own, but as forming a coherent whole: an accidental megastructure called The Stack that is both a computational apparatus and a new governing architecture. We are inside The Stack and it is inside of us. In an account that is both theoretical and technical, drawing on political philosophy, architectural theory, and software studies, Bratton explores six layers of The Stack: Earth, Cloud, City, Address, Interface, User. Each is mapped on its own terms and understood as a component within the larger whole built from hard and soft systems intermingling—not only computational forms but also social, human, and physical forces. This model, informed by the logic of the multilayered structure of protocol "stacks," in which network technologies operate within a modular and vertical order, offers a comprehensive image of our emerging infrastructure and a platform for its ongoing reinvention. The Stack is an interdisciplinary design brief for a new geopolitics that works with and for planetary-scale computation. Interweaving the continental, urban, and perceptual scales, it shows how we can better build, dwell within, communicate with, and govern our worlds. thestack.org

Studying the relation of architecture to society, this book explains the manner in which the discipline of architecture adjusted itself in order to satisfy new pressures by society. It offers an understanding of contemporary conditions and phenomena, from the ubiquity of landmark buildings to the celebrity status of architects.

An innovative look at the contribution of montage to twentieth-century architecture *Graphic Assembly* unearths the role played by montage and collage in the development of architectural culture over the past century, revealing their unexamined yet crucial significance. Craig Buckley brings together experimental architectural practices based in London, Paris, Vienna, and Florence, showing how breakthroughs in optical media and printing technologies enabled avant-garde architects to reimagine their field. *Graphic Assembly* considers a range of architects and movements from the 1950s through the early '70s, including Theo Crosby, Hans Hollein, and John McHale; the magazine *Clip-Kit*; and the groups Archigram, Superstudio, and Utopie. It gives a thorough account of how montage concepts informed the design of buildings, prototypes, models, exhibitions, and multimedia environments, accompanied by Buckley's insightful interpretations of the iconic images, exhibitions, and buildings of the 1960s that mark how the decade is remembered. Richly illustrated with never-before-published material from more than a dozen archives and private collections, *Graphic Assembly* offers a comparative overview of the network of experimental architectural practice in Europe. It provides a deep historical account of the cut-and-paste techniques now prevalent with architecture's digital turn, demonstrating the great importance of montage to architecture past, present, and future.

This collection of essays presents an innovative and provocative set of concepts to understand the spaces of the Americas through local lenses. The disciplines of architecture, urban design, landscape, and planning share the fundamental belief that space and place matter; however, the overwhelming majority of canonical knowledge in these fields originates in another continent and is external to the lived experience in such regions. The book introduces seven new concepts that have not been sufficiently addressed, and would make a significant contribution to the field: namely, gridded spaces; spaces of agriculture; space as image; watered spaces; spaces as labor; racialized spaces; and gendered spaces. This book, thus, introduces a broader conceptual framework to foster the analysis of the spatial histories of the Americas.

An anthology of the pivotal theoretical texts that have defined architecture culture in the late twentieth century. In the discussion of architecture, there is a prevailing sentiment that, since 1968, cultural

production in its traditional sense can no longer be understood to rise spontaneously, as a matter of social course, but must now be constructed through ever more self-conscious theoretical procedures. The development of interpretive modes of various stripes—post-structuralist, Marxian, phenomenological, psychoanalytic, as well as others dissenting or eccentric—has given scholars a range of tools for rethinking architecture in relation to other fields and for reasserting architecture's general importance in intellectual discourse. This anthology presents forty-seven of the primary texts of architecture theory, introducing each with an explication of the concepts and categories necessary for its understanding and evaluation. It also presents twelve documents of projects or events that had major theoretical repercussions for the period. Several of the essays appear here in English for the first time. Contributors Diana Agrest, Stanford Anderson, Archizoom, George Baird, Jennifer Bloomer, Massimo Cacciari, Jean-Louis Cohen, Beatriz Colomina, Alan Colquhoun, Maurice Culot, Jacques Derrida, Ignasi de Solà-Morales, Peter Eisenman, Robin Evans, Michel Foucault, Kenneth Frampton, Mario Gandelsonas, Frank Gehry, Jürgen Habermas, John Hejduk, Denis Hollier, Bernard Huet, Catherine Ingraham, Fredric Jameson, Charles A. Jencks, Jeffrey Kipnis, Fred Koetter, Rem Koolhaas, Leon Krier, Sanford Kwinter, Henri Lefebvre, Daniel Libeskind, Mary McLeod, Alberto Pérez-Gómez, José Quetglas, Aldo Rossi, Colin Rowe, Massimo Scolari, Denise Scott Brown, Robert Segrest, Jorge Silvetti, Robert Somol, Martin Steinmann, Robert A. M. Stern, James Stirling, Manfredo Tafuri, Georges Teyssot, Bernard Tschumi, Anthony Vidler, Paul Virilio, Mark Wigley

