The newest volume in our popular Conversations series features Japanese architect Tadao Ando. One of the most celebrated living architects, Ando is best known for crafting serenely austere structures that fuse Japanese building traditions with Western modernism. His minimalist masterworks—geometric forms clad in silky-smooth exposed concrete—are suffused with natural light and set in perfect harmony with the landscape. In these highlights from lectures delivered at the University of Tokyo's Graduate School of Architecture, Ando candidly describes his experiences as a largely self-taught practitioner, tracing his development from an early interest in the traditional building craft of his native Japan through his political awakening in the turbulent 1960s to his current stature as one of the world's foremost architects. In addition to exploring his aesthetic influences and working process, Ando offers students a road map not only for maintaining professional integrity, but also for becoming effective agents of change in the world.

In March 2003, Bernard Tschumi convened forty of the world's leading architectural designers and theorists -- Elizabeth Diller, Peter Eisenman, Zaha Hadid, Steven Holl, Rem Koolhaas, Greg Lynn, Winy Maas, Thom Mayne, Ben van Berkel, Mark Wigley, Alejandro Zaera-Polo, and many others -- for a conference at Columbia University. The exceptional array was asked to predict the conversations and directions of architectural practice in the 21st century. Speakers addressed the categories of current architectural discourse -- form, aesthetics, material, detail, politics -- and questioned their future validity. Other topics included architects' obsession with the detail, the possibility of practicing a politics of material, the definition
of an avant-garde urbanism, the importance of form beyond its aesthetic value, and whether architecture can directly influence the social world. The State of Architecture brings together manifestos, musings, and meditations to capture the key polemics raised by this extraordinary convocation of thinkers.


"Humans are the largest environmental force on the planet, making this a new geologic era: The Anthropocene. As architects and designers, we struggle to reconcile the ever increasing environmental, humanitarian, and technological demands placed on our projects. Here, for the first time, editor Ariane Lourie Harrison collects the essays of architects, theorists, and sustainable designers that together provide a framework to help you develop your own guidelines to approaching your work. Each introduction defines a key term, such as biopolitics, animalization, and sociotechnical model, to increase your design vocabulary and highlight themes from the readings. Nine case studies from five countries demonstrate these concepts, so that you can see theory made concrete"--

Through a set of theoretical drawings developed between 1976 and 1981, Bernard Tschumi argues that the disjunction between spaces and their use, objects and events, being and meaning is no accident today. But when this disjunction becomes an architectural confrontation, a new relation of pleasure and violence inevitably occurs. 'They found the Transcripts by accident a lifetime's worth of urban pleasures - pleasures that they had no intention of giving up. So when she threatened to run and tell the authorities, they had no alternative but to stop her. And that's when the second accident occurred the accident of murder They had to get out of the Park - quick. And the only thing which could help them was Architecture, beautiful trusting Architecture that they had used before, but never so cruelly or so selfishly

Indian cities are mechanisms for social engineering—more powerful than anything we have seen before. They will transform this country. A Place in the Shade explores architectural and urban issues in India, from the house as a machine for dealing with our often hostile climate, to the metaphysical role of architecture as a Model of the Cosmos. This reflective, provocative and consistently readable collection of essays argues that our habitat must respond to the overriding parameters of climate, culture and financial resources and that our physical environment should accommodate notions of inclusion and diversity, and that priceless quality of synergy which characterizes a city. Charles Correa identifies the defining issues of the urbanization process that is so rapidly transforming India. He writes, ‘You cannot look at cities without wandering into architecture on the one hand and politics on the other.’ Tragically, over the last
few decades, urban real estate has become the primary source of financing for political parties and the politicians who run them. But our towns and cities are assets too precious to be squandered in this manner. Like the wheat fields of Punjab and the coal fields of Bihar, cities are a crucial part of our national wealth. Their success—or their failure—will determine our future. Indian cities are mechanisms for social engineering more powerful than anything we have seen before. They will transform this country. A Place in the Shade explores architectural and urban issues in India, from the house as a machine for dealing with our often hostile climate, to the metaphysical role of architecture as a Model of the Cosmos.

