

Writing Architecture series

CD

**ARCHITECTURE'S
DESIRE**

READING THE LATE AVANT-GARDE

K. MICHAEL HAYS

Architectures Desire Reading The Late Avant Garde Writing Architecture

Andrew Witt



Architectures Desire Reading The Late Avant Garde Writing Architecture:

Architecture's Desire K. Michael Hays, 2009-10-02 Theorizes an architectural ethos of extreme self reflection and finality from a Lacanian perspective While it is widely recognized that the advanced architecture of the 1970s left a legacy of experimentation and theoretical speculation as intense as any in architecture s history there has been no general theory of that ethos Now in *Architecture s Desire* K Michael Hays writes an account of the late avant garde as an architecture systematically twisting back on itself pondering its own historical status and deliberately exploring architecture s representational possibilities right up to their absolute limits In close readings of the brooding melancholy silence of Aldo Rossi the radically reductive decompositions and archaeologies of Peter Eisenman the carnivalesque excesses of John Hejduk and the cinegrammatic delirium of Bernard Tschumi Hays narrates the story of architecture confronting its own boundaries with objects of ever more reflexivity difficulty and intransigence The late avant garde is the last architecture with philosophical aspirations an architecture that could think philosophical problems through architecture rather than merely illustrate them It takes architecture as the object of its own reflection which in turn produces an unrelenting desire Using the tools of critical theory together with the structure of Lacan s triad imaginary symbolic real Hays constructs a theory of architectural desire that is historically specific and yet sets the terms and the challenges of all subsequent architectural practice including today s

Expanding Fields of Architectural Discourse and Practice Matthew Butcher, Megan O'Shea, 2020-11-27 *Expanding Fields of Architectural Discourse and Practice* presents a selection of essays architectural experiments and works that explore the diversity within the fields of contemporary architectural practice and discourse Specific in this selection is the question of how and why architecture can and should manifest in a critical and reflective capacity as well as to examine how the discipline currently resonates with contemporary art practice It does so by reflecting on the first 10 years of the architectural journal *P E A R* 2009 to 2019 The volume argues that the initial aims of the journal to explore and celebrate the myriad forms through which architecture can exist are now more relevant than ever to contemporary architectural discourse and practice Included in the volume are architectural practitioners design researchers artists architectural theorists historians journalists curators and a paleobiologist all of whom contributed to the first seven issues of the journal Here they provide a unique presentation of architectural discourse and practice that seeks to test new ground while forming distinct relationships to recent and more longstanding historical legacies Praise for *Expanding Fields of Architectural Discourse and Practice* The story told by the authors of this work can thus be considered as the central tool of an architectural transgression Critique d art

The Contested Territory of Architectural Theory Elie G. Haddad, 2022-10-21 This book brings together a diverse group of theoreticians to explore architectural theory as a discipline assessing its condition and relevance to contemporary practice Offering critical assessment in the face of major social and environmental issues of today 17 original contributions address the relevance of architectural theory in the contemporary

world from various perspectives including but not limited to politics gender representation race environmental crisis and history The chapters are grouped into two distinct sections the first section explores various historical perspectives on architectural theory mapping theory's historiographical turn and its emergence and decline from the 1960s to the present the second offers alternative visions and new directions for architectural theory incorporating feminist and human rights perspectives and addressing contemporary issues such as Artificial Intelligence and the Age of Acceleration This edited collection features contributions from renowned scholars as well as emergent voices with a Foreword by David Leatherbarrow This book will be of great interest to graduate and upper level students of architecture as well as academics and practicing architects

Perspective as Logic: Positioning Film in Architecture Stefanos Roimpas, 2023-04-28

Perspective as Logic offers an architectural examination of the filmic screen as an ontologically unique element in the discipline's repertoire The book determines the screen's conditions of possibility by critically asking not what a screen means but how it can mean anything of architectural significance Based on this shift of enquiry towards the question of meaning it introduces Jacques Lacan and Alain Badiou in an unprecedented way to architecture since they exemplify an analogous shift of perspective towards the question of the subject and the question of being accordingly The book begins by positing perspective projection as being a logical mapping of space instead of a matter of sight Alberti Lacan Secondly it discusses the very nature of architecture's view and relation to the topological notion of outside between immediacy and mediation Diller and Scofidio The Slow House It examines the limitation of pictorial illusion and the productive negativity in the suspension of architecture's signified equivalent to language's production of undecidable propositions Eisenman Badiou In addition the book outlines the difference between the point of view and the vanishing point by introducing two different conceptions of infinity Michael Webb Temple Island Finally a series of design experiments playfully shows how the screen exemplifies architecture's self reflexive capacity where material and immaterial components are part of the spatial conception to which they refer and produce This book will be particularly appealing to scholars of architectural theory especially those interested in the domains of philosophy psychoanalysis and the linguistic turn of architecture

