

## Architecture From Prehistory To Postmodernity

An extensively revised and updated edition of a bestselling classic on modern architecture and its origins by Kenneth Frampton. Kenneth Frampton's highly acclaimed survey of modern architecture and its origins has been a classic since it first appeared in 1980. Starting with the cultural developments since 1750 that drove the modern movement, moving through the creation of modern architecture, and exploring the effects of globalization and the phenomenon of international celebrity architects, this book is the definitive history of modern architecture. For this extensively revised and updated fifth edition of *Modern Architecture*, Frampton added new chapters exploring the ongoing modernist tradition in architecture while also examining the varied responses to the urgent need to build more sustainably and create structures that will withstand changing climates. This new edition features completely redesigned interiors and an updated and expanded bibliography, making this volume more indispensable than ever. *World Architecture* provides the most comprehensive and contemporary survey of the field. Each chapter is organized chronologically and focuses on three unique architectural cultures, simultaneously providing instructors with flexibility and offering students a comprehensive method for understanding and appreciating the history, cultural significance, beauty, and diversity of architecture from around the world.

In this book, Tsiambaos redefines the ground-breaking theory of Greek architect and town planner Constantinos A. Doxiadis (*The Form of Space in Ancient Greece*) and moves his thesis away from antiquity and ancient architecture, instead arguing that it can only be understood as a theory founded in modernity. In light of this, the author explores Doxiadis' theory in relation to the work of the controversial Greek architect Dimitris Pikionis. This parallel investigation of the philosophical content of Doxiadis' theory and the design principles of Pikionis' work establishes a new frame of reference and creates a valuable and original interpretation of their work. Using innovative cross-disciplinary tools and methods which expand the historical boundaries of interwar modernism, the book restructures the ground of an alternative modernity that looks towards the future through a mirror that reflects the ancient past. *From Doxiadis' Theory to Pikionis' Work: Reflections of Antiquity in Modern Architecture* is fascinating reading for all scholars and students with an interest in modernism and antiquity, the history and theory of architecture, the history of ideas and aesthetics or town planning theory and design.

What is postmodernism? How does it relate to music? This introduction clarifies the concept, providing ways of interpreting postmodern music.

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

*Condemned Building* is one of our most requested out-of-print books, so we've done a special limited edition reprint (only 750 copies) to meet the ongoing demand for this book. Not long after this book was published, the only one on the work of this gifted architect and delineator, Doug died of leukemia. Fans and friends, including legions of students, quickly bought up the remaining copies, and the difficulty of finding this book has undoubtedly only increased its appeal. Doug said that these projects were "the underbelly of canonical architectural principles and forms", and indeed many are dark, brooding, or sexual in nature: a "kamasutra with the negative." The book covers ten projects, in model, drawing, and "psychoanalytical" text. Douglas Darden taught at Harvard, Columbia, and most recently the University of Colorado at Denver. He was a Fellow of the American Academy in Rome. He is sorely missed, but we're happy to be able to offer his book once again.

The buildings that Marcel Breuer (1902-1981) designed and built during an era of exceptional architectural activity are of a number and a diversity of structure, material, form, and purpose that he could not have imagined at the outset of his life as an architect. To present a history of that career and a survey of that body of work is an undertaking appropriate to commemorate the centenary of his birth and to mark the passing of the century whose culture and physical environment Breuer helped shape. To write this timely study, architectural historian Isabelle Hyman has utilized for the first time extensive unpublished archival material and collected hundred of photographs, sketches, notes, and plans. A number of the photographs were made especially for this book, and others, never before published, are from the personal collection of Mrs. Marcel Breuer. Hyman covers Breuer's entire career as an architect and documents his unbuilt as well as built work. The volumes opens with an introduction, in which she traces the critical reception of Breuer's architecture throughout his career and in the decades since his death. It is followed by Part I, a fully illustrated biography in six chapters that accounts for each phase of his practice from the 1920s through the 1970s as he moved from Germany and the Bauhaus to England and then to the United States. Part II is a survey in which all of Breuer's buildings and projects are summarized and most are illustrated. This survey is organized by type of commission - such as museum, library, church, single-family residence - revealing the remarkable range he achieved working for private, corporate governmental, and institutional patrons all over the world.

