

Exit Utopia Architectural Provocations 1956 76

Taking on the myth of France's creative exhaustion following World War II, this collection of essays brings together an international team of scholars, whose research offers English readers a rich and complex overview of the place of France and French artists in the visual arts since 1945. Addressing a wide range of artistic practices, spanning over seven decades, and using different methodologies, their contributions cover ground charted and unknown. They introduce greater depth and specificity to familiar artists and movements, such as Lettrism, Situationist International or Nouveau Réalisme, while bringing to the fore lesser known artists and groups, including GRAPUS, the Sociological Art Collective, and Nicolas Schöffer. Collectively, they stress the political dimensions and social ambitions of the art produced in France at the time, deconstruct the traditional geography of the French art world, and highlight the multiculturalism of the French art scene that resulted from its colonial past and the constant flux of artistic travels and migrations. Ultimately, the book contributes to a story of postwar art in which France can be inscribed not as a main or sub chapter, but rather as a vector in the wider constellation of modern and contemporary art.

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."

In this sequel to his widely-acclaimed book *The Experience of Modernism* (1997), John Gold continues his detailed enquiry into the Modern Movement's involvement in urban planning and city design. Making extensive use of information gained from hours of in-depth interviews with architects of the time, this new book examines the complex relationship between vision and subsequent practice in the saga of postwar urban reconstruction. *The Practice of Modernism*: traces the personal, institutional and professional backgrounds of the architects involved in schemes for reconstruction and replanning deals directly with the progress of urban transformation, focusing on the contribution that modern architects and architectural principles made to town centre renewal and social housing highlights how the exuberance of the 1960s gave way to the profound reappraisal that emerged by the early 1970s. Written by an expert, this is a key book on the planning aspects of the modernist movement for architectural historians, urban geographers, planners and all concerned with understanding the recent history of the contemporary city.

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.

The activities of Rem Koolhaas and his staff were widely discussed even before the foundation of the Office for Metropolitan Architecture in 1975. Today, many contributions on the work of OMA can be found in the international architectural press, including Koolhaas' own writings. The book contains about 150 selected texts—interviews, feature articles, essays, lead articles, reviews, letters, introductions, appraisals, and competition reports that have been compiled for the first time. This compilation not only provides a fresh and critical view of the oeuvre of one of the most important contemporary architects, but also represents an account of the debate on architectural and urban design in recent decades.

Visual Spatial Enquiry explores visual and textual ways of working within spatial research. Architects and spatial thinkers from the arts, social sciences and humanities present rich case studies from remote and regional settings in Australia to the suburbs of Los Angeles, and from gallery and university settings to community collaborations in Mongolia. Through these case studies the authors reappraise and reconsider research approaches, methods and processes within and across their fields. In spatial research diagramming can be used as a method to synthesise complex concepts into a succinct picture, whereas metaphors can add the richness of lived experiences. Drawing on the editors' own architectural backgrounds, this volume is organised into three key themes: seeing, doing and making space. In seeing space chapters consider observational research enquiries where developing empathy for the context and topic is as important as gathering concrete data. Doing space explores generative opportunities that inform new and innovative propositions, and making space looks at ways to rethink and reshape spatial and relational settings. Through this volume Creagh and McGann invite readers to find their own understandings of the value and practices of neighbouring fields including planning,

geography, ethnography, architecture and art. This exploration will be of value to researchers looking to develop their cross-disciplinary literacy, and to design practitioners looking to enhance and articulate their research skills.