Conceived for new art forms of the twenty-first century, Bernard Tschumi's Le Fresnoy, the National Studio for Contemporary Arts in Tourcoing, France, is part experimental art laboratory, part multimedia production center, part school, part cinema and exhibition and performance space. This highly celebrated building defies categorization, encouraging crossovers between architectural programs and art forms. A huge, technologically advanced roof covers both existing and recent construction, housing the renovated spaces of a former entertainment complex built in the 1920s. In Tschumi's remarkable building, the "in between" or residual spaces located between the existing tiled roofs and the new, hovering steel structure punctuated by glass "clouds" becomes a place where artists can take cover. Much as Tschumi invented a new concept of urban park with his Parc de la Villette in Paris, he brings to Le Fresnoy an innovative concept about the spaces generated by collisions between forms, programs, and the varied systems of contemporary culture. A group of essays by authors including Sylviane Agacinski, Alain Guiheux, Alan Fleischer, and Sylvia Lavin, among others, provides a theoretical and historical context. Extensive photographs and illustrations document the design, construction, and completion of this most polemical of new buildings.

The first monograph of photographer Wayne Thom, whose documentation of Late Modern architecture constitutes an architectural/visual archive unlike any other. A key primer to late-twentieth century Modernism, this monograph devoted to Wayne Thom chronicles his photographic practice and the architectural and urban environment in which he worked. An innovative chronicler of the booming West Coast urbanism of the 1960s and 70s, Thom’s photographs of key projects by path-breaking architecture firms such as William Pereira & Associates, Edward Durell Stone, SOM, Gio Ponti, John Portman, I. M. Pei, and A. Quincy Jones helped establish the idea of cool architectural glamour of the era. Raised in Hong Kong, Thom moved to California in the mid-1960s and trained in the technical craftsmanship of photography, adept at harnessing natural light for both interior and exterior compositions. He soon began working with the figures who would become his clients and benefactors, most importantly William Pereira and A. Quincy Jones,
a prolific architect and Dean of the School of Architecture at USC. As Emily Bills critically assess Thom’s career, she demonstrates that his photography became inseparable from Late Modernism in the popular imagination, a period of architectural production that ran from the late 1960s through the 1980s. Wayne Thom: Photographing the Late Modern is a celebration of this key architectural photographer and a unique chronicle of the works of this transformative period of architectural expression.

This much-anticipated visual tour of the New Acropolis Museum in Athens, Greece, examines both its architecture and the archaeological treasures it was built to house, providing a behind-the-scenes look at the creation of the building as well as the restoration, preservation and housing of its exhibits. Original.

A cross-referenced "index" of writings, interviews, and images representative of current architectural discourse. INDEX Architecture documents the extensive cross-fertilization of ideas that can occur between architectural practice and education. Through work developed by students and faculty at Columbia University's School of Architecture, it offers not only an archive of avant-garde work but a record of architectural discourse at a time when the design studio has been radically altered by digital technology. Writings, interviews, and images are organized according to an alphabetical "index" of key terms. Cross-referencing allows for a rich reading of concepts currently discussed in the field. Contributing Critics and Theorists Stan Allen, Karen Bausman, Lise Anne Couture, Kathryn Dean, Evan Douglis, Kenneth Frampton, Leslie Gill, Thomas Hanrahan, Laurie Hawkinson, Steven Holl, Jeffrey Kipnis, Sulan Kolatan, Greg Lynn, William MacDonald, Reinhold Martin, Mary Mcleod, Victoria Meyers, Hani Rashid, Jesse Reiser, Bernard Tschumi, Nanako Umemoto, and Mark Wigley

Over the past 30 years the writings of Georges Bataille have had a profound influence on French intellectual thought, informing the work of Foucault, Derrida, and Barthes, among others. Against Architecture offers the first serious interpretation of this challenging thinker, spelling out the profoundly original and radical nature of Bataille's work.

Through a series of specially commissioned projects, essays and interviews, this volume brings together a range of interdisciplinary practitioners. Each contribution brings into focus a critical reassessment of a different tradition of interdisciplinary practice across art, architecture and theory. Contributors include: Rosalind Krauss, Julia Kristeva, Candida Hofer, and Daniel Libeskind.