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

Bridges the gap between the history and theory of twentieth-century architecture and cultural theories of modernity. In this exploration of the relationship between modernity, dwelling, and architecture, Hilde Heynen attempts to bridge the gap between the discourse of the modern movement and cultural theories of modernity. On one hand, she discusses architecture from the perspective of critical theory, and on the other, she modifies positions within critical theory by linking them with architecture. She assesses architecture as a cultural field that structures daily life and that embodies major contradictions inherent in modernity, arguing that architecture nonetheless has a certain capacity to adopt a critical stance vis-à-vis modernity. Besides presenting a theoretical discussion of the relation between architecture, modernity, and dwelling, the book provides architectural students with an introduction to the discourse of critical theory. The subchapters on Walter Benjamin, Ernst Bloch, Theodor Adorno, and the

Venice School (Tafari, Dal Co, Cacciari) can be studied independently for this purpose.

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

"Friedberg's idea of the 'mobilized virtual gaze' may become the way we conceive of postmodern subjectivity. This book is in a class by itself."—Linda Hutcheon, author of *The Politics of Postmodernism*

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

*Architecture and Modern Literature* explores the representation and interpretation of architectural space in modern literature from the early nineteenth century to the present, with the aim of showing how literary production and architectural construction are related as cultural forms in the historical context of modernity. In addressing this subject, it also examines the larger questions of the relation between literature and architecture and the extent to which these two arts define one another in the social and philosophical contexts of modernity. *Architecture and Modern Literature* will serve as a foundational introduction to the emerging interdisciplinary study of architecture and literature. David Spurr addresses a broad range of material, including literary, critical, and philosophical works in English, French, and German, and proposes a new historical and theoretical overview of this area, in which modern forms of "meaning" in architecture and literature are related to the discourses of being, dwelling, and homelessness.

Comprehensive and up-to-date- the classic visual guide to the basics of building construction For twenty-five years, *Building Construction Illustrated* has offered an outstanding introduction to the principles of building construction. Now this Third Edition has been expertly revised and updated to address the latest advances in materials, building technology, and code requirements. Complete with more than 1,000 illustrations, the book moves through each of the key stages of the design process, from site selection to building components, mechanical systems, and finishes. Topics within each chapter are organized according to the CSI MasterFormat(TM), making the book extremely easy to use. Special features of this edition include integrated coverage of environmentally friendly materials, sustainable building construction strategies, and ADA requirements, as well as the inclusion of both metric and standard U.S. measurements throughout the book. With its clear presentation of the basic concepts underlying building construction, *Building Construction Illustrated, Third Edition* equips students and professionals in all areas of architecture and construction with useful guidelines for approaching virtually any new materials or techniques they may encounter in building planning, design, and construction.

*Architecturally Speaking* is an international collection of essays by leading architects, artists and theorists of locality and space. Together these essays build to reflect not only what it might mean to 'speak architecturally' but also the innate relations between the artist's and architect's work, how they are distinct, and in inspiring ways, how they might relate through questions of built form. This book will appeal to urbanists, geographers, artists, architects, cultural historians and theorists.

