

## Peter Eisenman Diagram Diaries

Kissing Architecture explores the mutual attraction between architecture and other forms of contemporary art. In this fresh, insightful, and beautifully illustrated book, renowned architectural critic and scholar Sylvia Lavin develops the concept of "kissing" to describe the growing intimacy between architecture and new types of art--particularly multimedia installations that take place in and on the being designed and built into architectural surfaces and interior spaces today. Initiating readers into the guilty pleasures of architecture that abandons the narrow focus on function, Lavin looks at recent work by Pipilotti Rist, Doug Aitken, the firm Diller Scofidio + Renfro, and others who choose instead to embrace the viewer in powerful affects and visual and sensory atmospheres. Kissing Architecture focused arguments written by leading critics, historians, theorists, and practitioners from the world of urban development and contemporary architecture and design. These books are intended to spark vigorous debate. They stake out the positions that will help shape the architecture and urbanism of tomorrow. Addressing one of the most spectacular and significant developments in the current architectural scene, this disarmingly incisive book that offers an entirely new way of seeing--and experiencing--architecture in the age after representation.

This compendium of projects, writings and interviews focuses on how the field of drawing expands synchronously alongside technological and computational developments. This book critically reassess the act of drawing and where its future may lie. Bringing together practitioners from many creative fields, the book discusses how drawing is changing in relation to new technologies for the production of drawings in this book are tantalising evidence of this. Yet the aim of the book is to illustrate how drawing works as an abundantly rich, diverse, inventive, critical and serious research domain. In this regard, it is a study of the point and promise of drawing; which both explores the microscopic detail of the craft and envisions the radical possibilities inherent in its expression. The academics, artists and designers who have produced this rigorous, liberating form of expression.

Essays at the intersection of philosophy and architecture explore how we understand and inhabit space. To be outside allows one a fresh perspective on the inside. In these essays, philosopher Elizabeth Grosz explores the ways in which two disciplines that are fundamentally outside each another—architecture and philosophy—can meet in a third space to interact free of their internal constraints. In architectural discourse but who inhabit its space—the destitute, the homeless, the sick, and the dying, as well as women and minorities. Grosz asks how we can understand space differently in order to structure and inhabit our living arrangements accordingly. Two themes run throughout the book: temporal flow and sexual specificity. Grosz argues that time, change, and emergence, traditionally associated with the processes of design and construction. She also argues against architecture's historical indifference to sexual specificity, asking what the existence of (at least) two sexes has to do with how we understand and experience space. Drawing on the work of such philosophers as Henri Bergson, Roger Caillois, Gilles Deleuze, Jacques Derrida, Luce Irigaray, and Jacques Lacan, Grosz raises abstract questions about the building. All of the essays propose philosophical experiments to render space and building more mobile and dynamic.

The essential design companion-now in an up-to-date new edition For architects, drawing is more than a convenient way to communicate ideas: it is an integral part of the creative process that has a profound impact on thinking and problem-solving. In Graphic Thinking for Architects and Designers, Third Edition, Paul Laseau demonstrates that more versatile and facile sketching leads to more flexible and effective design. This flexibility and stimulate graphic thinking, he introduces numerous graphic techniques that can be applied in a variety of situations. He also helps readers acquire a solid grasp of basic freehand drawing, representational drawing construction, graphic note-taking, and diagramming. Important features of this new edition include:
\* Easy-to-understand discussions supported by freehand illustrations
\* Dozens of new and updated illustrations
\* Extensive coverage of new technologies related to the graphic thinking process For architects and students who want to maximize their creativity, Graphic Thinking for Architects and Designers is a valuable tool in the pursuit of architectural solutions to contemporary design problems.

From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman

The Furnishing of Territories

Theories and Manifestoes of Contemporary Architecture

Deleuze and Architecture

Lateness

Investigations of the Interstitial : Eisenman Architects, 1988-1998

Documents a meeting between two architects -- Peter Eisenman and Rem Koolhaas -- at a meeting of the Architectural Association in 2006.

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.

