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5 Things I Wish I Knew Before

Architecture School Reading List | #1 - 'A Theory of Architecture' Read-Aloud Book: Jamaica Louise James Ten Books on Architecture (FULL Audiobook)

Biblical Series III: God and the Hierarchy of Authority
Biblical Series XIV: Jacob: Wrestling with God
National Book Critics Circle Presents: Louise Erdrich at #AWP20. VAMPATHON READING VLOG! ☐☐ Bookstore Trip, Book Haul & Finishing Another Book!

Le Corbusier's \"Toward an Architecture\"
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Biblical Series XV: Joseph and the Coat of Many Colors

Biblical Series VIII: The Phenomenology of the Divine Talked To Death - The Dark Side of Daytime Talk Shows ~~Lance Bass on the Biggest Music Mistake he Made~~ ~~u0026~~ ~~▣~~ ~~The Boy Band Con: The Lou Pearlman Story~~

Financial Crisis \"60 Minutes\" 2nd Part/(6:10) Lou Pearlman Story /(49:20) Microsoft, Facebook, Google Architectural Drawing Tutorial | My process + settings One Book EVERY Designer Should Own Architectural Books to Read | Ray ARCH feat. Zean MacFarlane My University Portfolio for Architecture *Accepted!* | Jess Louise Sculptor Louise Nevelson METAPHYSICS BEST BOOKS. Highest

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Through an in-depth and interdisciplinary
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Louise Pelletier encourages today's
architects to consider the political and
linguistic implications of their tools.

Combining theory, historical studies and

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research, Architecture in Words will provoke thought and enrich the work of any architect.

Architecture in Words: Theatre, Language and the Sensuous ...

Architecture in Words: Theatre, Language and the Sensuous Space of Architecture
eBook: Louise Pelletier: Amazon.co.uk: Kindle Store

Architecture in Words: Theatre, Language and the Sensuous ...

Through an in-depth and interdisciplinary analysis of the beginning of modernity, Louise Pelletier encourages today's architects to consider the political and linguistic implications of their tools. Combining theory, historical studies and research, Architecture in Words will provoke thought and enrich the work of any architect.

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Louise Pelletier is the author of several books on the history and theory of architecture including *Architecture in Words; Theatre, Language and the Sensuous Space of Architecture* (Routledge 2006), and co-author of *Architectural Representation and the Hinge Perspective* (MIT Press, 1997) and *Theatrical Space as a Model for Architecture* (McGill Libraries, 2003).

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What if the house you are about to enter was built with the confessed purpose of seducing you, of creating various sensations destined to touch your soul and make you reflect on who you are? Could architecture have such power? This was the assumption of generations of architects at the beginning of modernity. Exploring the role of theatre and fiction in defining character in architecture, Louise Pelletier examines how architecture developed to express political and social intent. Applying this to the modern day, Pelletier considers how architects can learn from these eighteenth century attitudes in order to restore architecture's communicative dimension. Through an in-depth and interdisciplinary analysis of the beginning of modernity, Louise Pelletier encourages

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today's architects to consider the political and linguistic implications of their tools. Combining theory, historical studies and research, *Architecture in Words* will provoke thought and enrich the work of any architect.

An enlightened discussion of all relevant aspects of architecture shows the necessity for revision of commonly held assumptions about the nature of architectural history, theory, representation, and ideation; the production of buildings in the postindustrial city; and professional ethics. These topics provide the basis for the fourteen interdisciplinary papers presented here. The introductory section includes an examination of the epistemological origins of technology in the early modern European context and two alternative visions of ethics and its potential relevance

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for architecture. The second part presents four perspectives on important questions about how we represent buildings and the ethical values involved in that representation. "Ethics and Poetics in the Context of Technological Production" considers the role of philosophical ethics (i.e., a rational structure of categories in architectural practice) and the possibility, and desirability, of incorporating ethical reflections into the generation of architectural form. "The Architectural Uses of History and Narrative in a Technocratic World" explores alternatives for articulating an ethical attitude in forms of discourse other than philosophy and science. These papers were originally presented at the bilingual symposium "Architecture, Ethics, and Technology" held at the Canadian Centre for Architecture in Montreal in 1991.