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

*Architecture, from Prehistory to Postmodernity* Prentice Hall

A wide-ranging and challenging exploration of design and how it engages with the self The field of design has radically expanded. As a practice, design is no longer limited to the world of material objects but rather extends from carefully crafted individual styles and online identities to the surrounding galaxies of personal devices, new materials, interfaces, networks, systems, infrastructures, data, chemicals, organisms, and genetic codes. Superhumanity seeks to explore and challenge our understanding of "design" by engaging with and departing from the concept of the "self." This volume brings together more than fifty essays by leading scientists, artists, architects, designers, philosophers, historians, archaeologists, and anthropologists, originally disseminated online via e-flux *Architecture* between September 2016 and February 2017 on the invitation of the Third Istanbul Design Biennial. Probing the idea that we are and always have been continuously reshaped by the artifacts we shape, this book asks: Who designed the lives we live today? What are the forms of life we inhabit, and what new forms are currently being designed? Where are the sites, and what are the techniques, to design others? This vital and far-reaching collection of essays and images seeks to explore and reflect on the ways in which both the concept and practice of design are operative well beyond tangible objects, expanding into the depths of self and forms of life. Contributors: Zeynep Çelik Alexander, Lucia Allais, Shumon Basar, Ruha Benjamin, Franco "Bifo" Berardi, Daniel Birnbaum, Ina Blom, Benjamin H. Bratton, Giuliana Bruno, Tony Chakar, Mark Cousins, Simon Denny, Keller Easterling, Hu Fang, Rubén Gallo, Liam Gillick, Boris Groys, Rupali Gupte, Andrew Herscher, Tom Holert, Brooke Holmes, Francesca Hughes, Andrés Jaque, Lydia Kallipoliti, Thomas Keenan, Sylvia Lavin, Yongwoo Lee, Lesley Lokko, MAP Office, Chus Martínez, Ingo Niermann, Ahmet Ögüt, Trevor Paglen, Spyros Papapetros, Raqs Media Collective, Juliane Rebutisch, Sophia Roosth, Felicity D. Scott, Jack Self, Prasad Shetty, Hito Steyerl, Kali Stull, Pelin Tan, Alexander Tarakhovsky, Paulo Tavares, Stephan Trüby, Etienne Turpin, Sven-Olov Wallenstein, Eyal Weizman, Mabel O. Wilson, Brian Kuan Wood, Liam Young, and Arseny Zhilyaev.

The classic, bestselling reference on architecture now revised and expanded! An essential one-volume reference of architectural topics using Francis D.K. Ching's signature presentation. It is the only dictionary that provides concise, accurate definitions illustrated with finely detailed, hand-rendered drawings. From Arch to Wood, every concept, technology, material and detail important to architects and designers are presented in Ching's unique style. Combining text and drawing, each term is given a minimum double-page spread on large format trim size, so that the term can be comprehensively explored, graphically showing relations between concepts and sub-terms A comprehensive index permits the reader to locate any important word in the text. This long-awaited revision brings the latest concepts and technology of 21st century architecture, design and construction to this classic reference work It is sure to be by the side of and used by any serious architect or designer, students of architecture, interior designers, and those in construction. "A college textbook for the Introduction to Prehistory course"--Provided by publisher.

Drawing on cultural theory, phenomenology and concepts from Asian art and philosophy, this book reflects on the role of interpretation in the act of architectural creation, bringing an intellectual and scholarly dimension to real-world architectural design practice. For practising architects as well as academic researchers, these essays consider

interpretation from three theoretical standpoints or themes: play, edification and otherness. Focusing on these, the book draws together strands of thought informed by the diverse reflections of hermeneutical scholarship, the uses of digital media and studio teaching and practice.

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

Traces the genesis, consolidation and consequences of the postmodern idea. Beginning in the Hispanic world of the 1930s, the text takes the reader through to the 70s, when Lyotard and Habermas gave the idea of postmodernism wider currency and finally the 90s, with the work of Fredric Jameson.

Inspired by such social phenomena as the integration of digital technology into daily life, the increasingly high rate of urban and suburban growth, and population sprawl, *Out of Site* focuses on the creation of fictional architectural spaces and topographies, and examines the cultural basis of artists' renewed interest in architecture and spatial relationships. "A Genealogy of Modern Architecture" is a reference work on modern architecture by Kenneth Frampton, one of today's leading architectural theorists. Conceived as a genealogy of twentieth century architecture from 1924 to 2000, it compiles some sixteen comparative analyses of canonical modern buildings ranging from exhibition pavilions and private houses to office buildings and various kinds of public institutions. The buildings are compared in terms of their hierarchical spatial order, circulation structure and referential details. The analyses are organized so as to show what is similar and different between two paired types, thus revealing how modern tradition has been diversely inflected. Richly illustrated, "A Genealogy of Modern Architecture" is a new standard work in architectural education.

