

Architecture From Prehistory To Postmodernity

Not so long ago, it seemed the intellectual positions on globalization were clear, with advocates and opponents making their respective cases in decidedly contrasting terms. Recently, however, the fronts have shifted dramatically. The aim of this publication is to contribute philosophical depth to the debates on globalization conducted within various academic fields – principally by working out its normative dimensions. The interdisciplinary nature of this book’s contributors also serves to scientifically ground the ethical-philosophical discourse on global responsibility. Though by no means exhaustive, the expansive scope of the works herein encompasses such other topics as the altering consciousness of space and time, and the phenomenon of globalization as a discourse, as an ideology and as a symbolic form.

In the pre-modern age in Europe, the architect built not merely with imagination, bricks and mortar, but with time, using vast quantities of duration as the means to erect monumental buildings that otherwise would have been impossible to achieve. Virtually all the great cathedrals of France and the rest of Europe were built by this deliberate practice, here given the name "Building-in-Time." It places an entirely new light on the major works of pre-modern Italy, from the Pisa cathedral group to the cathedrals of Milan, Venice and Siena, and from the monuments of fourteenth-century Florence to the new St Peter’s. Even as this temporal regime was flourishing, the fifteenth-century Italian architect Leon Battista Alberti proposed a new one for architecture, in which time would ideally be excluded from the making of architecture ("Building-outside-Time"). Planning and building, which had always formed one fluid, imbricated process, were to be sharply divided, and the change that always came with time was to be excluded from architectural making.

Architects Jesse Reiser and Neelke Uememoto have been working in the field for nearly twenty years. With Atlas of Novel Tectonics, Reiser-Uememoto hone in on the many facets of architecture and illuminate their theories with great thought and simplicity. The Atlas is organized as an accumulation of short chapters that address the workings of their matter and form. Ambassador Richard Swett’s groundbreaking new book investigates the unique civic leadership strengths of the architecture profession. Drawing upon the compelling history of the profession, both past and present, as well as from his own singular experience as the only architect to serve in Congress during the 20th century, Swett has produced an insightful volume that is both inspiring and instructive. He shares Mark Twain’s viewpoint ?if the only tool you have is a hammer, after a while every problem begins to look like a nail.? Leadership by Design is an eloquent plea to architects, leaders and citizens alike to expand the tool chest as we seeknew leadership to design new solutions for the complex challenges facing our nation and the world.

“This book is the most comprehensively global and critically sensitive synthesis of what we now know of the material and socio-cultural evolution of the so-called First Societies. Written by a distinguished architectural historian and theorist, this truly remarkable and indispensable study shows how the material culture of our forebears, from building to clothing, food, ritual and dance, was inextricably bound up with the mode of survival obtained in a particular place and time..It is a study that will surely become required reading for every student of material culture.”—Kenneth Frampton Starting with the dawn of human society, through early civilizations, to the pre-Columbian American tribes, Architecture of First Societies: A Global Perspective traces the different cultural formations that developed in various places throughout the world to form the built environment. Looking through the lens of both time and geography, the history of early architecture is brought to life with full-color photographs, maps, and drawings. Drawing on the latest research in archaeological and anthropological knowledge, this landmark book also looks at how indigenous societies build today in order to help inform the past.