Brings a new approach to the interpretation of the sources used to study the Early Christian era - reading history backwards. This book will interest teachers and students of New Testament studies from around the world of any denomination, and readers of early Christianity and Patristics.

Studienarbeit aus dem Jahr 2018 im Fachbereich Kunst - Sonstiges, Note: 1,0, Technische Universität Berlin, Veranstaltung: Form Follows Fiction. Design der Postmoderne., Sprache: Deutsch, Abstract: Die 60er und 70er Jahre waren ein Zeitraum vieler soziokultureller, politischer und ökonomischer Umbrüche. Die Gesellschaft, vor allem die junge Generation sowohl in Amerika als auch in Europa, strebte einen umfassenden Wandel in vielen der dem Individuum begegnenden Wirklichkeitsformen, wie Kunst, Kultur, Wirtschaft und Politik an. Folglich nahmen auch Künstler unterschiedlichster Disziplinen diese Reformbestrebungen in ihre Arbeiten auf und thematisierten diese auf vielfach differenzierte, oftmals systemkritische Weise. So auch die jungen italienischen, aus Studenten der Florentiner Uni hervorgegangenen Architekten- und Designgruppen Archizoom und Superstudio. Der Öffentlichkeit der 60er Jahre vorrangig durch innovative, oftmals extravagante und bizarre Möbeldesigns bekannt geworden, warfen und werfen bis heute vor allem ihre Ende der 60er bis Anfang der 70er Jahre entworfenen Stadtutopien »No Stop City« beziehungsweise »Il Monumento Continuo« einige Fragen auf. Waren diese utopisch-urbanistischen Entwürfe wirklich seriös durchdachte, visionäre Zukunftsmodelle, die auf eine mögliche Realisierung hin ausgearbeitet wurden, wie viele der in den 60ern entstandenen Utopien, beispielsweise von Archigram in England oder auch Cedric Price? Oder bestand in ihnen eher ein Primat der systemkritischen, kulturanthropologisch aufdeckenden Haltung, die die Entwürfe nach außen hin realistisch wirken lässt, tatsächlich aber Ironie als Mittel zum Zweck einsetzt?

'On Farming' reveals the interdependencies of our globalized world, as today information, energy, labour, and landscape, among others, can be farmed.

What consequences does the design of the virtual yield for architecture and to what extent can the nature of architecture be used productively to turn game-worlds into sustainable places - over here, in »reality«? This pioneering collection gives an overview of contemporary developments in designing video games and of the relationships such practices have established with the design of architecture. Due to their often simulatory nature, games reveal constructions of reality while positively impacting spatial ability and allowing for alternative avenues to complex topics and processes of negotiation. Granting insight into the merging of the design of real and virtual environments, this volume offers an invaluable platform for further debate.

Stereotypes often cast communism as a defunct, bankrupt ideology and a relic of the distant past. However, recent political movements like Europe's anti-austerity protests, the Arab Spring, and Occupy Wall Street suggest that communism is still very much relevant and may even hold the key to a new, idealized future. In *The Oxford Handbook of Communist Visual Cultures*, contributors trace the legacies of communist ideology in visual culture, from buildings and monuments, murals and sculpture, to recycling campaigns and wall newspapers, all of which work to make communism's ideas and values material. Contributors work to resist the widespread demonization of communism, demystifying its ideals and suggesting that it has visually shaped the modern world in undeniable and complex ways. Together, contributors answer crucial questions like: What can be salvaged and reused from past communist experiments? How has communism impacted the cultures of late capitalism? And how have histories of communism left behind visual traces of potential utopias? An interdisciplinary look at the cultural currency of communism today, *The Oxford Handbook of Communist Visual Cultures* demonstrates the value of revisiting the practices of the past to form a better vision of the future.