An account of architecture's postwar ambition to transform itself into a research-oriented and technologically complex discipline of design expertise. After World War II, a second modernism emerged in architecture—an attempt, in architectural scholar Joan Ockman's words, "to transform architecture from a 'soft' aesthetic discipline into a 'hard,' objectively verifiable field of design expertise." Architectural thought was influenced by linguistic, behavioral, computational, mediatic, cybernetic, and other urban and behavioral models, as well as systems-based and artificial intelligence theories. This nearly 1,000-page book examines the "techno-social" turn in architecture, taking MIT's School of Architecture and Planning as its exemplar. In essays and interviews, prominent architectural historians and educators examine the postwar "research-industrial" complex, its attendant cult of expertise, and its influence on life and letters both in America and abroad. Paying particular attention to the ways that technological thought affected the culture of the humanities, the social sciences, and architectural design, the book traces this shift toward complexity as it unfolded, from classroom practices to committee deliberations, from the challenges of research to the vicissitudes of funding. Looking closely at the ways that funded research drew academics towards a "problem-solving" and relevance-seeking mentality and away from the imported Bauhaus model of intuition and aesthetics, the book reveals how linguistics, information sciences, operations research, computer technology, and systems theory became part of architecture's expanded toolkit. This is a history not just of a school of architecture but of the research-oriented era itself. It offers a thoroughgoing exploration of the ways that policies, politics, and pedagogy transformed themselves in accord with the exponential growth of institutional power.

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

This fascinating introduction to classical art and architecture is the first book to investigate the way classical buildings are put together as formal structures. It researches the generative rules, the poetics of composition that classical architecture shares with classical music, poetry, and drama, and is enriched by a variety of examples and an extensive analysis of compositional rules. The 205 line drawings make up a discourse of their own, a pictorial text that serves as an introductory theory of composition or basic design aid. Drawing from Vitruvius, the poetics of Aristotle, the theories of classical architecture, music, and poetry since the Renaissance, and the poetics of the Russian formalists, the authors present classical architecture as a coherent system of architectural thinking that is capable of producing a tragic humanistic discourse, a public art with critical, moral, and philosophical meaning.

In this first critical account of Matta-Clark's work, Pamela M. Lee considers it in the context of the art of the 1970s—particularly site-specific,

conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs. Although highly regarded during his short life—and honored by artists and architects today—the American artist Gordon Matta-Clark (1943-78) has been largely ignored within the history of art. Matta-Clark is best remembered for site-specific projects known as "building cuts." Sculptural transformations of architecture produced through direct cuts into buildings scheduled for demolition, these works now exist only as sculptural fragments, photographs, and film and video documentations. Matta-Clark is also remembered as a catalytic force in the creation of SoHo in the early 1970s. Through loft activities, site projects at the exhibition space 112 Greene Street, and his work at the restaurant Food, he participated in the production of a new social and artistic space. Have art historians written so little about Matta-Clark's work because of its ephemerality, or, as Pamela M. Lee argues, because of its historiographic, political, and social dimensions? What did the activity of carving up a building-in anticipation of its destruction—suggest about the conditions of art making, architecture, and urbanism in the 1970s? What was one to make of the paradox attendant on its making—that the production of the object was contingent upon its ruination? How do these projects address the very writing of history, a history that imagines itself building toward an ideal work in the service of progress? In this first critical account of Matta-Clark's work, Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs.

A critical history of site-specific art since the late 1960s.

"Offers an intense scholarly experience in its comprehensiveness, its variety of voices and its formal organization... the editors took a risk, experimented and have delivered a much-needed resource that upends the status-quo." - Architectural Histories, journal of the European Architectural History Network "Architectural theory interweaves interdisciplinary understandings with different practices, intentions and ways of knowing. This handbook provides a lucid and comprehensive introduction to this challenging and shifting terrain, and will be of great interest to students, academics and practitioners alike." - Professor Iain Borden, UCL Bartlett School of Architecture "In this collection, architectural theory expands outward to interact with adjacent discourses such as sustainability, conservation, spatial practices, virtual technologies, and more. We have in The Handbook of Architectural Theory an example of the extreme generosity of architectural theory. It is a volume that designers and scholars of many stripes will welcome." - K. Michael Hays, Eliot Noyes Professor of Architectural Theory, Harvard University The SAGE Handbook of Architectural Theory documents and builds upon the most innovative developments in architectural theory over the last two decades. Bringing into dialogue a range of geographically, institutionally and historically competing positions, it examines and explores parallel debates in related fields. The book is divided into eight sections: Power/Difference/Embodiment Aesthetics/Pleasure/Excess Nation/World/Spectacle History/Memory/Tradition Design/Production/Practice Science/Technology/Virtuality Nature/Ecology/Sustainability City/Metropolis/Territory. Creating openings for future lines of inquiry and establishing the basis for new directions for education, research and practice, the book is organized around specific case studies to provide a critical, interpretive and speculative enquiry into the relevant debates in architectural theory.