Architecture and the Image at the Turn of the 21st Century Sanja Rodeš, 2024-06-28

This book examines architecture image and media relationships as productive for architecture and architectural discourses By arguing that the relationships between architecture and media cannot be dismissed via linear criticism of architecture and media or image these relations are instead seen as a part of a sphere a mediasphere of complex relationships In lieu of anything like a consensus on the contemporary condition of architecture referring to the late twentieth and the twenty first centuries the starting point of this book is that the relationships between architecture media and images continue to multiply owing to continuous technological advancements Contemporary architecture considered in this book is related to the selected circumstances of high visibility where architectural images are propelled into visibility and conflated with non architectural images This takes architecture outside

of architectural only discourse and into the public realm By granting higher visibility to both the architectural images and architecture in the public realm architecture can also be influenced by the various perceptions of the general public and can enter public consciousness via non architectural media With increased visibility architecture s far reaching presence calls for more structured analysis of its nature and potential As the analysed architecture in this book is associated with the discourses outside of architecture some of which relate to terrorism natural disaster and branding and consumption the limits of contemporary architectural discipline are questioned and extended This book is written for academics and students in architectural history theory and criticism particularly those interested in visual and media studies **ICGG 2022 -**

Proceedings of the 20th International Conference on Geometry and Graphics Liang-Yee Cheng,2022-08-12 This book covers recent achievements on the ever expanding field of Geometry and Graphics on both analogical and digital fronts from theoretical investigations to a broad range of applications new teaching methodologies and historical aspects It is from 20th International Conference on Geometry and Graphics ICGG2022 a series of conference that started in 1978 and promoted by International Society for Geometry and Graphics which aims to foster international collaboration and stimulate the scientific research and teaching innovations in the multidisciplinary field The contents of the book are organized in Theoretical Geometry and Graphics Applied Geometry and Graphics Engineering Computer Graphics Graphics Education Geometry and Graphics in History and are intent for the academics researchers and professionals in architecture engineering industrial design mathematics and arts Time and Transformation in Architecture Tuuli Lähdesmäki,2018-06-26 Time and

Transformation in Architecture edited by Tuuli L hdesm ki approaches architecture and the built environment from an interdisciplinary point of view by emphasizing in its theoretical discussions and empirical analysis the dimensions of time temporality and transformation and their relation to human experiences behavior and practices The volume consists of seven chapters that explore the following questions How do architectural ideas ideals and meanings emerge develop and transform How is architecture manifested in relation to time time space and the social dimensions it entails and produces The volume provides both multifaceted theoretical discussions on time and temporality in architecture and empirical case studies around the globe in which these theories and conceptualizations are tested and explored Contributors are Eiman Ahmed Elwidaa Andr van Graan June Jordaan Joongsub Kim Tuuli L hdesm ki Assumpta Nnaggenda Musana Sanja Rode and Smaranda Sp nu

The Possibility of an Absolute Architecture Pier Vittorio Aureli,2011-02-11 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 tienne Louis Boull e 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

Architecture and Abstraction Pier Vittorio

Aureli,2023-11-07 A landmark study of abstraction in architectural history theory and practice that challenges our assumptions about the meaning of abstract forms In this theoretical study of abstraction in architecture the first of its kind Pier Vittorio Aureli argues for a reconsideration of abstraction its meanings and its sources Although architects have typically interpreted abstraction in formal terms the purposeful reduction of the complexities of design to its essentials Aureli shows that abstraction instead arises from the material conditions of building production In a lively study informed by Walter Benjamin Karl Marx Alfred Sohn Rethel and other social theorists this book presents abstraction in architecture not as an aesthetic tendency but as a movement that arises from modern divisions of labor and consequent social asymmetries These divisions were anticipated by the architecture of antiquity which established a distinction between manual and intellectual labor and placed the former in service to the latter Further abstractions arose as geometry used for measuring territories became the intermediary between land and money and eventually produced the logic of the grid In our own time architectural abstraction serves the logic of capitalism and embraces the premise that all things can be exchanged even experience itself is a commodity To resist this turn Aureli seeks a critique of architecture that begins not by scaling philosophical heights but by standing at the ground level of material practice

