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creation of a singular object of architecture is one of the essential goals of architecture which peter zumthor defined as search for the uncatchable the job of an architect means the search for what is necessary or for what constitutes a singular object of architecture while theoretician this can be

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Singular Objects Of Architecture - Architecture and Philosophy University Of Minnesota Press, 2002. A singular object is an irreducible cultural creation, which cannot be replaced and which is transcendent. A singular object is not only a building. It can also be a colour (for example Richard Meier builds in white).

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The singular object of architecture has to do all the work in order to create meaning, distinction and difference The aforementioned theories are all written around the turn of the century, in the

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A revelatory conversation between two major figures in visual culture.

At a time when the technologies and techniques of producing the built environment are undergoing significant change, this book makes central architecture's relationship to industry. Contributors turn to historical and theoretical questions, as well as to key contemporary developments, taking a humanities approach to the Industries of Architecture that will be of interest to practitioners and industry professionals, as much as to academic researchers, teachers and students. How has modern architecture responded to mass production? How do we understand the necessarily social nature of production in the architectural office and on the building site? And how is architecture entwined within wider fields of production and reproduction—finance capital, the spaces of regulation, and management techniques? What are the particular effects of techniques and technologies (and above all their inter-relations) on those who labour in architecture, the buildings they produce, and the discursive frameworks we mobilise to understand them?

The Pritzker-winning architect outlines the creative process he employs while designing the atmosphere of his houses, describing in nine short and self-observant chapters his efforts to instill a feeling of harmonious presence into his environments.

A critique of prominent architects' approach to digitally driven design and labor practices over the past two decades With the advent of revolutionary digital design and production technologies, contemporary architects and their clients developed a taste for dramatic, unconventional forms. Seeking to amaze their audiences and promote their global brands, "starchitects" like Herzog & de Meuron and Frank Gehry have reaped substantial rewards through the pursuit of spectacle enabled by these new technologies. This process reached a climax in projects like Gehry's Guggenheim Bilbao and the "Bilbao

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effect," in which spectacular architectural designs became increasingly sought by municipal and institutional clients for their perceived capacity to enhance property values, which author Pedro Fiori Arantes calls the "rent of form." Analyzing many major international architectural projects of the past twenty years, Arantes provides an in-depth account of how this "architecture of exception" has come to dominate today's industry. Articulating an original, compelling critique of the capital and labor practices that enable many contemporary projects, Arantes explains how circulation (via image culture), consumption (particularly through tourism), the division of labor, and the distribution of wealth came to fix a certain notion of starchitecture at the center of the industry. Significantly, Arantes's viewpoint is not that of Euro-American capitalism. Writing from the Global South, this Brazilian theorist offers a fresh perspective that advances ideas less commonly circulated in dominant, English-language academic and popular discourse. Asking key questions about the prevailing logics of finance capital, and revealing inconvenient truths about the changing labor of design and the treatment of construction workers around the world, *The Rent of Form* delivers a much-needed reevaluation of the astonishing buildings that have increasingly come to define world cities.

First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense - sight - become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture. This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

Bestselling author Alain de Botton considers how our private homes and

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public edifices influence how we feel, and how we could build dwellings in which we would stand a better chance of happiness. In this witty, erudite look at how we shape, and are shaped by, our surroundings, Alain de Botton applies Stendhal's motto that "Beauty is the promise of happiness" to the spaces we inhabit daily. Why should we pay attention to what architecture has to say to us? de Botton asks provocatively. With his trademark lucidity and humour, de Botton traces how human needs and desires have been served by styles of architecture, from stately Classical to minimalist Modern, arguing that the stylistic choices of a society can represent both its cherished ideals and the qualities it desperately lacks. On an individual level, de Botton has deep sympathy for our need to see our selves reflected in our surroundings; he demonstrates with great wisdom how buildings – just like friends – can serve as guardians of our identity. Worrying about the shape of our sofa or the colour of our walls might seem self-indulgent, but de Botton considers the hopes and fears we have for our homes at a new level of depth and insight. When shopping for furniture or remodelling the kitchen, we don't just consider functionality but also the major questions of aesthetics and the philosophy of art: What is beauty? Can beautiful surroundings make us good? Can beauty bring happiness? The buildings we find beautiful, de Botton concludes, are those that represent our ideas of a meaningful life. *The Architecture of Happiness* marks a return to what Alain does best – taking on a subject whose allure is at once tantalizing and a little forbidding and offering to readers a completely beguiling and original exploration of the subject. As he did with Proust, philosophy, and travel, now he does with architecture.