Recalibrating Architecture in the 1970s

A Singular Modernity

The Western Tradition

A Global Perspective

America Is Elsewhere

The Architecture of Past and Present

The Cambridge History of Postmodern Literature

A compelling intellectual and literary history of midcentury America In a midcentury American cultural episode forgotten today, intellectuals of all schools shared a belief that human nature was under threat. The immediate result was a glut of dense, abstract books on the "nature of man." But the dawning "age of the crisis of man," as Mark Greif calls it, was far more than a historical curiosity. In this ambitious intellectual and literary history, Greif recovers this lost line of thought to show how it influenced society, politics, and culture before, during, and long after World War II. During the 1930s and 1940s, fears of the barbarization of humanity energized New York intellectuals, Chicago protoconservatives, European Jewish émigrés, and native-born bohemians to seek "re-enlightenment," a new philosophical account of human nature and history. After the war this effort diffused, leading to a rebirth of modern human rights and a new power for the literary arts. Critics' predictions of a "death of the novel" challenged writers to invest bloodless genres of human nature with flesh and detail. Hemingway, Faulkner, and Richard Wright wrote flawed novels of abstract man. Successing them, Ralph Ellison, Saul Bellow, Flannery O'Connor, and Thomas Pynchon constituted a new guard who tested philosophical questions against social realities—race, religious faith, and the rise of technology—that kept difference and diversity alive. By the 1960s, the idea of "universal man" gave way to moral antihumanism, as new sensibilities and social movements transformed what had come before. Greif's reframing of a foundational debate takes us beyond old antagonisms into a new future, and gives a prehistory to the Fractures of our own era.

In all the arts a war is being waged between modernists and postmodernist. Radicals have tended to side with the modernists against the forces of conservatism. Postmodern Culture is a break with this tendency. Its contributors propose a postmodernism of resistance - an aesthetic that rejects hierarchy and celebrates diversity. Ranging from architecture, sculpture and painting to music, photography and film, this collection is now recognised as a seminal text on the postmodernism debate. The essays are by Hal Foster, Jürgen Habermas, Kenneth Frampton, Rosalind Krauss, Douglas Crimp, Craig Owens, Gregory L. Ulmer, Fredric Jameson, Jean Baudillard, and Edward W. Said.

A critical history of site-specific art since the late 1960s. Site-specific art emerged in the late 1960s in reaction to the growing commodification of art and the prevailing ideals of art's autonomy and universality. Throughout the 1970s and 1980s, as site-specific art intersected with land art, process art, performance art, conceptual art, installation art, institutional critique, community-based art, and public art, its creators insisted on the inseparability of the work and its context. In recent years, however, the presumption of unrepeatable and immobility encapsulated in Richard Serra's famous dictum "to remove the work is to destroy the work" is being challenged by new models of site specificity and changes in institutional and market forces. One Place after Another offers a critical history of site-specific art since the late 1960s and a theoretical framework for examining the rhetoric of aesthetic vanguardism and political progressivism associated with its many permutations. Informed by urban theory, postmodernist criticism in art and architecture, and debates concerning identity politics and the public sphere, the book addresses the siting of art as more than an artistic problem. It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism. The book addresses the work of, among others, John Ahearn, Mark Dion, Andrea Fraser, Donald Judd, Renee Green, Suzanna Lacy, Ingo Mangano-Ovalle, Richard Serra, Mierle Laderman Ukeles, and Fred Wilson.

This collection of an important architect's theorist's essays considers and compares designs by Palladio and Le Corbusier, discusses mannerism and modern architecture, architectural vocabulary in the 19th century, the architecture of Chicago, neoclassicism and modern architecture, and the architecture of utopia.

Site-Specific Art and Locational Identity

Essay on the Ontology of the Present

On the Historicity of Forms

Design of the Self

Creating an Architecture of Trust

Sacred Power, Sacred Space

World Heritage and modernity

Architecture, from Prehistory to Post-modernismThe Western TraditionPrentice Hall

The Cambridge History of Postmodern Literature offers a comprehensive survey of the field, from its emergence in the mid-twentieth century to the present day. It offers an unparalleled examination of all facets of postmodern writing that helps readers to understand how fiction and poetry, literary criticism, feminist theory, mass media, and the visual and fine arts have characterized the historical development of postmodernism. Covering subjects from the Cold War and countercultures to the Latin American Boom and magic realism, this History traces the genealogy of a literary tradition while remaining grounded in current scholarship. It also presents new critical approaches to postmodern literature that will serve the needs of students and specialists alike. Written by a host of leading scholars, this History will not only engage readers in contemporary debates but also serve as a definitive reference for years to come.