A Topology of Everyday Constellations

Georges Teyssot,2013-02-22 The threshold as both boundary and bridge investigations of spaces public and private local and global Today spaces no longer represent a bourgeois haven nor are they the sites of a classical harmony between work and leisure private and public the local and the global The house is not merely a home but a position for negotiations with multiple spheres the technological as well as the physical and the psychological In *A Topology of Everyday Constellations* Georges Teyssot considers the intrusion of the public sphere into private space and the blurring of notions of interior privacy and intimacy in our societies He proposes that we rethink design in terms of a new definition of the practices of everyday life Teyssot considers the door the window the mirror and the screen as thresholds or interstitial spaces that divide the world in two the outside and the inside Thresholds he suggests work both as markers of boundaries and as bridges to the exterior The stark choice between boundary and bridge creates a middle space an in between that holds the possibility of exchanges and encounters If the threshold no longer separates public from private and if we can no longer think of the house as a bastion of

privacy Teyssot asks does the body still inhabit the house or does the house evolving into a series of microdevices inhabit the body

Lacan + Architecture John Shannon Hendrix, Francesco Proto, 2024-11-14 This book seeks to revise and revive architectural theory through psychoanalysis as well as to apply psychoanalytic theory to architecture Its authors argue for Lacan s central importance for a comprehensive theory of building and suggest how architectural theory might offer new resources for psychoanalytic theorists They address both the perceived crisis in the contemporary state of architecture and architectural theory and crises in society at large including political and economic fracture and instability and threats to mental health and well being It offers fresh insights to architects architectural educators and practitioners scholars of psychoanalysis and anyone interested in the human condition in relation to the built environment This book has been awarded the 2025 Architectural Theory Book of the Year

Drawing on Architecture Jordan Kauffman, 2018-06-01 How architectural drawings emerged as aesthetic objects promoted by a network of galleries collectors and institutions and how this changed the understanding of architecture Prior to the 1970s buildings were commonly understood to be the goal of architectural practice architectural drawings were seen simply as a means to an end But just as the boundaries of architecture itself were shifting at the end of the twentieth century the perception of architectural drawings was also shifting they began to be seen as autonomous objects outside the process of building In *Drawing on Architecture* Jordan Kauffman offers an account of how architectural drawings promoted by a network of galleries and collectors exhibitions and events emerged as aesthetic objects and ultimately attained status as important cultural and historical artifacts and how this was both emblematic of changes in architecture and a catalyst for these changes Kauffman traces moments of critical importance to the evolution of the perception of architectural drawings beginning with exhibitions that featured architectural drawings displayed in ways that did not elucidate buildings but treated them as meaningful objects in their own right When architectural drawings were seen as having intrinsic value they became collectible and Kauffman chronicles early collectors galleries and sales He discusses three key exhibitions at the Leo Castelli Gallery in New York other galleries around the world that specialized in architectural drawings the founding of architecture museums that understood and collected drawings as important cultural and historical artifacts and the effect of the new significance of architectural drawings on architecture and architectural history *Drawing on* interviews with more than forty people directly involved with the events described and on extensive archival research Kauffman shows how architectural drawings became the driving force in architectural debate in an era of change

Rewriting Alberti Peter Eisenman, 2025-09-09 A fresh groundbreaking analysis of renowned Renaissance architect Leon Battista Alberti s five built works suggesting a new relationship of form to meaning Much has been written about Renaissance architect Leon Battista Alberti s mantra of part to whole as one of the continuing conditions of architecture While this underlying thesis has often been repeated in the annals of architectural history and theory architects have rarely questioned the idea In *Rewriting Alberti* architect Peter Eisenman suggests however that