In our architectural pursuits, we often seem to be in search of something newer, grander, or more efficient—and this phenomenon is not novel. In the spring of 1910 hundreds of workers labored day and night to demolish the Gillender Building in New York, once the loftiest office tower in the world, in order to make way for a taller skyscraper. The New York Times puzzled over those who would sacrifice the thirteen-year-old structure, “as ruthlessly as though it were some ancient shack.” In New York alone, the Gillender joined the original Grand Central Terminal, the Plaza Hotel, the Western Union Building, and the Tower Building on the list of just one generation’s razed metropolitan monuments. In the innovative and wide-ranging *Obsolescence*, Daniel M. Abramson investigates this notion of architectural expendability and the logic by which buildings lose their value and utility. The idea that the new necessarily outperforms and makes superfluous the old, Abramson argues, helps people come to terms with modernity and capitalism’s fast-paced change. *Obsolescence*, then, gives an unsettling experience purpose and meaning. Belief in obsolescence, as Abramson shows, also profoundly affects architectural design. In the 1960s, many architects worldwide accepted the inevitability of obsolescence, experimenting with flexible, modular designs, from open-plan schools, offices, labs, and museums to vast megastructural frames and indeterminate building complexes. Some architects went so far as to embrace obsolescence’s liberating promise to cast aside convention and habit, envisioning expendable short-life buildings that embodied human choice and freedom. Others, we learn, were horrified by the implications of this ephemerality and waste, and their resistance eventually set the stage for our turn to sustainability—the conservation rather than disposal of resources. Abramson’s fascinating tour of our idea of obsolescence culminates in an assessment of recent manifestations of sustainability, from adaptive reuse and historic preservation to postmodernism and green design, which all struggle to comprehend and manage the changes that challenge us on all sides.

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 would make a beautiful ruin." Eero Saarinen Terminal 5 was a group show curated by Rachel K. Ward at Eero Saarinen's landmark 1962 TWA Terminal at JFK Airport. Originally scheduled to run from 28 September 2004 - 31 January 2005, the Port Authority closed the exhibition after the "controversial" opening night party. Initiated as a form of "dedication to the building" the exhibition explored themes drawn from the history and nature of travel, and responded to the significance of the architecture itself. The catalogue is a secondary site for participating artists, writers and critics to engage with ideas raised by the exhibition and air travel. Designed by David Reinfurt, ORG, it is divided into three sections: architectural history, exhibition information, and air travel related essays, and balances extensive visual material related to the site and the exhibition with critical and historical texts. The show included works by Vanessa Beecroft, Douglas Coupland, Kendell Geers, Dan Graham, Toland Grinnell, Fabrice Gygi, Mark Handforth, Jenny Holzer, Ryoji Ikeda, Just Another Rich Kid, Matthieu Laurette, Jonas Mekas, Aleksandra Mir, Jonathan Monk, Tom Sachs, Anri Sala, Tobias Wong, et al. Contributors Paul Andreu, J.G. Ballard, Glenn O'Brien, Nicolas Bourriaud, Douglas Coupland, Ben Davis, Wendy Dorsett, Dave Eggers, Norman Foster, Dan Graham, Erin Hogan, Ana Honingman, J.T. LeRoy, Hesse McGraw, Jonas Mekas, David Pascoe, Nina Rappaport, Susan Saarinen, Brian Sholis, Robert Smithson, Marc-Olivier Wahler, Andrew Lee Walker, Rachel K. Ward, Lori Waxman, et al.

In *Gaming Utopia: Ludic Worlds in Art, Design, and Media*, Claudia Costa Pederson analyzes modernist avant-garde and contemporary video games to challenge the idea that gaming is an exclusively white, heterosexual, male, corporatized leisure activity and reenvision it as a catalyst for social change. By looking at over fifty projects that together span a century and the world, Pederson explores the capacity for sociopolitical commentary in virtual and digital realms and highlights contributions to the history of gaming by women, queer, and transnational artists. The result is a critical tool for understanding video games as imaginative forms of living that offer alternatives to our current reality. With an interdisciplinary approach, *Gaming Utopia* emphasizes how game design, creation, and play can become political forms of social protest and examines the ways that games as art open doors to a more just and peaceful world.

Generally taking place in front of closed curtains during set changes between acts, the entr'acte delivers a fleeting new purpose and event to the otherwise sometimes inert space between stage and pit. This collection employs the entr'acte as a model for conceptualizing emerging formations of publics and of public space.

Chicago is a city internationally renowned for pioneering work in development. This book expands the framework of Chicago Project - a joint experiment between artists from RMIT (Royal Melbourne Institute of Technology) and ECA (Edinburgh College of Art).