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Theatre and architecture are seeming opposites: one a time-based art-form experienced in space, the other a spatial art experienced over time. The book unpicks these assumptions, demonstrating ways in which theatre and architecture are essential to each other and contextualizing their dynamic relationship historically and culturally.

Place has become a widespread concept in contemporary work in the humanities, creative arts, and social sciences. Yet in spite of its centrality, place remains a concept more often deployed than interrogated, and there are relatively few works that focus directly on the concept of place as such. *The Intelligence of Place* fills this gap, providing an exploration of place from various perspectives, encompassing anthropology, architecture, geography, media, philosophy, and the

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arts, and as it stands in relation to a range of other concepts. Drawing together many of the key thinkers currently writing on the topic, *The Intelligence of Place* offers a unique point of entry into the contemporary thinking of place — into its topographies and poetics — providing new insights into a concept crucial to understanding our world and ourselves.

Architecture Post Mortem surveys architecture's encounter with death, decline, and ruination following late capitalism. As the world moves closer to an economic abyss that many perceive to be the death of capital, contraction and crisis are no longer mere phases of normal market fluctuations, but rather the irruption of the unconscious of ideology itself. Post mortem is that historical moment wherein architecture's symbolic contract with capital is put on stage, naked

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to all. Architecture is not irrelevant to fiscal and political contagion as is commonly believed; it is the victim and penetrating analytical agent of the current crisis. As the very apparatus for modernity's guilt and unfulfilled drives—modernity's debt—architecture is that ideological element that functions as a master signifier of its own destruction, ordering all other signifiers and modes of signification beneath it. It is under these conditions that architecture theory has retreated to an 'Alamo' of history, a final desert outpost where history has been asked to transcend itself. For architecture's hoped-for utopia always involves an apocalypse. This timely collection of essays reformulates architecture's relation to modernity via the operational death-drive: architecture is but a passage between life and death. This collection includes essays by Kazi K. Ashraf, David

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Bertolini, Simone Brott, Peggy Deamer, Didem Ekici, Paul Emmons, Donald Kunze, Todd McGowan, Gevork Hartoonian, Nadir Lahiji, Erika Naginski, and Dennis Maher.

A vision of architecture that transcends concerns of form and function and finds the connections between the architect's wish to design a beautiful world and architecture's imperative to provide a better place for society. The forced polarity between form and function in considerations of architecture--opposing art to social interests, ethics to poetic expression--obscures the deep connections between ethical and poetical values in architectural tradition. Architecture has been, and must continue to be, writes Alberto Pérez-Gómez, built upon love. Modernity has rightly rejected past architectural excesses, but, Pérez-Gómez

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argues, the materialistic and technological alternatives it proposes do not answer satisfactorily the complex desire that defines humanity. True architecture is concerned with far more than fashionable form, affordable homes, and sustainable development; it responds to a desire for an eloquent place to dwell--one that lovingly provides a sense of order resonant with our dreams. In *Built upon Love* Pérez-Gómez uncovers the relationship between love and architecture in order to find the points of contact between poetics and ethics--between the architect's wish to design a beautiful world and architecture's imperative to provide a better place for society. Eros, as first imagined by the early lyric poets of classical Greece, is the invisible force at the root of our capacity to create and comprehend the poetic image. Pérez-Gómez examines the nature of architectural form in the light of eros,

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seduction, and the tradition of the poetic image in Western architecture. He charts the ethical dimension of architecture, tracing the connections between philia--the love of friends that entails mutual responsibility among equals--and architectural program. He explores the position of architecture at the limits of language and discusses the analogical language of philia in modernist architectural theory. Finally, he uncovers connections between ethics and poetics, describing a contemporary practice of architecture under the sign of love, incorporating both eros and philia.