Moving back and forth between the long view of historical trends and close-ups on major works and crucial architectural themes, this insightful, lively and original modern survey reinvestigates conventional period and thematic structures of architectural history and revitalizes the canon of great buildings. Designed to help students understand and appreciate great architecture and its history, the lavishly

illustrated text explains specific qualities of parts in depth and the complex illuminating differences between them in social, intellectual, and aesthetic terms. Exceptionally detailed coverage of the modern age (18th century to the present).

Architects Jesse Reiser and Neelke Uememoto have been working in the field for nearly twenty years. With Atlas of Novel Tectonics, Reiser-Uememoto hone in on the many facets of architecture and illuminate their theories with great thought and simplicity. The Atlas is organized as an accumulation of short chapters that address the workings of their matter and form.

material science, the lessons of art and architectural history, and the influence of architecture on culture (and vice versa). Reiser-Uememoto see architecture as a series of problem situations, and each chapter is an argument devoted to a specific condition or case. Influenced by a wide range of fields and phenomenaBritLit-Savarin's classic The Physiology of Taste is one of my primary modelsthe authors provide a cross-section of thinking and inspiration. The result is both an elucidation of the concepts that guide Reiser-Uememoto through their own design process and a series of meditations on topics that have formed their own sense as architects. Atlas of Novel Tectonics offers an entirely fresh perspective on subjects that are generally taken for granted, and does so with a welcome punch and energy.

The Origins of Postmodernity

Postmodern Culture

The SAGE Handbook of Architectural Theory

A Dictionary of Architecture

Philosophy of Globalization

Interpretation in Architecture

A wide-ranging and challenging exploration of design and how it engages with the self The field of design has radically expanded. As a practice, design is no longer limited to the world of material objects but rather extends from carefully crafted industrial styles and online identities to the surrounding galaxies of personal devices, new materials, interfaces, networks, systems, infrastructures, data, chemicals, organisms, and genetic codes. Superhumanity seeks to explore and challenge our understanding of “design” by engaging with and departing from the concept of the “self.” This volume brings together more than fifty essays by leading scientists, artists, architects, designers, philosophers, historians, archaeologists, and anthropologists, originally disseminated online via e-flux Architecture between September 2016 and February 2017 on the invitation of the Third Istanbul Design Biennial. Probing the idea that we are and always have been continuously reshaped by the artifacts we shape, this book asks

Who designed the lives we live today? What are the forms of life we inhabit, and what new forms are currently being designed? Where are the sites, and what are the techniques, to design others? This vital and far-reaching collection of essays and images seeks to explore and reflect on the ways in which both the concept and practice of design are operative well beyond tangible objects, expanding into the depths of self and forms of life. Contributors: Zeynep Celik Alexander, Lucia Allais, Shumon Basar, Ruha Benjamin, Franco “Bifo” Berardi, Daniel Birnbaum, Ina Blom, Benjamin H. Bratton, Giuliana Bruno, Tony Chakar, Mark Cousins, Simon Denny, Keller Easterling, Hu Fang, Ruben Gallo, Liam Gillick, Boris Groys, Rupali Gupta, Andrew Herscher, Tom Holert, Brooke Holmes, Francesca Hughes, Andrés Jaque, Lydia Kallipoliti, Thomas Keenan, Sylvia Lavin, Yongwoo Lee, Lesley Lokko, MAP Office, Chus Martinez, Ingo Niernann, Ahmet Ogut, Trevor Paglen, Spyros Papapetros, Raqs Media Collective, Juliane Rebentisch, Sophia Roosth, Felicity D. Scott, Jack Self, Prasad Shetty, Hito Steyerl, Kall Stull, Pelin Tan, Alexander Tarakhovsky, Paulo Tavares, Stephan Thumby, Etienne Turpin, Sven-Olov Wallenstein, Eyal Weizman, Mabel O. Wilson, Brian Kuan Wood, Liam Young, and Arseny Zhilyaev.