This book considers the state of the city and contemporary urbanisation from a range of intellectual and international perspectives. The most interdisciplinary collection of its kind Provides a contemporary update on urban thinking that builds on well established debates in the field Uses the city to explore economic, social, cultural, environmental and political issues more broadly Includes contributions from non Western perspectives and cities

The narrative of the birth of internet culture often focuses on the achievements of American entrepreneurs in Silicon Valley, but there is an alternative history of internet pioneers in Europe who developed their own model of network culture in the early 1990s. Drawing from their experiences in the leftist and anarchist movements of the '80s, they built DIY networks that give us a glimpse into what internet culture could have been if it were in the hands of squatters, hackers, punks, artists, and activists. In the Dutch scene, the early internet was intimately tied to the aesthetics and politics of squatting. Untethered from profit motives, these artists and activists aimed to create a decentralized tool that would democratize culture and promote open and free exchange of information.

This second edition of *Historical Dictionary of Utopianism* contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on broad conceptual entries; narrower entries about specific works; and narrower entries about specific intentional communities or movements.

This book investigates the design, operation and use of contemporary transportable buildings, and explores how functional performance can be assessed in small-scale examples for public use alongside their relationship to other design elements. The research focuses on three case studies, Chengdu Hualin Elementary School, Exxopolis and Kreod, that do not require a high-technology building environment or complex construction skills. Transportable buildings are defined as those that are transported in a number of parts for assembly on site. Contemporary transportable buildings respond to ecological issues, social impacts, technological innovation and economic demands. They can be used to measure a society’s development in environmental sustainability, innovation and economic growth through various forms. Small-scale transportable buildings fulfil many temporary habitation needs in diverse roles, such as non-emergency transitional housing, ephemeral exhibition buildings and seasonal entertainment facilities. *Small-Scale Public Transportable and Pre-Fabricated Buildings* will be a useful research text for academics and students in architecture, design and sustainable building performance.

This book comprises a series of 22 case studies by renowned experts and new scholars in the field of architecture competition research. In 2015, it constitutes the most comprehensive survey

of the dynamics behind the definition, organization, judging, archiving and publishing of architectural, landscape and urban design competitions in the world. These richly documented contributions revolve around a few questions that can be summarized in a two-fold critical interrogation: How can design competitions - these historical democratic devices, both praised and dreaded by designers - be considered laboratories for the production of environmental design quality, and, ultimately, for the renewing of culture and knowledge? Includes 340 illustrations, bibliographical references and index of over 200 cited competitions. Keywords: Architecture / International competitions / Architectural judgment / Design thinking / Digital archiving (databases) / Architectural publications / Architectural experimentation / Landscape architecture / Urban studies

This book investigates the architectural, product design, and urban typology of the capsule which, beginning in the 1960s, broadened the concept of the basic building blocks of architecture to include a minimal living unit, called the "capsule." Here it is presented with regard to the continuity of the development of the Modern Movement, its revisionist criticism, pioneering examples, as well as contemporary examples and uses. The typology of the capsule allows us to consider this theme in terms of the architecture of resistance, with the potential to search for an "other" architecture that is embedded in our contemporaneity (manifested in small dwellings, composite structures, and container units; shelters and mobile homes in nature and the urban environment; technology transfer in high-tech designs; devices, additions, and extensions etc.). The concept of the capsule as a building element of architecture, as well as a spatial element, can therefore be regarded as having a generative potential for an architecture of personal space for the individual, forcing us to reflect on our existing living and dwelling conditions.

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.

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.

Exit Utopia Architectural Provocations, 1956-76 Prestel Pub

This book provides an overview of the Horizontal Metropolis concept, and of the theoretical, methodological and political implications for the interdisciplinary field in which it operates. The book investigates the contemporary emergence of a new type of extended urbanity across regions, territories and continents, up to the global scale. Further, it explores the diffusion of contemporary urban conditions in an interdisciplinary and original manner by analyzing essential case studies. Offering extensive content on the Horizontal Metropolis concept, the book presents a range of approaches intended to transcend various inherited spatial ontologies: urban/rural, town/country, city/non-city, and society/nature. The book is intended for all readers interested in the emergence and development of new approaches in cultural theory, urban and design education, landscape urbanism and geography.