Over the past century, luxury has been increasingly celebrated in the sense that it is no longer a privilege (or attitude) of the European elite or America's leisure class. It has become more ubiquitous and now, practically everyone can experience

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luxury, even luxury in architecture. Focusing on various contexts within Western Europe, Latin America and the United States, this book traces the myths and application of luxury within architecture, interiors and designed landscapes. Spanning from antiquity to the modern era, it sets out six historical categories of luxury - Sybaritic, Lucullan, architectural excess, rustic, neoEuropean and modern - and relates these to the built and unbuilt environment, taking different cultural contexts and historical periods into consideration. It studies some of the ethical questions raised by the nature of luxury in architecture and discusses whether architectural luxury is an unqualified benefit or something which should only be present within strict limits. The author argues how the ideas of permissible and impermissible luxury have informed architecture and how these

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notions of ethical approval have changed from one context to another. Providing voluptuous settings for the nobles and the leisure class, luxury took the form of not only grand palaces, but also follies, country and suburban houses, private or public entertainment venues and ornate skyscrapers with fast lifts. The Architecture of Luxury proposes that in Western societies the growth of the leisure classes and their desire for various settings for pleasure resulted in a constantly increasing level of "luxury" sought within everyday architecture.

How do buildings act with people and among people in the performances of life? This collection of essays reveals a deep alliance between architecture and the performing arts, uncovering its roots in ancient stories, and tracing a continuous tradition of thought that emerges in

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contemporary practice. With fresh insight, the authors ask how buildings perform with people as partners, rather than how they look as formal compositions. They focus on actions: the door that offers the possibility of making a dramatic entrance, the window that frames a scene, and the city street that is transformed in carnival. The essays also consider the design process as a performance improvised among many players and offer examples of recent practice that integrates theater and dance. This collection advances architectural theory, history, and criticism by proposing the lens of performance as a way to engage the multiple roles that buildings can play, without reducing them to functional categories. By casting architecture as spatial action rather than as static form, these essays open a promising avenue for future investigation. For architects, the essays propose integrating

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performance into design through playful explorations that can reveal intense relationships between people and place, and among people in place. Such practices develop an architectural imagination that intuitively asks, 'How might people play out their stories in this place?' and 'How might this place spark new stories?'

Questions such as these reside in the heart of all of the essays presented here.

Together, they open a position in the intersection between everyday life and staged performance to rethink the role of architectural design.

Architectural Space in Eighteenth-Century Europe: Constructing Identities and Interiors explores how a diverse, pan-European group of eighteenth-century patrons - among them bankers, bishops, bluestockings, and courtesans - used architectural space and décor to shape and

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express identity. Eighteenth-century European architects understood the client's instrumental role in giving form and meaning to architectural space. In a treatise published in 1745, the French architect Germain Boffrand determined that a visitor could "judge the character of the master for whom the house was built by the way in which it is planned, decorated and distributed." This interdisciplinary volume addresses two key interests of contemporary historians working in a range of disciplines: one, the broad question of identity formation, most notably as it relates to ideas of gender, class, and ethnicity; and two, the role played by different spatial environments in the production - not merely the reflection - of identity at defining historical and cultural moments. By combining contemporary critical analysis with a historically specific approach, the book's

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contributors situate ideas of space and the self within the visual and material remains of interiors in eighteenth-century Europe. In doing so, they offer compelling new insight not only into this historical period, but also into our own.

As the official architects of Napoleon, Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853) designed interiors that responded to the radical ideologies and collective forms of destruction that took place during the French Revolution. The architects visualized new forms of imperial sovereignty by inverting the symbols of monarchy and revolution, constructing meeting rooms resembling military encampments and gilded thrones that replaced the Bourbon lily with Napoleonic bees. Yet in the wake of political struggle, each foundation stone that the architects

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laid for the new imperial regime was accompanied by an awareness of the contingent nature of sovereign power. Contributing fresh perspectives on the architecture, decorative arts, and visual culture of revolutionary France, this book explores how Percier and Fontaine's desire to build structures of permanence and their inadvertent reliance upon temporary architectural forms shaped a new awareness of time, memory, and modern political identity in France.

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