Paul Virilio is an innovative figure in the study of architecture, space, and the city. Virilio for Architects primes readers for their first encounter with his crucial texts on some of the vital theoretical debates of the twenty-first century, including: Oblique
Architect and educator Bernard Tschumi is one of the most influential figures in architectural theory and practice. This fascinating volume presents, in a sequence of ten "conversations," his autobiography in architecture, from his conceptual proposals of the early 1970s through his major current buildings and projects. The conversations offer a clear-eyed analysis of Tschumi's writings, buildings, and other works, suggesting the interwoven relationship between the strategies of each individual design and the formation of the architect's overarching theoretical project. Among the major works of architecture investigated are Parc de la Villette in Paris; Le Fresnoy National Studio for Contemporary Arts in Tourcoing, France; and the New Acropolis Museum in Athens. Conceptual works include The Manhattan Transcripts and Architecture and Disjunction

Avant-garde theorist and architect Bernard Tschumi is equally well known for his writing and his practice. Architecture and Disjunction, which brings together Tschumi's essays from 1975 to 1990, is a lucid and provocative analysis of many of the key issues that have engaged architectural discourse over the past two decades—from deconstructive theory to recent concerns with the notions of event and program. The essays develop different themes in contemporary theory as they relate to the actual making of architecture, attempting to realign the discipline with a new world culture characterized by both discontinuity and heterogeneity. Included are a number of seminal essays that incited broad attention when they first appeared in magazines and journals, as well as more recent and topical texts. Tschumi's discourse has always been considered radical and disturbing. He opposes modernist ideology and postmodern nostalgia since both impose restrictive criteria on what may be deemed "legitimate" cultural conditions. He argues for focusing on our immediate cultural situation, which is distinguished by a new postindustrial "unhomeliness" reflected in the ad hoc erection of buildings with multipurpose programs. The condition of New York and the chaos of Tokyo are thus perceived as legitimate urban forms.

"Documents the extensive cross-fertilization of ideas that can occur between architectural practice and education. Through work developed by students and faculty at Columbia University's School of Architecture, it offers not only an archive of avant-garde work but a record of architectural discourse at a time when the design studio has
been radically altered by digital technology. Writings, interviews, and images are organized according to an alphabetical 'index' of key terms. Cross-referencing allows for a rich reading of concepts currently discussed in the field."--Back cover.

Dean of Columbia School of Architecture in New York, Bernard Tschumi has been known since the 1970s as one of architecture's most radical theoreticians and designers, seeking to expand the domain of architectural thinking to embrace ideas from philosophy, psychoanalysis, semiotics, film, literary theory, and art criticism. This book reproduces the most important of his written work over the past 15 years, focused around the concept of space as the common denominator within cities, architecture and social structures.

Architecture is often seen as the art of a thinking mind that arranges, organizes and establishes relationships between the parts and the whole. It is also seen as the art of designing spaces, which we experience through movement and use. Conceptual ordering, spatial and social narrative are fundamental to the ways in which buildings are shaped, used and perceived. Examining and exploring the ways in which these three dimensions interact in the design and life of buildings, this intriguing book will be of use to anyone with an interest in the theory of architecture and architecture's relationship to the cultural human environment.

NOTATIONS (Diagrams and Sequences) offers a unique view into the working process of Tschumi and his office, influenced international architectural culture.

The title Archigram came from the notion of a more simple and urgent item than a Journal, like a telegram or aerogramme - hence, "archi(tecture)-gram."

Concise lessons in design, drawing, the creative process, and presentation, from the basics of "How to Draw a Line" to the complexities of color theory. This is a book that students of architecture will want to keep in the studio and in their backpacks. It is also a book they may want to keep out of view of their professors, for it expresses in clear and simple language things that tend to be murky and abstruse in the classroom. These 101 concise lessons in design, drawing, the creative process, and presentation—from the basics of "How to Draw a Line" to the complexities of color theory—provide a much-needed primer in architectural literacy, making concrete what too often is left nebulous or open-ended in the architecture curriculum. Each lesson utilizes a two-page format, with a brief explanation and an illustration that can range from diagrammatic to whimsical. The lesson on "How to Draw a Line" is illustrated by examples of good and bad
lines; a lesson on the dangers of awkward floor level changes shows
the television actor Dick Van Dyke in the midst of a pratfall; a
discussion of the proportional differences between traditional and
modern buildings features a drawing of a building split neatly in half
between the two. Written by an architect and instructor who remembers
well the fog of his own student days, 101 Things I Learned in
Architecture School provides valuable guideposts for navigating the
design studio and other classes in the architecture curriculum.
Architecture graduates—from young designers to experienced
practitioners—will turn to the book as well, for inspiration and a
guide back to basics when solving a complex design problem.