Affect, Architecture, and Practice builds on and contributes to work in theories of affect that have risen within diverse disciplines, including geography, cultural studies, and media studies, challenging the nature of textual and representational-based research. Although numerous studies have examined how affect emerges in architectural spaces, little attention has been paid to the creative process of architectural design and the role that affect plays in the many contingencies and uncertainties that arise in the process. The book traces the critical, philosophic, and architectural theories to examine how affect, architecture, and practice are interlinked. Through a series of conversations and reflections, it examines three key contemporary architects, their practices and projects, all within a single coherent theme. Reiser + Umemoto (RUR Architecture DPC), USA, Kerstin Thompson Architects, Australia, and Shigeru Ban Architects, Japan, are critically studied through the lens of different aspects of practice, namely image-making, the design process, and the making of an everyday object/material. Through this investigation, author Akari Nakai Kidd demonstrates how affect theory allows a critical interrogation of the in-betweens of practice, its liminality and limits. It questions the stability of objects, the smooth temporality of practice, and its often under-conceptualised non-human dimensions. More significantly, the book demonstrates architectural practice 's contribution to the reconceptualisation of theories of affect.

Definitions of space are as diverse as the disciplines in which it plays a fundamental role; from science and philosophy to art and architecture, each field ' s perception of space is often simplified or reduced. This consequently denies access to ' new spaces ', whose definitions and perspectives, strategies and impacts on human perception are rarely considered in any cohesive manner. This is where the Aedes Network Campus Berlin (ANCB) programme ' No Space Without Traits ' came in: particularly through artistic approaches, it aimed to open doors into spatial worlds that until now have remained closed. The symposium ' PERCEPTION in Architecture. HERE and NOW ' was part of this programme and invited critical and comprehensive contributions by academics, artists, architects, designers and curators. These presentations are brought together in this volume to reflect upon new spatial concepts and thus access ' new spaces ' of perception in architecture. The symposium stimulated a discourse focused on spaces as a collective entity, notions of spatial truth, the multiplicity of experience, and Wahrnehmungsapparate, as well as physical, visual, acoustic and virtual manifestations of space in relation to social, cultural, historical and political forces.

Ten Canonical Buildings 1950-200

Written Into the Void

Code X

Once Upon a Place

Representations, Constructions, Dynamics

Architecture and Disjunction

A provocative case for historical ambiguity in architecture by one of the field's leading theorists Conceptions of modernity in architecture are often expressed in the idea of the zeitgeist, or "spirit of the age," an attitude toward architectural form that is embedded in a belief in progressive time. Lateness explores how architecture can work against these linear currents. This incisive book, internationally renowned architect Peter Eisenman, with Elisa Iturbe, proposes a different perspective on form and time in architecture, one that circumvents the temporal constraints on style that require it to be "of the times"—lateness. He focuses on three twentieth-century architects who exhibited the qualities of lateness in their designs: Adolf Loos, whose critical theory of Theodor Adorno and his study of Beethoven's final works, Eisenman shows how the architecture of these canonical figures was temporally out of sync with conventions and expectations, and how lateness can serve as a form of release from the restraints of the moment. Bringing together architecture, music, and philosophy, and drawing on illuminating examples from Baroque periods, Lateness demonstrates how today's architecture can use the concept of lateness to break free of stylistic limitations, expand architecture's critical capacity, and provide a new mode of analysis.

FIRST ENGLISH-LANGUAGE PUBLICATION OF PETER EISENMAN'S 1963 DISSERTATION

Peter Eisenman is one of the most controversial protagonists of the architectural scene, who is known as much for his theoretical essays as he is for his architecture. While much has been written about his built works and his philosophies, most books focus on one or the other aspect. By structuring this volume around the concept of form, Stefano Corbo links together two of Eisenman's most important works, From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman argues that form is the sphere of mediation between our body, our inner world and the exterior world and, as such, it enables connections to be made between philosophy and architecture. From the start of his career on, Eisenman has been deeply interested in the problem of form and the classical concept of it. For him, form is not simply a cognitive tool that determines a physical structure, which discriminates all that is active from what is passive, what is inside from what is outside. He has always tried to connect his own work with the cultural manifestations of the time: firstly under the influence of Colin Rowe and his formalist studies; secondly, under the influence of structuralist theories; in the 80's, by collaborating with Derrida and his de-constructivist approach; more recently,by discovering Henri Bergson's idea of Time. These different moments underline different phases, different projects, different programmatic manifestos; and above all, an evolving notion of form. Taking a multi-disciplinary approach based on the intersections between philosophy and architecture, Corbo investigates all these definitions and, in doing so, provides new insights into and a deeper understanding of the complexity of Eisenman's work.