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.

The eighth volume of the International Yearbook of Futurism Studies is again an open issue and presents in its first section new research into the international impact of Futurism on artists and artistic movements in France, Great Britain, Hungary and Sweden. This is followed by a study that investigates a variety of Futurist inspired developments in architecture, and an essay that demonstrates that the Futurist heritage was far from forgotten after the Second World War. These papers show how a wealth of connections linked Futurism with Archigram, Metabolism, Archizoom and Deconstructivism, as well as the Nuclear Art movement, Spatialism, Environmental Art, Neon Art, Kinetic Art and many other trends of the 1960s and 70s. The second section focuses on Futurism and Science and contains a number of papers that were first presented at the fifth bi-annual conference of the European Network for Avant-Garde and Modernism Studies (EAM), held on 1–3 June 2016 in Rennes. They investigate the impact of science on Futurist aesthetics and the Futurist quest for a new perception and rational understanding of the world, as well as the movement's connection with the esoteric domain, especially in the field of theosophy, the Hermetic tradition, Gnostic mysticism and a whole phalanx of Spiritualist beliefs. The Archive section offers a survey of collections and archives in Northern Italy that are concerned with Futurist ceramics, and a report on the Fondazione Primo Conti in Fiesole, established in April 1980 as a museum, library and archive devoted to the documentation of the international avant-garde, and to Italian Futurism in particular. A review section dedicated to exhibitions, conferences and publications is followed by an annual bibliography of international Futurism studies, exhibition catalogues, special issues of periodicals and new editions.

What has happened to cities after the global economic recession? Sustaining Cities answers this question by explaining how failed governmental policies contributed to urban problems and offering best practices for solving them. From social scientists and urban planners to architects and literary and film critics, the authors of this unique collection suggest real responses to this crisis. Could the drastic declines in housing markets have been avoided? Yes, if we reframe our housing values. Do you want to attract corporate investment to your town? You might want to think twice about doing so. The extinction of the "Celtic Tiger" may be charted in statistics, but the response in popular Irish mystery novels is much more compelling. China, while not immune to market vicissitudes, still booms, but at a considerable cost to its urban identities. Whether constructing a sustainable social framework for Mexican mega-cities or a neighborhood in London, these nine essays consider some strikingly similar strategies. And perhaps, as the contributors suggest, it's time to look beyond the usual boundaries of urban, suburban, and exurban to forge new links among these communities that will benefit all citizens.

Accessible to anyone with an interest in how cities cope today, *Sustaining Cities* presents a cautionary tale with a hopeful ending.

This topical examination of a key moment in modern architecture pointedly and critically evaluates the role of the neo-avant-garde in today's world. International in scope and exhaustive in detail, the book explores important exponents of "visionary" and "utopian" architecture in the closing juncture of the modernist era, coinciding with the cultural upheavals and social transformations of the 1960s and 70s. By revisiting "New Babylon," the magnum opus of the Dutch painter Constant Nieuwenhuys, whose vision of a situationist urban environment made him one of the most influential artists of this time, this collection of essays re-examines decisive work by Yona Friedman, the Archigram group, the Italian Radicals superstudio and Archizoom, Koolhaas/Henzel and Partners and the Office for Metropolitan Architecture, and Le Krier. Timely in depth essays and exhaustive project documentations trace the decline of avant-garde projects in architecture. The result is a significant work of architectural theory and history, which will interest anyone studying ideologies of the past and dreaming the cities of tomorrow.

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

Over the past fifteen years or so, there has been a widespread and increasing fascination with the theme of mobility across the social sciences and humanities. Of course, geographers have always had an interest in mobility, but as yet they have not viewed this in the same 'mobility turn' as in other disciplines where it has been used to critique the standard approaches to the subjects. This text brings together leading academics to provide a revitalised 'geography of mobilities' informed by this wider 'mobility turn'. It makes connections between the seemingly disparate sub-disciplinary worlds of migration, transport and tourism, suggesting that each has much to learn from each other through the ontological and epistemological concern for mobility.