Jeanne Halgren Kilde’s survey of church architecture is unlike any other. Her main concern is not the buildings themselves, but rather the dynamic character of Christianity and how church buildings shape and influence the religion. Kilde argues that a primary function of church buildings is to represent and reify three different types of power: divine power, or ideas about God; personal empowerment as manifested in the individual’s perceived relationship to the divine; and social power, meaning the relationships between groups such as clergy and laity. Each type intersects with notions of Christian creed, cult, and code, and is represented spatially and materially in church buildings. Kilde explores these categories chronologically, from the early church to the twentieth century. She considers the form, organization, and use of worship rooms; the location of churches; and the interaction between churches and the wider culture. Church buildings have been integral to Christianity, and Kilde’s important study sheds new light on the way they impact all aspects of the religion. Neither mere witnesses to transformations of religious thought or nor simple backgrounds for religious practice, church buildings are, in Kilde’s view, dynamic participants in religious change and goldmines of information on Christianity itself.

A close analysis of the major squares of Florence.

Drawing on cultural theory, phenomenology and concepts from Asian art and philosophy, this book reflects on the role of interpretation in the act of architectural creation, bringing an intellectual and scholarly dimension to real-world architectural design practice. For practising architects as well as academic researchers, these essays consider interpretation from three theoretical standpoints or themes: play, edification and otherness. Focusing on these, the book draws together strands of thought informed by the diverse reflections of hermeneutical scholarship, the uses of digital media and studio teaching and practice.

Modern Architecture: A Critical History (World of Art)

From Giotto to Alberti and Modern Oblivion

Selected Writings on the Postmodern, 1983-1998

Digimodernism

Architecture, from Prehistory to Post-modernism

From Prehistory to Postmodernity

The Noir Tradition in the Age of Consumer Culture

A profusely illustrated reference-guide that describes, catalogs, and explicates the terms, styles, movements, types, materials, methods, specific achievements, and leading practitioners of world architecture throughout history

Proceedings of a symposium, held as a satellite meeting of the Second World Congress of Neuroscience, at the University of Bremen in August 1987. An overview of lesion-induced neural plasticity in such areas as the spinal cord; vertibular, oculomotor, visual, and olfactory systems; the cerebellum; and the cerebral cortex. Many diagrams, charts, and illustrations. Some Implications for the general understanding of neural plasticity are discussed. The title essay was published in 1984 in New Left Review, and a number of the other essays presented here also appeared in previous publications, sometimes in an earlier form. Jameson (comparative literature, Duke.) **1** evaluates the concept of postmodernism and surveys developments in a wide range of fields—market ideology, architecture, painting, installment art, film, video art, literature. Annotation copyrighted by Book News, Inc., Portland, OR

A groundbreaking history of architecture told through the relationship between buildings and energy The story of architecture is the story of humanity. The buildings we live in, from the humblest pre-historic huts to today’s skyscrapers, reveal our priorities and ambitions, our family structures and power structures. And to an extent never explored until now, architecture has been shaped in every era by our access to energy, from fire to farming to fossil fuels. In this ground-breaking history of world architecture, Barnabas Calder takes us on a dazzling tour of some of the most astonishing buildings of the past fifteen thousand years, from Uruk, via Ancient Rome and Victorian Liverpool, to China’s booming megacities. He reveals how every building - from the Parthenon to the Great Mosque of Damascus to a typical Georgian house - was influenced by the energy available to its architects, and why this matters. Today architecture consumes so much energy that 40% of the world’s greenhouse gas emissions come from the construction and running of buildings. If we are to avoid catastrophic climate change then now, more than ever, we need beautiful but also intelligent architecture, and to retrofit - not demolish - the buildings we already have.

"A Genealogy of Modern Architecture" is a reference work on modern architecture by Kenneth Frampton, one of today's leading architectural theorists. Conceived as a genealogy of twentieth century architecture from 1924 to 2000, it compiles some sixteen comparative analyses of canonical modern buildings ranging from exhibition pavilions and private houses to office buildings and various kinds of public institutions. The buildings are compared in terms of their hierarchical spatial order, circulation structure and referential details. The analyses are organized so as to show what is similar and different between two paired types, thus revealing how modern tradition has been diversely inflected. Richly illustrated, "A Genealogy of Modern Architecture" is a new standard work in architectural education.