An exploration of twentieth-century conceptions of time and their
relation to artistic form. In Architectures of Time, Sanford Kwinter
offers a critical guide to the modern history of time and to the
interplay between the physical sciences and the arts. Tracing the
transformation of twentieth-century epistemology to the rise of
thermodynamics and statistical mechanics, Kwinter explains how the
demise of the concept of absolute time, and of the classical notion of
space as a fixed background against which things occur, led to field
theory and a physics of the "event." He suggests that the closed,
controlled, and mechanical world of physics gave way to the
approximate, active, and qualitative world of biology as a model of
both scientific and metaphysical explanation. Kwinter examines theory
of time and space in Einstein's theories of relativity and shows how
these ideas were reflected in the writings of the sculptor Umberto
Boccioni, the town planning schema of the Futurist architect Antonio
Sant'Elia, the philosophy of Henri Bergson, and the writings of Franz
Kafka. He argues that the writings of Boccioni and the visionary
architecture of Sant'Elia represent the earliest and most profound
deployments of the concepts of field and event. In discussing Kafka's
work, he moves away from the thermodynamic model in favor of the
closely related one of Bergsonian duree, or virtuality. He argues that
Kafka's work manifests a coherent cosmology that can be understood
only in relation to the constant temporal flux that underlies it.

The first book to look architectural narrative in the eye. Since the
early eighties, many architects have used the term "narrative" to
describe their work. To architects the enduring attraction of
narrative is that it offers a way of engaging with the way a city
feels and works. Rather than reducing architecture to mere style or an
overt emphasis on technology, it foregrounds the experiential
dimension of architecture. Narrative Architecture explores the
potential for narrative as a way of interpreting buildings from
ancient history through to the present, deals with architectural
background, analysis and practice as well as its future development.
Authored by Nigel Coates, a foremost figure in the field of narrative
architecture, the book is one of the first to address this subject
directly. Features architects as diverse as William Kent, Antoni Gaudí,
Eero Saarinen, Ettore Sottsass, Superstudio, Rem Koolhaas, and FAT to
provide an overview of the work of NATO and Coates, as well as chapters on other contemporary designers. Includes over 120 colour photographs. Signposting narrative's significance as a design approach that can aid architecture to remain relevant in this complex, multi-disciplinary and multi-everything age, Narrative Architecture is a must-read for anyone with an interest in architectural history and theory.

Organised into 9 parts that highlight a wide range of architectural motives, such as 'Architecture as Theatre', 'Stretching the Vocabulary' and 'The City of Large and Small', the workbook provides inspiring key themes for readers to take their cue from when initiating a design. Motives cover a wide-range of work that epitomise the theme. These include historical and Modernist examples, things observed in the street, work by current innovative architects and from Cook's own rich archive, weaving together a rich and vibrant visual scrapbook of the everyday and the architectural, and past and present.

Tschumi Parc de la Villette is the first publication to document comprehensively Bernard Tschumi's first, and arguably still most celebrated project. With new and republished writing including a text by Bernard Tschumi and Anthony Vidler's "Trick-Track" originally published in 1986, alongside a newly-commissioned essay assessing the Parc from a contemporary and historical perspective, this book documents Parc de la Villette from its conception, through the 30 years of its existence, to the present. Tschumi Parc de la Villette includes drawings, concept sketches, models and photographs showing the development of the Parc over three decades, brought together in a single volume for the first time since the 1980s. One of the "Grands Projets" commissioned by the French Government in the 1980s, Parc de la Villette set a benchmark for urban parks in the latter part of the twentieth century and into the twenty-first. Tschumi constructed a series of follies across the site, creating what he called "the largest discontinuous building in the world". Published to coincide with the 30th anniversary of the Parc, Tschumi Parc de la Villette broadly celebrates the project, and articularly the way in which it has been embraced by generations of Parisians and a diverse international public.

What is consciousness? What is it like to feel pain, or to see the color red? Do robots and computers really think? For that matter, do plants and amoebas think? If we ever meet intelligent aliens, will we be able to understand what they say to us? Philosophers and scientists are still unable to answer questions like these. Perhaps science fiction can help. In Discognition, Steven Shaviro looks at science fiction novels and stories that explore the extreme possibilities of human and alien sentience.