A practical guide to research for architects and designers—now updated and expanded! From searching for the best glass to prevent glare to determining how clients might react to the color choice for restaurant walls, research is a crucial tool that architects must master in order to effectively address the technical, aesthetic, and behavioral issues that arise in the design process. This book provides a comprehensive overview of research methods and includes chapters on qualitative, correlational, experimental, simulation, logical argumentation, and case studies and mixed methods. Features new to this edition include: Strategies for investigation, practical examples, and resources for additional information A look at current trends and innovations in research Coverage of design studio-based research that shows how strategies described in the book can be applied to a wide range of design projects Discussion of digital media and online research New and updated examples of research studies A new chapter on the relationship between design and research Architectural Research Methods is an essential reference for architecture students and researchers as well as architects, interior designers, landscape architects, and building product manufacturers.

Design Methods

Architectures of Duration and Place

Expressive Form

HERE and NOW

Blurred Zones

Deleuze and Space

**Uses the architectural design of a house to show the principles of structuralism and a possible reaction against traditional functionalism**

The second half of the 20th Century witnessed an outburst of theories and manifestoes that explored the possibilities of architecture: it's language, evolution and social relevance. The many 'crises in architecture' and emerging urban and ecological problems questioned the current orthodoxy: Modernism was criticised, questioned and overthrown, only to be extended, subverted and revived. The result was a cascade of new theories, justifications and recipes for building. This anthology, first edited in 1997, brought together a coherent collection of texts that tracked these important shifts from all the major architectural thinkers and practitioners. In this new edition of the book, over twenty additional extracts are published that present an entirely new axis for architectural thinking. Whereas much of the 20th-Century thought was dominated by the 'perceived crisis' in Modernity, 'the new paradigm' or 'complexity paradigm' has been excited by the possibilities of Emergence in the Science of Complexity and Chaos theory. The reach of complexity is expressed through the primacy of Benoit Mandelbrot's theories on geometry, with an extract from his manifesto on fractals; and furthered through an outline of Emergence by Steven Johnson. It is also handled through texts that focus on the diagram and are demonstrated in its more applied form through passages dealing with the global city and culture. Essential for the student and practitioner alike, Theories and Manifestoes since its first edition has established itself as the touchstone book for architectural thought. It features seminal texts by Reyner Banham, Peter Eisenman, Frank Gehry, Rem Koolhaas, Colin Rowe and Robert Venturi. This is now ejected with greater currency with extracts from: Cecil Balmond, Foreign Office Architects, Daniel Libeskind, MVRDV, Lars Spuybroek, UN Studio and West 8. In the 1960s and '70s, architects, influenced by recent developments in computing and the rise of structuralist and poststructuralist thinking, began to radically rethink how architecture could be created. Though various new approaches gained favor, they had one thing in common: they advocated moving away from the traditional reliance on an individual architect's knowledge and instincts and toward the use of external tools and processes that were considered objective, logical, or natural. Automatic architecture was born. The quixotic attempts to formulate such design processes extended modernist principles and tried to draw architecture closer to mathematics and the sciences. By focusing on design methods, and by examining evidence at a range of scales—from institutions to individual buildings—Automatic Architecture offers an alternative to narratives of this period that have presented postmodernism as a question of style, as the methods and techniques traced here have been more deeply consequential than the many stylistic shifts of the past half century. Sean Keller closes the book with an analysis of the contemporary condition, suggesting future paths for architectural practice that work through, but also beyond, the merely automatic. Peter Eisenman's competition-winning project for the City of Culture of Galicia in Santiago de Compostela, Spain, is a formidable battery of museums, libraries, and auditoriums, a cultural acropolis atop a spectacular hillside site in northeastern Spain. By excavating the hilltop and arranging six buildings as a kind of artificial topography, Eisenman creates a new warped landscape that seems to merge building and ground, that occupies the hilltop without seeming to have been built upon it. In CODEX, the New York-based Eisenman, known for a career of formal investigations, reveals in essays and illustrations his theory of coding as a device for producing form. Through more than three hundred line drawings and perspectives, the development of the code--and the buildings and landscape it informs--becomes apparent, culminating in a giant earthwork as excavation of the site begins.