Aldo Rossi, a practicing architect and leader of the Italian architectural movement *La Tendenza*, is also one of the most influential theorists writing today. *The Architecture of the City* is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the city's construction, the book has become immensely popular among architects and design students.

"*The Object of Zionism: The Architecture of Israel* is a critical study of Zionist spatial planning and the architectural fabrication of the State of Israel from the early decades of the twentieth century to the 1960s and 1970s. It scrutinizes Israel as a singular modernist project--unprecedented in its relative scope and rates of growth, its political and ethical circumstances, and its hyper-production of spatial and structural experiments. This project entailed the molding of a new terrain, the construction of dozens of new towns and hundreds of new rural settlements, and the appropriation of post-war architectural trends, especially Brutalism and Structuralism, as signifiers of national vigour and cultural ingenuity. Contrary to

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common belief, the State of Israel was not born of emergency routine or speculative ventures, but rather with the objective of designing an instantaneous model state."--Publisher's description.

In *Architectures of Time*, Sanford Kwinter offers a critical guide to the modern history of time and to the interplay between the physical sciences and the arts. Tracing the transformation of twentieth-century epistemology to the rise of thermodynamics and statistical mechanics, Kwinter explains how the demise of the concept of absolute time, and of the classical notion of space as a fixed background against which things occur, led to field theory and a physics of the "event." He suggests that the closed, controlled, and mechanical world of physics gave way to the approximate, active, and qualitative world of biology as a model of both scientific and metaphysical explanation. Kwinter examines theory of time and space in Einstein's theories of relativity and shows how these ideas were reflected in the writings of the sculptor Umberto Boccioni, the town planning schema of the Futurist architect Antonio Sant'Elia, the philosophy of Henri Bergson, and the writings of Franz Kafka. He argues that the writings of Boccioni and the visionary architecture of Sant'Elia represent the earliest and most profound deployments of the concepts of field and event. In discussing Kafka's work, he moves away from the thermodynamic model in favor of the closely related one of Bergsonian *durée*, or virtuality. He argues that Kafka's work manifests a coherent cosmology that can be understood only in relation to the constant temporal flux that underlies it.

In 1968, Michel Foucault agreed to a series of interviews with critic Claude Bonnefoy, which were to be published in book form. Bonnefoy wanted a dialogue with Foucault about his relationship to writing rather than about the content of his books. The project was abandoned, but a transcript of the initial interview survived and is now being published for the first time in English. In this brief and lively exchange, Foucault reflects on how he approached the written word throughout his life, from his school days to his discovery of the pleasure of writing. Wide ranging, characteristically insightful, and unexpectedly autobiographical, the discussion is revelatory of Foucault's intellectual development, his aims as a writer, his clinical methodology ("let's say I'm a diagnostician"), and his interest in other authors, including Raymond Roussel and Antonin Artaud. Foucault discloses, in ways he never had previously, details about his home life, his family history, and the profound sense of obligation he feels to the act of writing. In his Introduction, Philippe Artières investigates Foucault's engagement in various forms of oral discourse—lectures, speeches, debates, press conferences, and interviews—and their place in his work. *Speech Begins after Death* shows Foucault adopting a new language, an innovative autobiographical communication that is neither conversation nor monologue, and is one of his most personal statements about his life and writing.

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