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The author "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... an architecture confronting its own boundaries with objects of ever more reflexivity, difficulty, and intransigence." -- from back cover.

It could be argued that deconstruction has to a considerable extent been formed by critical accounts of it. This collection reprints a cross section of these important works, charting the ways in which deconstruction is conceptualized and demonstrating the impact it has had on a wide range of traditions. The essential pieces in this set include writings by Jacques Derrida, Jonathan Culler, Paul de Man, Barbara Johnson, and a wide range of key thinkers in areas as diverse as psychoanalysis, law, gender studies, and architecture. The major themes covered include: * Vol. 1: Part I: "What is Deconstruction?"Part II: "Philosophy"* Vol. 2: Part III: "Literary Criticism"Part IV: "Feminism and Queer Theory"* Vol. 3: Part V: "Psychoanalysis"Part VI: "Religion/Theology"Part VII: "Architecture"* Vol. 4: Part VIII: "Politics"Part IX: "Ethics"

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.

Drawing on the work of a wide range of architects, artists and writers, this book considers the relations between the architect and the user, which it compares to the relations between the artist and viewer and the author and reader. The book's thesis is informed by the text 'The Death of the Author', in which Roland Barthes argues for a writer aware of the creativity of the reader. Actions of Architecture begins with a critique of strategies that define the user as passive and predictable, such as contemplation and functionalism. Subsequently it considers how an awareness of user creativity informs architecture, architects and concepts of authorship in architectural design. Identifying strategies that recognize user creativity, such as appropriation, collaboration, disjunction, DIY, montage, polyvalence and uselessness, Actions of Architecture states that the creative user should be the central concern of architectural design.

This fascinating argument from Jonathan Hill presents the case for the significance and importance of the immaterial in architecture. Architecture is generally perceived as the solid, physical matter that it unarguably creates, but what of the spaces it creates? This issue drives Hill's explorative look at the immaterial aspects of architecture. The book discusses the pressures on architecture and the architectural profession to be respectively solid matter and solid practice and considers concepts that align architecture with the immaterial, such as the superiority of ideas over matter, command of drawing and design of spaces and surfaces. Focusing on immaterial architecture as the perceived absence of matter, Hill devises new means to explore the creativity of both the user and the architect, advocating an architecture that fuses the immaterial and the material and considers its consequences, challenging preconceptions about architecture, its practice, purpose, matter and use. This is a useful and innovative read that encourages architects and students to think beyond established theory and practice.

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 deconstructivist theory to recent concerns with the notions of event and program. Included are seminal essays that incited broad attention when they first appeared in magazines and journals, as well as more recent and topical texts--from back cover.

Walter Benjamin's Arcades Project suggests that space can become a storyteller: if so, plenty of fleeting stories can be read in the space of modernity, where repetition and the unexpected cross-pollinate. In Space as Storyteller, Laura Chiesa explores several stories across a wide range of time that narrate spatial jumps, from Benjamin's tangential take on the cityscape, the experimentalism of Futurist theatricality, the multiple and potential atlases narrated by Italo Calvino and Georges Perec, and the posturban thought and practice of Bernard Tschumi and Rem Koolhaas/OMA. Space as Storyteller diverts attention from isolated disciplines and historical or geographical contexts toward transdisciplinary encounters that mobilize the potential to invent new spaces of comparison, a potential the author describes as "architecturability."

Chronicling the last radical architectural group of the twentieth century – NATØ (Narrative Architecture Today) – who emerged from the Architectural Association at the start of the 1980s, this book explores the group ' s work which echoed a wider artistic and literary culture that drew on the specific political, social and physical condition of 1980s London. It traces NAT ' s identification with a particular stream of post-punk, postmodern expression: a celebration of the abject, an aesthetic of entropy, and a do-it-yourself provisionality. NATØ has most often been documented in reference to Nigel Coates (the instigator of NATØ), which has led to a one-sided, one-dimensional record of NAT ' s place in architectural history. This book sets out a more detailed, contextual history of NATØ, told through photographs, drawings, and ephemera, restoring a truer polyvocal narrative of the group ' s ethos and development.

The texts presented in Proportion Harmonies and Identities (PHI) - INTELLIGENCE, CREATIVITY AND FANTASY were compiled with the intent to establish a multidisciplinary platform for the presentation, interaction and dissemination of research. The aim is also to foster the awareness and discussion on the topics of Harmony and Proportion with a focus on different visions relevant to Architecture, Arts and Humanities, Design, Engineering, Social and Natural Sciences, and their importance and benefits for the sense of both individual and community identity. The idea of modernity has been a significant motor for development since the Western Early Modern Age. Its theoretical and practical foundations have become the working tools of scientists, philosophers, and artists, who seek strategies and policies to accelerate the development process in different contexts.

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