In the 1970s, cities across the United States and Western Europe faced a deep social and political crisis that challenged established principles of planning, economics and urban theory. At the same time, film industries experienced a parallel process of transition, the effects of which rippled through the aesthetic and narrative form of the decade's cinema. 'The Cinema of Urban Crisis' traces a new path through the cinematic legacy of the 1970s by drawing together these intertwined histories of urban and cultural change. Bringing issues of space and place to the fore, the book unpacks the geographical and spatial dynamics of film movements from the New Hollywood to the New German Cinema, showing how the crisis of the seventies and the emerging 'postindustrial' economy brought film and the city together in new configurations. Chapters cover a range of cities on both sides of the Atlantic, from New York, Philadelphia and San Francisco to London, Paris and Berlin. Integrating analysis of film industries and production practices with detailed considerations of individual texts, the book offers strikingly original close analyses of a wide range of films, from New Hollywood (*The Conversation*, *The King of Marvin Gardens*, *Rocky*) to European art cinema (*Alice in the Cities*, *The Passenger*, *Tout va Bien*) and popular international genres such as the political thriller and the crime film. Focusing on the aesthetic and representational strategies of these films, the book argues that the decade's cinema engaged with - and helped to shape - the passage from the 'urban crisis' of the late sixties to the neoliberal 'urban renaissance' of the early eighties. Splicing ideas from film studies with urban geography and architectural history, the book offers a fresh perspective on a rich period of film history and opens up new directions for critical engagement between film and urban studies.

Informality through Sustainability explores the phenomenon of informality within urban settlements and aims to unravel the subtle links between informal settlements and sustainability.

Penetrating its global profile and considering urban informality through an understanding of local implications, the authors collectively reveal specific correlations between sites and their local inhabitants. The book opposes simplistic calls to legalise informal settlements or to view them as 'problems' to be solved. It comes at a time when common notions of 'informality' are being increasingly challenged. In 25 chapters, the book presents contributions from well-known scholars and practitioners whose theoretical or practical work addresses informality and sustainability at various levels, from city planning and urban design to public space and architectural education. Whilst previous studies on informal settlements have mainly focused on cases in developing countries, approaching the topic through social, cultural and material dimensions, the book explores the concept across a range of contexts, including former Communist countries and those in

the so-called Global North. Contributions also explore understandings of informality at various scalar levels – region, precinct, neighbourhood and individual building. Thus, this work helps reposition informality as a relational concept at various scales of urbanisation. This book will be of great benefit to planners, architects, researchers and policymakers interested in the interplay between informality and sustainability.

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.

This long-awaited first title in a new series from design historian Alex

"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.

This book explores novel theories, strategies and methods for re-naturing cities. It enables readers to learn from best practice and advances the current theoretical and empirical understanding in the field. The book also offers valuable insights into how planners and policymakers can apply this knowledge to their own cities and regions, exploring top-down, bottom-up and mixed mechanisms for the systemic re-naturing of planned and existing cities. There is considerable interest in 'naturalising' cities, since it can help address multiple global societal challenges and generate various benefits, such as the enhancement of health and well-being, sustainable urbanisation, ecosystems and their services, and resilience to climate change. This can also translate into tangible economic benefits in terms of preventing health hazards, positively affecting health-related expenditure, new job opportunities (i.e. urban farming) and the regeneration of urban areas. There is, thus, a compelling case to investigate integrative approaches to urban and natural systems that can help cities address the social, economic and environmental needs of a growing population. How can we plan with nature? What are the models and approaches that can be used to develop more sustainable cities that provide high-quality urban green spaces?