Romantic Modernism

Superhumanity

Heritopia

Modernity and Postmodernity

Thought and Fiction in America, 1933-1973

Moving Pictures, Still Lives

Art, Architecture, and Anxiety in Modern Culture

America is Elsewhere provides a rigorous and creative reconsideration of hard-boiled crime fiction and the film noir tradition within three related postwar contexts: 1) the rise of the consumer republic in the United States after World War II 2) the challenge to traditional notions of masculinity posed by a new form of citizenship based in consumption, and 3) the simultaneous creation of "authenticity effects" -- representational strategies designed to safeguard an image of both the American male and America itself outside of and in opposition to the increasingly omnipresent marketplace. Films like Double Indemnity, Ace in the Hole, and Kiss Me Deadly alongside novels by Dashiell Hammett and Raymond Chandler provide rich examples for the first half of the study. The second is largely devoted to works less commonly understood in relation to the hard-boiled and noir canon. Examinations of the conspiracy films from the Seventies and Eighties -- like Kluge and The Parallax View -- novels by Thomas Pynchon, Chester Himes and William Gibson reveal the persistence and evolution of these authenticity effects across the second half of the American twentieth century.

All concepts of modernity and modernism are amongst the most controversial and vigorously debated in contemporary philosophy and cultural theory. In this intervention, Fredric Jameson—perhaps the most influential and persuasive theorist of postmodernity—excavates and explores these notions in a fresh and illuminating manner. The extraordinary revival of discussions of modernity, as well as of new theories of artistic modernism, demands attention in its own right. It seems clear that the (provisional) disappearance of alternatives to capitalism plays its part in the universal attempt to revive 'modernity' as a social ideal. Yet the paradoxes of the concept illustrate its legitimate history and suggest some rules for avoiding its misuse as well. In this major interpretation of the problematic, Jameson concludes that both concepts are tainted, but nonetheless yield clues as to the nature of the phenomena they purported to theorize. His judicious and vigilant probing of both terms—which can probably not be banished at this late date—helps us clarify our present political and artistic situations.

Fredric Jameson sweeps from the Renaissance to The Wire High modernism is now as far from us as antiquity was for the Renaissance. Such is the premise of Fredric Jameson's major new work in which modernist works, this time in painting (Rubens) and music (Wagner and Mahler), are pitted against late-modernist ones (in film) as well as a variety of postmodern experiments (from SF to The Wire, from "Eurotrash" in opera to Altman and East German literature): all of which attempt, in their different ways, to invent new forms to grasp a specific social totality. Throughout the historical periods, argues Jameson, the question of narrative persists through its multiple formal changes and metamorphoses.

"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 Architecture 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 Bays, Elliot Moyer 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.

Dominion of the Eye

Architecture

Atlas of Novel Tectonics

One Place after Another

Postmodernism, Or, The Cultural Logic of Late Capitalism

The Philosophical History of an Idea

Urbanism, Art, and Power in Early Modern Florence

Praise for the First Edition "Because of its exceptionally wide perspective, even architectural historians who do not teach general survey courses are likely to enjoy and appreciate it." —Annali d'architettura "Not only does A Global History of Architecture own the territory (of world architecture), it pulls off this audacious task with panache, intelligence, and—for the most part—grace." —Journal of the Society of Architectural Historians Revised and updated—the compelling history of the world's great architectural achievements Organized along a global timeline, A Global History of Architecture, Second Edition has been updated and revised throughout to reflect current scholarship. Spanning from 3,500 b.c.e. to the present, this unique guide is written by an all-star team of architectural experts in their fields who emphasize the connections, contrasts, and influences of architectural movements throughout history. The architectural history of the world comes to life through a unified framework for interpreting and understanding architecture, supplemented by rich drawings from the renowned Frank Ching, as well as brilliant photographs. This new Second Edition: Delivers more coverage of non-Western areas, particularly Africa, South Asia, South East Asia, and Pre-Columbian America Is completely re-designed with full-color illustrations throughout Incorporates additional drawings by Professor Ching, including new maps with more information and color Meets the requirements set by the National Architectural Accrediting Board (NAAB) for "non-Western" architecture in history education. Offers new connections to a companion Web site, including Google Earth/IM coordinates for ease of finding sites. Architecture and art enthusiasts will find A Global History of Architecture, Second Edition perpetually at their fingertips.