This study recovers Italo Calvino's central place in a lost history of interdisciplinary thought, politics, and literary philosophy in the 1960s. Drawing on his letters, essays, critical reviews, and fiction, as well as a wide range of works—primarily urban planning and design theory and history—circulating among his primary interlocutors, this book takes as its point of departure a sweeping reinterpretation of *Invisible Cities*. Passages from Calvino's most famous novel routinely appear as aphorisms in calendars, posters, and the popular literature of inspiration and self-help, reducing the novel to vague abstractions and totalizing wisdom about thinking outside the box. The shadow of postmodern studies has had a similarly diminishing effect on this text, rendering up an accomplished but ultimately apolitical novelistic experimentation in endless deconstructive deferrals, the shiny surfaces of play, and the ultimately rigged game of self-referentiality. In contrast, this study draws on an archive of untranslated Italian- and French-language materials on urban planning, architecture, and utopian architecture to argue that Calvino's novel in fact introduces readers to the material history of urban renewal in Italy, France, and the U.S. in the 1960s, as well as the multidisciplinary core of cultural life in that decade: the complex and continuous interplay among novelists and architects, scientists and artists, literary historians and visual studies scholars. His last love poem for the dying city was in fact profoundly engaged, deeply committed to the ethical dimensions of both architecture and lived experience in the spaces of modernity as well as the resistant practices of reading and utopian imagining that his urban studies in turn inspired.

How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In *Speculative Everything*, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose "what if" questions that are intended to open debate and discussion about the kind of future people want (and do not want). *Speculative Everything* offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

An unprecedented survey of modern lighting design foregrounding its materials, innovators, and far-reaching influence Offering the first comprehensive history of lighting design from the 20th and 21st centuries, *Electrifying Design: A Century of Lighting* explores how lighting has been integral to the development of modern design both in terms of aesthetics and technological advances. This fascinating book outlines the key aspects of lighting as a unique and creative artistic discipline and examines themes such as different typologies, the quality of light, and the evolution of the bulb. A series of essays by Sarah Schleuning and Cindi Strauss showcase lighting designs from different time periods and geographic locations and feature the work of significant figures, including Poul Henningsen, Ingo Maurer, and Gino Sarfatti. With over 130 illustrations of functional and sometimes fantastical designs, a historical timeline, and comprehensive artist biographies, this handsome volume expands our understanding of an understudied but influential art form and demonstrates lighting's central role as both an expression of and a catalyst for innovations in modern and contemporary design.

Lara Schrijver examines the work of Oswald Mathias Ungers and Rem Koolhaas as intellectual legacy of the 1970s for architecture today. Particularly in the United States, this period focused on the autonomy of architecture as a correction to the social orientation of the 1960s. Yet, these two architects pioneered a more situated autonomy, initiating an intellectual discourse on architecture that was inherently design-based. Their work provides room for interpreting social conditions and disciplinary formal developments, thus constructing a 'plausible' relationship between the two that allows the life within to flourish and adapt. In doing so, they provide a foundation for recalibrating architecture today.

From 1970–1990, architecture experienced a revision as part of the post-modern movement. The critical attitude to the functionalistic Moderne style and the influence of semiotics and philosophical trends,

such as phenomenology, on architectural theory led to an increased interest in its history, expression, perception, and context. In addition, architectural heritage and the care of architectural monuments gained importance. This development also increasingly challenged the ideologically based division between East and West. Instead of emphasizing the differences, the search was for a joint cultural heritage. The contributions in this volume question terms such as "Moderne" and "post-modern", and show how architecture could again represent local, regional, and national identity.

Reyner Banham and the Paradoxes of High Tech reassesses one of the most influential voices in twentieth-century architectural history through a detailed examination of Banham's writing on High Tech architecture and its immediate antecedents. Taking as a guide Banham's habit of structuring his writings around dialectical tensions, Todd Gannon sheds new light on Banham's early engagement with the New Brutalism of Alison and Peter Smithson, his measured enthusiasm for the "clip-on" approach developed by Cedric Price and the Archigram group, his advocacy of "well-tempered environments" fostered by integrated mechanical and electrical systems, and his late-career assessments of High Tech practitioners such as Norman Foster, Richard Rogers, and Renzo Piano. Gannon devotes significant attention to Banham's late work, including fresh archival materials related to *Making Architecture: The Paradoxes of High Tech*, the manuscript he left unfinished at his death in 1988. For the first time, readers will have access to Banham's previously unpublished draft introduction to that book.