What might our cities look like in ten, twenty or fifty years? How may future cities face global challenges? Imagining the city of the future has long been an inspiration for many architects, artists and designers. This book examines how cities of the future have been visualised, what these projects sought to communicate and what the implications may be for us now. It provides a visual history of the future and explores the relationships between different visualisation techniques and ideologies for cities. Thinking about what futures are, who they are for, why they are desirable, and how and when they are to be brought into being is central to this book. Through visualisation we are able to experiment in ways that would be impractical and potentially hazardous in the real world, and this book, therefore, aims to contribute toward a better understanding of the power and agency of visualisations for future cities. In this lavishly illustrated text, the authors apply several critical lenses to consider the subject in different ways: technological futures, social futures, and global futures, providing a comprehensive survey and analysis of visions for future cities, and engaging creatively with how we perceive tomorrow's world and future studies more widely.

Classic texts by thinkers from Althusser to Žižek alongside essays by leaders in interaction design and HCI show the relevance of critical theory to interaction design. Why should interaction designers read critical theory? Critical theory is proving unexpectedly relevant to media and technology studies. The editors of this volume argue that reading critical theory—understood in the broadest sense, including but not limited to the Frankfurt School—can help designers do what they want to do; can teach wisdom itself; can provoke; and can introduce new ways of seeing. They illustrate their argument by presenting classic texts by thinkers in critical theory from Althusser to Žižek alongside essays in which leaders in interaction design and HCI describe the influence of the text on their work. For example, one contributor considers the relevance Umberto Eco's "Openness, Information, Communication" to digital content; another reads Walter Benjamin's "The Author as Producer" in terms of interface designers; and another reflects on the implications of Judith Butler's Gender Trouble for interaction design. The editors offer a substantive introduction that traces the various strands of critical theory. Taken together, the essays show how critical theory and interaction design can inform each other, and how interaction design, drawing on critical theory, might contribute to our deepest needs for connection, competency, self-esteem, and wellbeing. Contributors Jeffrey Bardzell, Shaowen Bardzell, Olav W. Bertelsen, Alan F. Blackwell, Mark Blythe, Kirsten Boehner, John Bowers, Gilbert Cockton, Carl DiSalvo, Paul Dourish, Melanie Feinberg, Beki Grinter, Hrönn Brynjarsdóttir Holmer, Jofish Kaye, Ann Light, John McCarthy, Søren Bro Pold, Phoebe Sengers, Erik Stolterman, Kaiton Williams., Peter Wright Classic texts Louis Althusser, Aristotle, Roland Barthes, Seyla Benhabib, Walter Benjamin, Judith Butler, Arthur Danto, Terry Eagleton, Umberto Eco, Michel Foucault, Wolfgang Iser, Alan Kaprow, Søren Kierkegaard, Bruno Latour, Herbert Marcuse, Edward Said, James C. Scott, Slavoj Žižek

What is the actual difference between architectural and interior design? To answer the question, this book looks into the actions of interior disciplines, to understand what they do, not only what they are. In doing so, it studies them through intersection, to identify the essential principles that characterise this kind of design. From typology to topology, from context to palimpsest, from space to place, the result is a story – particularly focused on the Italian tradition – of the ideas and projects that defined a particular design sensibility that knows no limits of context or

scale.

The Handbook of Interior Architecture and Design offers a compelling collection of original essays that seek to examine the shifting role of interior architecture and interior design, and their importance and meaning within the contemporary world. Interior architecture and interior design are disciplines that span a complexity of ideas, ranging from human behaviour and anthropology to history and the technology of the future. Approaches to designing the interior are in a constant state of flux, reflecting and adapting to the changing systems of history, culture and politics. It is this process that allows interior design to be used as evidence for identifying patterns of consumption, gender, identity and social issues. The Handbook of Interior Architecture and Design provides a pioneering overview of the ideas and arrangements within the two disciplines that make them such important platforms from which to study the way humans interact with the space around them. Covering a wide range of thought and research, the book enables the reader to investigate fully the changing face of interior architecture and interior design, while offering questions about their future trajectory.

[Copyright: 66cb364cf3a8ff0216ec13a1eaa2b18a](#)