History of buildings, groups of buildings, the styles in which they were built, and the architects responsible for them from Stonehenge to the present.

Traces the revival and updated edition of a bestselling classic on modern architecture and its origins by Kenneth Frampton. Kenneth Frampton's highly acclaimed survey of modern architecture and its origins has been a classic since it first appeared in 1980. Starting with the cultural developments since 1750 that drove the modern movement, moving through the creation of modern architecture, and exploring the effects of globalization and the phenomenon of international celebrity architects, this book is the definitive history of modern architecture. For this extensively revised and updated fifth edition of Modern Architecture, Frampton added new chapters exploring the ongoing modernist tradition in architecture while also examining the varied responses to the urgent need to build more sustainably and create structures that will withstand changing climates. This new edition features completely redesigned interiors and an updated and expanded bibliography, making this volume more indispensable than ever.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Heritopia investigates the meanings of the past in the present, focusing on Abu Simbel in Egypt and other World Heritage sites. It explores and resolves a number of paradoxes: the past is impossible to preserve for eternity; all preservation implies change; preservation of one site normally means destruction of others; threats are important in the creation of heritage, but at the same time heritage may become a threat and threats can become heritage themselves; heritage stands in contrast to modernity and is at the same time part of it; both the increase and the decrease of modernity create heritage; and finally, heritage may be global and local at the same time. Heritopia will appeal to students and professionals in heritage studies and related subjects such as archaeology, history, ethnology and museology.

The Mathematics of the Ideal Villa and Other Essays

A Comparative Critique of Built Form by Kenneth Frampton

The Ancients and the Postmoderns

Deep History

An Introduction to Christian Architecture and Worship

The Cultural Turn

Novels in the World of Conservation

Fredric Jameson is regarded as one of the leading Marxist critics in the English-speaking world. The Cultural Turn is intended as a concise introduction to his theories on the postmodern world.

How psychological ideas of space have profoundly affected architectural and artistic expression in the twentieth century. Beginning with agoraphobia and claustrophobia in the late nineteenth century, followed by shell shock and panic fear after World War I, phobias and anxiety came to be seen as the mental condition of modern life. They became incorporated into the media and arts, in particular the spatial arts of architecture, urbanism, and film. This "spatial warping" is now being reshaped by digitalization and virtual reality. Anthony Vidler is concerned with two forms of warped space. The first, a psychological space, is the repository of neuroses and phobias. This space is not empty but full of disturbing forms, including those of architecture and the city. The second kind of warping is produced when artists break the boundaries of genre to depict space in new ways. Vidler traces the emergence of a psychological idea of space from Pascal and Freud to the identification of agoraphobia and claustrophobia in the nineteenth century to twentieth-century theories of spatial alienation and estrangement in the writings of Georg Simmel, Siegfried Kracauer, and Walter Benjamin. Focusing on current conditions of displacement and placelessness, he examines ways in which contemporary artists and architects have produced new forms of spatial warping. The discussion ranges from theorists such as Jacques Lacan and Gilles Deleuze to artists such as Vito Acconci, Mike Kelley, Katharina Grosse, and Rachel Whiteread. Finally, Vidler looks at the architectural experiments of Frank Gehry, Coop Himmelblau, Daniel Libeskind, Greg Lynn, Morphosis, and Eric Owen Moss in the light of new digital techniques that, while relying on traditional perspective, have radically transformed the composition, production, and experience—perhaps even the subject itself—of architecture.