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

"Both timely and well worth the time."-Thomas Keenan, Newsline. aia Award Winner & Oculus Bestseller.

Moving back and forth between the long shot on historical trends and close-ups on major works and crucial architectural themes, this insightful, lively and original analysis also accepts the conventional period and thematic structures of architectural history and the canon of great buildings. Designed to help readers understand and appreciate what great architecture is in its full dimensions of use, structure and aesthetic qualities as well as its history, this lavishly illustrated book explains specific qualities of each period and the often-complex illuminating differences between the periods. This comprehensive volume examines all aspects of architectural history from the Ancient world, the Middle Ages, the Renaissance and Baroque periods through the modern world. For historians and architectural enthusiasts.

Heidegger in America explores the surprising legacy of his life and thought in the United States of America. As a critic of modern life, Heidegger often lamented the growing global influence of all things American. However, it was precisely in America where his thought inspired the work of generations of thinkers – not only philosophers but also theologians, architects, novelists, and even pundits. As a result, the reception and dissemination of Heidegger's philosophical writings transformed the intellectual and cultural history of the United States at a time when American influence was itself transforming the world. A case study in the complex and sometimes contradictory process of transnational exchange, Heidegger in America recasts the scope and methods of contemporary intellectual and cultural history in the age of globalization, challenging what we think we know about Heidegger and American ideas simultaneously.

Traces the development of architecture from Stonehenge to the new AT&T Building in New York and looks at important movements, architects, and buildings

A comprehensive guide to the scope of contemporary urban design theory in Europe and the USA.

In the era of the Anthropocene, it's urgent to shift our collective attention southward. Antarctica, a continent that accounts for 10% of Planet Earth and 70% of the world's fresh water, represents at once the repository of planetary data essential to produce reliable climate change projections, and the biggest threat to all coastal sites. On the 200th anniversary of the discovery of Antarctica, 'Antarctic Resolution' offers a high-resolution image of the hyper-surveilled yet neglected continent and instigates a decisive resolution towards a supra-national governance model. Advocating for true trans-national and cross-disciplinary collaboration, 'Antarctic Resolution' brings together, for the first time in Antarctic bibliography, international experts and practitioners in the fields of science, architecture, engineering, history, political science, law, anthropology, literature, art and technology. The holistic agenda of Antarctic Resolution, which includes dedicated chapters on the role of science and politics in the continent, culminates in the first 'Declassified Archive of Antarctic Architecture.' Revealing the unique evolution of inhabitation models and architectural typologies in the extreme (from the first Antarctic hut to advanced contemporary structures), the Archive questions the motives that led to an unexpected architectural redundancy on the continent. Developed by UNLESS, a not-for-profit organization which mobilizes architecture as an agency for territorial investigation, Antarctic Resolution juxtaposes academic content with highly visual information. Alongside archival and contemporary photography, the book is dense with drawings, diagrams and cartographies produced by the global network of the Polar Lab. Resisting the temptation of imposing a conclusive narrative, the publication structure offers knowledge in the form of fragments ? flashes that shed light in a continent that

lies in the dark for six months each year.

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

Svetlana Boym writes a new genealogy of modernity, moving beyond older debates between modernism and postmodernism to focus on the intersection of art, architecture, technology, and philosophy in the early twenty-first century. Drawing on theories of Georg Simmel, Henri Bergson, Aby Warburg, and Jacques Derrida, Boym presents the off-modern as an eccentric, self-questioning, anti-authoritarian perspective with roots in the Russian avant-garde, now developed in surprising ways by contemporary artists, architects, and curators around the world. She illustrates the off-modern in discussions of (and with) figures as diverse as architect Rem Koolhaas, Albanian artist-turned-mayor Edi Rama, an art collective in Delhi, and the creator of the Museum of Jurassic Technology in Los Angeles. Both a manifesto and a memoir, *The Off-Modern* often returns to themes of travel and immigration, exploring issues of diasporic intimacy and productive estrangement amid nostalgic landscapes of urban ruins.

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

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