A Conceptual Approach to Computational Design

Palladio Virtuel

Automatic Architecture

Architecture from the Outside

Drawing Futures

*Chora L Works documents the unprecedented collaboration, initiated in 1985, between philosopher Jacques Derrida and architect Peter Eisenman on a project for the Parc de la Villette in Paris. Woven into the volume are discussion transcripts, candid correspondence, and essays, as well as sketches, presentation drawings, and models. Derrida and Eisenman's design process was guided by Plato's chora text from the Timeaus; their unique reciprocal relationship was an interchange - and transformation - of voices.*

*Essais sur l'architecture par l'architecte Eisenman.*

*With the increased use of computers, architecture has found itself in the midst of a plethora of possible uses. This book combines theoretical enquiry with practical implementation offering a unique perspective on the use of computers related to architectueal form and design. Notions of exaggeration, hybrid, kinetic, algorithmic, fold and warp are examined from different points of view: historical, mathematical, philosophical or critical. Generously illustrated, this book is a source of inspiration for students and professionals.*

*A long-awaited reassessment of Andrea Palladio s canonical villas that challenges widely accepted interpretations of the Renaissance architect s work "*

*Selected Writings, 1963–1988*

*Practice*

*The Portfolio and the Diagram*

*Chora L Works*

*Kissing Architecture*

*Atomic Dwelling*

In the years of reconstruction and economic boom that followed the Second World War, the domestic sphere encountered new expectations regarding social behaviour, modes of living, and forms of dwelling. This book brings together an international group of scholars from architecture, design, urban planning, and interior design to reappraise mid-twentieth century modern life, offering a timely reassessment of culture and the economic and political effects on civilian life. This collection contains essays that examine the material of art, objects, and spaces in the context of practices of dwelling over the long span of the postwar period. It asks what role material objects, interior spaces, and architecture played in quelling or fanning the anxieties of modernism's ordinary denizens, and how this role informs their legacy today.

Architects often employ design methods to help them find more creative forms. These methods make it possible to break free of the traditional canon of forms and established paradigms. At the same time, there must be enough leeway for a functional, systematic design conception to take shape. This volume focuses in depth on the design methods that have decisively shaped current architectural practice. Themes are - Diagrammatic methods (using drawings and schematic representations), -Mimetic methods (imitative), - Parametric methods (using a characteristic quantity), - Automated and digital design methods of the contemporary avant-garde, e.g. scaling, datascaapes, folding, and morphing.

Peter Eisenman discusses with architects and philosophers: Jörg H. Gleiter (Germany), Kim Förster (Switzerland), Preston Scott Cohen (USA), Emmanuel Petit (USA), Mario Carpo (USA), Sarah M. Whiting (USA), Manuel Orazi (Italy), John McMorrough (USA), Gabriele Mastrigli (Italy), Panayotis Pangalos (Greece), Cynthia Davidson (USA), Ingeborg M. Rocker (USA), Alejandro Zaera-Polo (USA), Djordje Stojanović (Serbia),

Greg Lynn (USA) performing on the stage for two days in Belgrade. Through the structure of the monograph, the book represents a dynamic approach to the development of contemporary architectural thought. The dialogue between architects and philosophers with different social and cultural roots creates new agreements and reflections. This collection takes up the challenge of thinking spatially by exploring Deleuze's spatial concepts in applied contexts: architecture, cinema, urban planning, political philosophy and metaphysics. In doing so, it brings together some of the most accomplished Deleuze scholars writing today - Reda Bensmaïa, Ian Buchanan, Claire Colebrook, Tom Conley, Manuel DeLanda, Gary Genosko, Gregg Lambert and Nigel Thrift. Architecture and Fiction  
Motivating Form after Modernism  
Supercritical  
Architecture, Technique and Representation  
Essays on Virtual and Real Space  
The Diagrams of Architecture