"Including an exhaustive presentation of sketches, models, computer renderings, working drawings, and photographs of the construction
process and the finished work, this book documents the project at a level of detail that allows complete and careful study from its conception to its completion. This in-depth graphic presentation is accompanied by commentaries from the architect, as well as series editors Jeffery Kipnis and Todd Gannon, that further explore both the cultural and technical significance of this important building."—BOOK JACKET.

Architecture and Modern Literature explores the representation and interpretation of architectural space in modern literature from the early nineteenth century to the present, with the aim of showing how literary production and architectural construction are related as cultural forms in the historical context of modernity. In addressing this subject, it also examines the larger questions of the relation between literature and architecture and the extent to which these two arts define one another in the social and philosophical contexts of modernity. Architecture and Modern Literature will serve as a foundational introduction to the emerging interdisciplinary study of architecture and literature. David Spurr addresses a broad range of material, including literary, critical, and philosophical works in English, French, and German, and proposes a new historical and theoretical overview of this area, in which modern forms of "meaning" in architecture and literature are related to the discourses of being, dwelling, and homelessness.

Sir Kenneth Clark wrote in the Architectural Review, that the first result of this book was "to dispose, once and for all, of the hedonist, or purely aesthetic, theory of Renaissance architecture,' and this defines Wittkower's intention in a nutshell.

Theorizes an architectural ethos of extreme self-reflection and finality from a Lacanian perspective. While it is widely recognized that the advanced architecture of the 1970s left a legacy of experimentation and theoretical speculation as intense as any in architecture's history, there has been no general theory of that ethos. Now, in Architecture's Desire, K. Michael Hays writes an account of the "late avant-garde" as an architecture systematically twisting back on itself, pondering its own historical status, and deliberately exploring architecture's representational possibilities right up to their absolute limits. In close readings of the brooding, melancholy silence of Aldo Rossi, the radically reductive "decompositions" and archaeologies of Peter Eisenman, the carnivalesque excesses of John Hejduk, and the "cinegrammatic" delirium of Bernard Tschumi, Hays narrates the story of architecture confronting its own boundaries with objects of ever more reflexivity, difficulty, and intransigence. The late avant-garde is the last architecture with philosophical aspirations, an architecture that could think philosophical problems through architecture rather than merely illustrate them. It takes architecture as the object of its own
reflection, which in turn produces an unrelenting desire. Using the
tools of critical theory together with the structure of Lacan's triad
imaginary-symbolic-real, Hays constructs a theory of architectural
desire that is historically specific and yet sets the terms and the
challenges of all subsequent architectural practice, including
today's.

Traces the significance of the human body in architecture from its
early place as the divine organizing principle to its present near
elimination

"Acclaimed as one of the world's foremost modern architects, Bernard
Tschumi achieved early fame by winning the competition to design the
Pare de la Villette on the northeast edge of Paris, featuring bright
red "deconstructivist" pavilions. Tschumi is widely credited with
leading the Graduate School of Architecture, Planning and Preservation
at New York's Columbia University into the digital age and positioning
the school at the forefront of the architectural vanguard. During his
fifteen-year tenure, Tschumi has continued to build and the results
are amply illustrated in the first monograph to document Tschumi's
full career."--BOOK JACKET.Title Summary field provided by Blackwell
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CD-ROM contains animations which provide further illustration of the
projects in the book.

Philosophy and architecture by Bernard Tschumi.

ING_17 Flap copy

Over the past few years there has been a proliferation of new kinds of
retail space. Retail space has cropped up just about everywhere in the
urban landscape: in libraries, workplaces, churches and museums. In
short, retail is becoming a more and more manifest part of the public
domain. The traditional spaces of retail, such as city centres and
outlying shopping malls, are either increasing in size or
disappearing, producing new urban types and whole environments totally
dedicated to retail. The creation of these new retail spaces has
brought about a re- and de-territorialisation of urban public space,
and has also led to transformations in urban design and type of
materials used, and even in the logic and ways through which these
design amenities meet the needs of retailers and/or consumers. This
book describes how the retailisation of public domains affects our
everyday life and our use of the built environment. Taking an
architectural and territorial perspective on this issue, it looks
specifically at how retail and consumption spaces have changed and
territorialised urban life in different ways. It then develops a
methodology and a set of concepts to describe and understand the role
of architecture in these territorial transformations.