Alberti provoked a radical discourse beyond the part to whole dialogue featured in his Ten Books of Architecture Eisenman's in depth analysis of Alberti's five built works reveals a disjunction between the architect's buildings and theoretical writings suggesting a new relationship of form to meaning based on the fragmentation of homogeneous space Rewriting Alberti includes contributions by Pier Vittorio Aureli Mario Carpo and Daniel Sherer Carpo an architectural historian and critic theorizes that Alberti's work initiated an idea of the discipline as a notational system akin to contemporary computational logics By way of comparison Sherer an architectural historian reconsiders critic Manfredo Tafuri's readings of Alberti and architect and theorist Aureli draws on Alberti to propose another idea of the architectural project Here in one book are four different discourses and more than 60 drawings that look back at the origins of architectural signs and semiology and forward to understand the way that history informs architecture today The Alphabet and the Algorithm Mario Carpo, 2011-02-04 The rise and fall of identical copies digital technologies and form making from mass customization to mass collaboration Digital technologies have changed architecture the way it is taught practiced managed and regulated But if the digital has created a paradigm shift for architecture which paradigm is shifting In The Alphabet and the Algorithm Mario Carpo points to one key practice of modernity the making of identical copies Carpo highlights two examples of identity crucial to the shaping of architectural modernity in the fifteenth century Leon Battista Alberti's invention of architectural design according to which a building is an identical copy of the architect's design and in the nineteenth and twentieth centuries the mass production of identical copies from mechanical master models matrixes imprints or molds The modern power of the identical Carpo argues came to an end with the rise of digital technologies Everything digital is variable In architecture this means the end of notational limitations of mechanical standardization and of the Albertian authorial way of building by design Charting the rise and fall of the paradigm of identity Carpo compares new forms of postindustrial digital craftsmanship to hand making and the cultures and technologies of variations that existed before the coming of machine made identical copies Carpo reviews the unfolding of digitally based design and construction from the early 1990s to the present and suggests a new agenda for architecture in an age of variable objects and of generic and participatory authorship Project of Crisis Marco Biraghi, 2013-08-30 An examination of the influential Italian architectural historian Manfredo Tafuri's historical construction of contemporary architecture The influential Italian architectural historian Manfredo Tafuri 1935-1994 invoked the productive possibilities of crisis writing that history is a project of crisis progetto di crisi In this entry in the Writing Architecture series Marco Biraghi explores Tafuri's multifaceted and often knotty oeuvre using the historian's concept of a project of crisis as a lens through which to examine his historical construction of contemporary architecture Mindful of Tafuri's statement that there is no such thing as criticism only history Biraghi carefully maps the influences on Tafuri's writing Walter Benjamin Karl Krauss Massimo Cacciari and the architect Ludovico Quaroni among others in order to create a portrait of one of the most complex minds in twentieth century architecture and

architectural history Tracing an arc from Tafuri's first articles in the magazine *Contropiano* to the idea of contradiction at the center of the project of crisis Biraghi cites Tafuri's writing on some of his contemporaries including Louis Kahn Le Corbusier Robert Venturi Aldo Rossi and the Five Architects Peter Eisenman Michael Graves Charles Gwathmey John Hejduk and Richard Meier Tafuri's historical construction of the contemporary Biraghi explains is based on the idea that the past is open providing the present with ever changing and indeterminate form There is no contradiction between Tafuri the historian and Tafuri the contemporary critic only the greatest possible integration The importance of Tafuri's interpretation of architecture goes beyond mere academic or historiographic interest Biraghi argues Tafuri's notion of the project of crisis is fundamentally important in understanding our present day architectural condition

Architecture and Spectacle: A Critique Gevork Hartoonian, 2016-12-05 Focusing on six leading contemporary architects Peter Eisenman Frank Gehry Bernard Tschumi Zaha Hadid Rem Koolhaas and Steven Holl this book puts forward a unique and insightful analysis of neo avant garde architecture It discusses the spectacle and excess which permeates contemporary architecture in reference to the present aesthetic tendency for image making but does so by applying the tectonic of theatricality discussed by the 19th century German architect Gottfried Semper In doing so it breaks new ground by opening up a dialogue between the study of the past and the design of the present The work of each discussed architect is seen as addressing a historiographical problem To this end and this is the second important aspect of this book the chosen buildings are discussed in terms of the thematic of the culture of building the tectonic of column and wall for example rather the formal and this through a discussion that is informed by the latest available theories Having set the aesthetic implication of the processes of the digitalization of architecture the book's conclusion highlights strategies by which architecture might postpone the full consequences of digitalization and thus the becoming of architecture as ornament on its own right

Formulations Andrew Witt, 2022-01-11 An investigation of mathematics as it was drawn encoded imagined and interpreted by architects on the eve of digitization in the mid twentieth century In *Formulations* Andrew Witt examines the visual methodological and cultural intersections between architecture and mathematics The linkages Witt explores involve not the mystic transcendence of numbers invoked throughout architectural history but rather architecture's encounters with a range of calculational systems techniques that architects inventively retooled for design Witt offers a catalog of mid twentieth century practices of mathematical drawing and calculation in design that preceded and anticipated digitization as well as an account of the formal compendia that became a cultural currency shared between modern mathematicians and modern architects Witt presents a series of extensively illustrated biographies of method episodes that chart the myriad ways in which mathematics particularly the mathematical notion of modeling and drawing was spliced into the creative practice of design These include early drawing machines that mechanized curvature the incorporation of geometric maquettes theorems made flesh into the toolbox of design the virtualization of buildings and landscapes through surveyed triangulation and photogrammetry formal and functional

topology stereoscopic drawing the economic implications of cubic matrices and a strange synthesis of the technological mineral and biological crystallographic design Trained in both architecture and mathematics Witt uses mathematics as a lens through which to understand the relationship between architecture and a much broader set of sciences and visual techniques Through an intercultural exchange with other disciplines he argues architecture adapted not only the shapes and surfaces of mathematics but also its values and epistemic ideals