**Conversant in contemporary theory and architectural history, Stan Allen argues that concepts in architecture are not imported from other disciplines, but emerge through the materials and procedures of architectural practice itself. Drawing on his own experience as a working architect, he examines the ways in which the tools available to the architect affect the design and production of buildings. This second edition includes revised essays together with previously unpublished work. Allen’s seminal piece on Field Conditions is included in this reworked, revised and redesigned volume. A compelling read for student and practitioner alike. Since the 1980s, the diagram has become a preferred method for researching, communicating, theorising and making architectural designs, ideas and projects. Thus the rise of the diagram, as opposed to the model or the drawing, is the one of the most significant new developments in the process of design in the late 20th and early 21st centuries. Diagrams of Architecture is the first anthology to represent - through texts and diagrams - the histories, theories and futures of architecture through the diagram. Spanning the Pre-historic to the Parametric, Diagrams of Architecture illustrates over 250 diagrams and brings together 26 previously published and newly commissioned essays from leading international academics, architects, theorists and professional experts. These combine to define the past and future of the diagram’s discourse. Prefaced with a critical introduction by Mark Garcia, each text investigates a central concept or dimension of the diagram ranging from socio-cultural studies, science, philosophy, technology, CAD/CAM, computing and cyberspace and virtual/digital design to methodology, environment/sustainability and phenomenological, poetic and art architecture; as well as interior, urban, engineering, interactive and landscape design. The first critical, multidisciplinary book on the history, theory and futures of the architectural diagram. Includes seminal articles on the diagram from the history and theory of architecture such as those by Peter Eisenman, Sanford Kwinter, MVRDV, Neil Spiller, Lars Spuybroek, UN Studio and Anthony Vidler. Features 14 newly commissioned articles by leading architects and theorists, including Charles Jencks, Hanif Kara, Patrik Schumacher, Neil Spiller, Leon van Schaik and Alejandro Zaera-Polo and two new interviews with Will Alsop and Bernard Tschumi. Includes a full-colour critical collection of over 250 of the most significant and original diagrams, many of which are previously unpublished, in the history of architecture from around the world.**

**This book argues that architecture and the city and their processes can be better understood by drawing categories from disciplines that exceed the architectural and urban cultural context. It performs an open intellectual reading that traverses architecture and architectural theory, but also art theory and history, cartography, philosophy, literature and cultural studies, to unfold a series of ‘figures’ that are ambiguously placed between the representation and the construction of space in architecture and the city. The paradigm and philosophy, the island and the city, the map and representation, the model and making and the questioning of form performed by dust, are explored beyond their definition, as processes that differently make space between architecture and the city and are proposed as unorthodox analytic techniques to decipher contemporary spatial complexity. The book analyses how these ‘figures’ have been employed at different times and in different creative disciplines, beyond architecture and in relation to changing notions of space, and traces the role that they have played in the shift towards the dynamic that has taken place in contemporary theory and design research. What emerges is the idea of an ‘architecture of the city’ that is not only physical but is largely defined by the way in which its physical spaces are regulated, lived and perceived, but also imagined and projected.**

**Camping is perhaps the quintessential American activity. We camp to escape, to retreat, to "find" ourselves. The camp serves as a home-away-from-home where we might rethink a deliberate life. We also camp to find a new collective space where family and society converge. Many of us attended summer camps, and the legacies of these childhood havens form part of American culture. In Campsite, Charlie Hailey provides a highly original and artfully composed interpretation of the cultural significance and inherently paradoxical nature of camps and camping in contemporary American society. Offering a new understanding of the complex relationship between place, time, and architecture in an increasingly mobile culture, Hailey explores campsites as places that necessitate a unique combination of contrasting qualities, such as locality and foreignness, mobility and fixity, temporality and permanence, and public domesticity. Camping methods reflect the rigid flexibility of the process: leaving home, arriving at a site, clearing an area, making and then finally breaking camp. The phases of this sequence are both separate and indistinct. To understand this paradox, Hailey emphasizes the role of process. He constructs a philosophical framework to elucidate the "placefulness" -- or sense of place -- of such temporary constructions and provides alternative understandings of how we think of the home and of public versus private dwelling spaces. Historically, camps have been used as places for scouting out future towns, for clearing provisional spaces, and for making semipermanent homes-away-from-home. To understand how "cultures of camping" develop and accommodate this dynamic mix of permanence and flexibility, Hailey looks at three basic qualities of the camp: as a site for place-making, as a populist precursor for modern built environments, and as a "method." Hailey's creative and philosophical approach to camps and camping allows him to construct links between such diverse projects as the "philosophers' camps" of the mid-nineteenth century, the idiosyncratic camping clubs that arose with the automobile culture in the early 1920s, and more recent uses of campsites as temporary housing for those displaced by Hurricane Katrina. In Campsite, Hailey makes a singular and significant contribution to current studies of place and vernacular architecture while also reconfiguring methods of research in cultural studies, architectural theory, and geography.**