This accessible and comprehensive overview of the main issues on the modernity-postmodernity controversy is the first clear-sighted book on the subject. It surveys modern social theory, from Kant to Weber with economy and mastery precision. And evaluates the work of the Frankfurt School, Arendt, Strauss, Luhmann, Habermas, Heller, Castoriadis and Touraine, before moving on to consider the approaches of the leading writers on postmodernity: Lyotard, Vattimo, Derrida, Foucault and Jameson. The result is a new way of conceptualizing the modernity-postmodernity debate, and an exciting new approach to the roots of contemporary social theory.

Moving Pictures, Still Lives revisits the cinematic and intellectual atmosphere of the late twentieth century. Against the backdrop of the historical fever of the 1980s and 1990s—the rise of the heritage industry, a global museum-building boom, and a cinematic fascination with costume dramas and literary adaptations—it explores the work of artists and philosophers who complicated the usual association between tradition and the past or modernity and the future. Author James Tweedie retraces the “archaeomodern turn” in films and theory that framed the past as a repository of abandoned but potentially transformative experiments. He examines late twentieth-century filmmakers who were inspired by old media, especially painting, and often viewed those art forms as portals to the modern past. In detailed discussions of Alain Cavalier, Terence Davies, Jean-Luc Godard, Peter Greenaway, Derek Jarman, Agnieszka Varda, and other key directors, the book concentrates on films that fill the screen with a succession of tableaux vivants, still lifes, illuminated manuscripts, and landscapes. It also considers three key figures—Walter Benjamin, Gilles Deleuze, and Serge Daney—who grappled with the late twentieth century’s characteristic concerns, including history, memory, and belatedness. It reframes their theoretical work on film as a mourning play for past revolutions and a means of reviving the possibilities of the modern age (and its paradigmatic medium, cinema) during periods of political and cultural retrenchment. Looking at cinema and the century in the rear-view mirror, the book highlights the unrealized potential visible in the history of film, as well as the cinematic phantoms that remain in the digital age.

The Age of the Crisis of Man

Knowledge, Power and the Self

A Global History of Architecture

Genealogy of Modern Architecture

Leadership by Design

Building-in-time

Architecture, from Prehistory to Postmodernity

In the world of architectural conservation, there is little tolerance for reconstructing or even protecting historic facades when everything behind is modern, and even less for reconstructing a building that has been completely destroyed. These offenses are considered lies against history. In this thoughtful, revealing work, conservation expert Wim Denslagen traces this predilection for honesty to the legacy of Functionalism, a Romantic-era movement that denounced the building of pseudo-architecture in favor of a new, rational form of building. With detailed analyses of headline-making restoration projects from Bruges to Berlin, Denslagen shows that the adoption of these romantic values by conservationists gave rise to a new wave of modern additions and transformations.

Traces the genesis, consolidation and consequences of the postmodern idea. Beginning in the Hispanic world of the 1930s, the text takes the reader through to the 70s, when Lyotard and Habermas gave the idea of postmodernism wider currency and finally the 90s, with the work of Fredric Jameson. This breakthrough book brings science into history to offer a dazzling new vision of humanity across time. Team-written by leading experts in a variety of fields, it maps events, cultures, and eras across millions of years to present a new scale for understanding the human body, energy and ecosystems, language, food, kinship, migration, and more.

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.

Warped Space

Film, New Media, and the Late Twentieth Century

Architecture of First Societies

The Law of God

From Prehistory to Climate Emergency

Design as Way of Thinking

Modern Architecture: a Critical History

Publisher Description

Almost without anybody noticing, a new cultural paradigm has come center stage, displacing an exhausted and increasingly marginalised postmodernism. Dr. Alan Kirby calls this cultural paradigm digimodernism, a name comprising both its central technical mode and its privileging of the fingers and thumbs in its use. The increasing irrelevancy of postmodernism requires a new theory to underpin our current digital culture.

Oswald Mathias Ungers and Rem Koolhaas

Sir Banister Fletcher's A History of Architecture

How New Technologies Dismantle the Postmodern and Reconfigure Our Culture