Noah's Ark Hubert Damisch, 2016-02-12 From Noah's Ark to Diller Scofidio's Blur Building a distinguished art historian maps new ways to think about architecture's origin and development Trained as an art historian but viewing architecture from the perspective of a displaced philosopher Hubert Damisch in these essays offers a meticulous parsing of language and structure to think architecture in a different key as Anthony Vidler puts it in his introduction Drawn to architecture because it provides an open series of structural models Damisch examines the origin of architecture and then its structural development from the nineteenth through the twenty-first centuries He leads the reader from Jean-François Blondel to Eugène Viollet-le-Duc to Mies van der Rohe to Diller Scofidio with stops along the way at the Temple of Jerusalem Vitruvius's De Architectura and the Louvre In the title essay Damisch moves easily from Diderot's Encyclopédie to Noah's Ark discussing the provisioning access floor plan to the Pan American Building to Le Corbusier to Ground Zero Noah's Ark marks the origin of construction and thus of architecture itself Diderot's Encyclopédie entry on architecture followed his entry on Noah's Ark architecture could only find its way after the Flood In these thirteen essays written over a span of forty years Damisch takes on other histories and theories of architecture to trace a unique trajectory of architectural structure and thought The essays are as Vidler says a set of exercises in thinking about architecture

Sound Worlds of Japanese Gardens Michael D. Fowler, 2014-07-15 Michael D. Fowler presents an interdisciplinary approach to investigating the sound world of traditional Japanese gardens by drawing from the diverse fields of semiotics acoustic ecology philosophy mathematical modelling architecture music landscape theory and acoustic analysis Using projects ranging from data visualisations immersive sound installations algorithmically generated meta gardens and proto architectural form finding missions as creative paradigms the book offers a new framework for artistic inquiry in which the sole objective is the generation of new knowledge through the act of spatial thinking

The Second Digital Turn Mario Carpo, 2017-10-20 The first digital turn in architecture changed our ways of making the second changes our ways of thinking Almost a generation ago the early software for computer-aided design and manufacturing CAD/CAM spawned a style of smooth and curving lines and surfaces that gave visible form to the first digital age and left an indelible mark on contemporary architecture But today's digitally intelligent architecture no longer looks that way In The Second Digital Turn Mario Carpo explains that this is because the design professions are now coming to terms with a new kind of digital tools they have adopted no longer tools for making but tools for thinking In the early 1990s the design professions were the first to intuit and interpret the new technical logic of the digital age digital mass customization the use of digital

tools to mass produce variations at no extra cost has already changed the way we produce and consume almost everything and the same technology applied to commerce at large is now heralding a new society without scale a flat marginal cost society where bigger markets will not make anything cheaper But today the unprecedented power of computation also favors a new kind of science where prediction can be based on sheer information retrieval and form finding by simulation and optimization can replace deduction from mathematical formulas Designers have been toying with machine thinking and machine learning for some time and the apparently unfathomable complexity of the physical shapes they are now creating already expresses a new form of artificial intelligence outside the tradition of modern science and alien to the organic logic of our mind

Whispering the Techniques of Language: An Mental Journey through **Architectures Desire Reading The Late Avant Garde Writing Architecture**

In a digitally-driven earth where displays reign supreme and quick communication drowns out the subtleties of language, the profound techniques and mental subtleties hidden within phrases often get unheard. Yet, set within the pages of **Architectures Desire Reading The Late Avant Garde Writing Architecture** a charming fictional treasure pulsing with fresh emotions, lies an extraordinary quest waiting to be undertaken. Published by a skilled wordsmith, that wonderful opus attracts readers on an introspective journey, gently unraveling the veiled truths and profound influence resonating within ab muscles material of every word. Within the psychological depths of this emotional review, we will embark upon a sincere exploration of the book is primary themes, dissect its charming publishing design, and yield to the powerful resonance it evokes serious within the recesses of readers hearts.

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