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. Consequently, it offers an understanding of contemporary conditions and phenomena, ranging from the ubiquity of landmark buildings to the celebrity status of architects. It concerns the period spanning from 1966 to the first years of the current century – a period which saw radical change in economy, politics, and culture and a period in which architecture radically transformed, substituting the alleged dreariness of modernism with spectacle.

"Offers an intense scholarly experience in its comprehensiveness, its variety of voices and its formal organization... the editors took a risk, experimented and have delivered a much-needed resource that upends the status-quo." - *Architectural Histories*, journal of the European Architectural History Network "Architectural theory interweaves interdisciplinary understandings with different practices, intentions and ways of knowing. This handbook provides a lucid and comprehensive introduction to this challenging and shifting terrain, and will be of great interest to students, academics and practitioners alike." - Professor Iain Borden, UCL Bartlett School of Architecture "In this collection, architectural theory expands outward to interact with adjacent discourses such as sustainability, conservation, spatial practices, virtual technologies, and more. We have in *The Handbook of Architectural Theory* an example of the extreme generosity of architectural theory. It is a volume that designers and scholars of many stripes will welcome." - K. Michael Hays, Eliot Noyes Professor of Architectural Theory, Harvard University *The SAGE Handbook of Architectural Theory* documents and builds upon the most innovative developments in architectural theory over the last two decades. Bringing into dialogue a range of geographically, institutionally and historically competing positions, it examines and explores parallel debates in related fields. The book is divided into eight sections: Power/Difference/Embodiment Aesthetics/Pleasure/Excess Nation/World/Spectacle History/Memory/Tradition Design/Production/Practice Science/Technology/Virtuality Nature/Ecology/Sustainability City/Metropolis/Territory. Creating openings for future lines of inquiry and establishing the basis for new directions for education, research and practice, the book is organized around specific case studies to provide a critical, interpretive and speculative enquiry into the relevant debates in architectural theory.

The typical town springs up around a natural resource such as a river, an ocean, an exceptionally deep harbour or in proximity to a larger, already thriving town. Not so with 'new towns,' which are created by decree rather than out of necessity and are often intended to break from the tendencies of past development. New towns aren't a new thing but these utopian developments saw a resurgence in the 20th century. Rosemary Wakeman gives us a sweeping view of the new town movement as a global phenomenon, from Tapiola in Finland to Islamabad in Pakistan, Cergy-Pontoise in France to Irvine in California. Japan's postwar urban imagination through the Metabolism architecture movement and visionary science fiction authors The devastation of the Second World War gave rise to imaginations both utopian and apocalyptic. In Japan, a fascinating confluence of architects and science fiction writers took advantage of this space to begin remaking urban design. In *The Metabolist Imagination*, William O. Gardner explores the unique Metabolism movement, which allied with science fiction authors to foresee the global cities that would emerge in the postwar era. This first comparative study of postwar Japanese architecture and science fiction builds on the resurgence of interest in Metabolism architecture while establishing new directions for exploration. Gardner focuses on how these innovators created unique versions of shared concepts—including futurity, megastructures, capsules, and cybercities—making lasting contributions that resonate with contemporary conversations around cyberpunk, climate change, anime, and more. *The Metabolist Imagination* features original documentation of collaborations between giants of postwar Japanese art and architecture, such as the landmark 1970 Osaka Expo. It also provides the most sustained English-language discussion to date of the work of Komatsu Saky?, considered one of the "big three" authors of postwar Japanese science fiction. These studies are underscored by Gardner's insightful approach—treating architecture as a form of speculative fiction while positioning science fiction as an intervention into urban design—making it a necessary read for today's visionaries. 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.

[Copyright: b1231680ab917787fa1c55085bd03261](https://www.industrydocuments.ucsf.edu/docs/b1231680ab917787fa1c55085bd03261)