**The City of Culture of Galicia**

**Unorthodox Ways to Think the City**

**Jacques Derrida and Peter Eisenman**

**House X**

**Graphic Thinking for Architects and Designers**

**Anxiety, Domesticity, and Postwar Architecture**

This seminal book from Architectural Design was originally published in 1993, at a time of crucial change and on the eve of the digital revolution. It brought together a series of essays that many believe created the favourable environment in which computer-based design could thrive. Considered one of the most influential architecture publications of the 1990s, this book ranks as a classic and in itself is a crucial chapter of history, though one that has been out of print since 1999. This faithful reprinting includes a substantial new introductory essay by Mario Carpo, Head of the Study Centre at the Canadian Centre for Architecture, which examines the impact of the original texts and their ongoing significance. Thereafter, the book is true to its original content showcasing projects by ground-breaking architects such as Greg Lynn, Jeffrey Kipnis, Bahram Shirdel, Frank Gehry and Philip Johnson.

Diagram DiariesUniverse Pub

Critiques the legacy and ongoing influence of Deleuze on the discipline and practice of architecture. This collection looks critically at how Deleuze challenges architecture as a discipline, how architecture contributes to philosophy and how we can come to understand the complex politics of space of our increasingly networked world. Since the 1980s, Deleuze’s philosophy has fuelled a generation of architectural thinking, and can be seen in the design of a global range of contemporary built environments. His work has also alerted architecture to crucial ecological, political and social problems that the discipline needs to reconcile.

This volume gathers a selection of architect Peter Eisenman's later writings. In these texts, he undertakes a variety of tasks, including theoretical analyses, close readings of his own works, and innovative assessments of the designs and writings of other architects and critics.

In dialogue with architects and philosophers

Architecture and Anthropology

Campsite

Earth Moves

Toward a Disruptive Temporality of Practice

Architectural Research Methods

Showcases ten years of projects by the theoretician and architect Peter Eisenman, including such structures as the Aronoff Center for Design and Art, the Nunotani Office Building and the Columbus Convention Center.

Through Eisenman's own essays and through extensive illustration, readers come to understand Eisenman’s diagram-based approach to design whereby sites and structures can be manipulated in diagram form."--BOOK JACKET.

A history of modern architecture as a discursive practice.

Gathers drawings and models for six house designs, shows the finished buildings, and offers the author's comments on architectural design

Affect, Architecture, and Practice

Diagram Diaries

Speculations in Contemporary Drawing for Art and Architecture

PERCEPTION in Architecture

Peter Eisenman

Eisenman Inside Out

**Both architecture and anthropology emerged as autonomous theoretical disciplines in the 18th-century enlightenment. Throughout the 19th century, the fields shared a common icon—the primitive hut—and a common concern with both routine needs and ceremonial behaviours. Both could lay strong claims to a special knowledge of the everyday. And yet, in the 20th century, notwithstanding genre classics such as Bernard Rudofsky’s Architecture without Architects or Paul Oliver’s Shelter, and various attempts to make architecture anthropocentric (such as Corbusier’s Modulor), disciplinary exchanges between architecture and anthropology were often disappointingly slight. This book attempts to locate the various points of departure that might be taken in a contemporary discussion between architecture and anthropology. The results are radical: post-colonial theory is here counterpoised to 19th-century theories of primitivism, archaeology is set against dentistry, fieldwork is juxtaposed against indigenous critique, and climate science is applied to questions of shelter. This publication will be of interest to both architects and anthropologists. The chapters in this book were originally published within two special issues of Architectural Theory Review.**

**Earth Moves, Bernard Cache's first major work, conceptualizes a series of architectural images as vehicles for two important developments. First, he offers a new understanding of the architectural image itself. Following Gilles Deleuze and Henri Bergson, he develops an account of the image that is nonrepresentational and constructive—images as constituents of a primary, image world, of which subjectivity itself is a special kind of image. Second, Cache redefines architecture beyond building proper to include cinematic, pictoral, and other framings. Complementary to this classification, Cache offers what is to date the only Deleuzean architectural development of the “fold,” a form and concept that has become important over the last few years. For Cache, as for Deleuze, what is significant about the fold is that it provides a way to rethink the relationship between interior and exterior, between past and present, and between architecture and the urban.**

Folding in Architecture

Architecture, Discourse, and Modernity in America

Selected Writings, 1990-2004

Houses of Cards

AD Reader

**The Formal Basis of Modern Architecture**