

Beatriz Colomina Privacy And Publicity

Privacy and Publicity Modern Architecture As Mass Media MIT Press

How the BBC shaped popular perceptions of architecture and placed them at the heart of debates over participatory democracy.

A collection of essays on a key figure in postminimalist art, with texts spanning thirty years. Since the 1960s, Dan Graham's heterogeneous practice has touched on such disparate subjects as tract housing, the Shakers, punk music, and architectural theory; he has made videos, architectural models, closed-circuit installations, and glass pavilions. Graham, who came of age during the emergence of earth art, minimalism, and conceptualism, has situated his work on the borders between these different strains of contemporary practice. Although varying widely in subject and medium, Graham's artwork and writings display a consistent interest in spectatorship, public-private relationships, and the constructed environment. Graham's extensive writings on his own work (collected in *Rock My Religion* and *Two-Way Mirror Power*, both published by the MIT Press) have made him, by default, the primary interpreter of his own art. This *October Files* volume provides a counterweight, gathering key texts by critics and theorists that offer alternative accounts of Graham's art. The essays span thirty years and include hard-to-find texts from exhibition catalogs and journals. The authors include such distinguished theorists, critics, and artists as Benjamin H. D. Buchloh, Beatriz Colomina, Thierry de Duve, and Jeff Wall.

In a daring revisionist history of modern architecture, Mark Wigley opens up a new understanding of the historical avant-garde. He explores the most obvious, but least discussed, feature of modern architecture: white walls. Although the white wall exemplifies the stripping away of the decorative masquerade costumes worn by nineteenth-century buildings, Wigley argues that modern buildings are not naked. The white wall is itself a form of clothing—the newly athletic body of the building, like that of its occupants, wears a new kind of garment and these garments are meant to match. Not only did almost all modern architects literally design dresses, Wigley points out, their arguments for a modern architecture were taken from the logic of clothing reform. Architecture was understood as a form of dress design. Wigley follows the trajectory of this key subtext by closely reading the statements and designs of most of the protagonists, demonstrating that it renders modern architecture's relationship with the psychosexual economy of fashion much more ambiguous than the architects' endlessly repeated rejections of fashion would suggest. Indeed, Wigley asserts, the very intensity of these rejections is a symptom of how deeply they are embedded in the world of clothing. By drawing on arguments about the relationship between clothing and architecture first formulated in the middle of the nineteenth century, modern architects in fact presented a sophisticated theory of the surface, modernizing architecture by transforming the status of the surface. *White Walls, Designer Dresses* shows how this seemingly incidental clothing logic actually organizes the detailed design of the modern building, dictating a system of polychromy, understood as a multicolored outfit. The familiar image of modern architecture as white turns out to be the effect of a historiographical tradition that has worked hard to suppress the color of the surfaces of the buildings that it describes. Wigley analyzes this suppression in terms of the sexual logic that invariably accompanies discussions of clothing and color, recovering those sensuously colored surfaces and the extraordinary arguments about clothing that were used to defend them.

Privacy and Publicity boldly questions certain ideological assumptions underlying the received view of modern architecture and reconsiders the methodology of architectural criticism itself. Where conventional criticism portrays modern architecture as a high artistic practice in opposition to mass culture, Colomina sees the emerging systems of communication that have come to define twentieth-century culture -the mass media - as the true site within which modern architecture was produced. She considers architectural discourse as the intersection of a number of systems of representation such as drawings, models, photographs, books, films, and advertisements. This does not mean abandoning the architectural object, the building, but rather looking at it in a different way. The building is understood here in the same way as all the media that frame it, as a mechanism of representation in its own right.

Writing, according to Panayotis Tournikiotis, has always exerted a powerful influence on architecture. Indeed, the study of modern architecture cannot be separated from a fascination with the texts that have tried to explain the idea of a new architecture in a new society. During the last forty years, the question of the relationship of architecture to its history -- of buildings to books -- has been one of the most important themes in debates about the course of modern architecture. Tournikiotis argues that the history of modern architecture tends to be written from the present, projecting back onto the past our current concerns, so that the "beginning" of the story really functions as a "representation" of its end. In this book the buildings are the quotations, while the texts are the structure. Tournikiotis focuses on a group of books by major historians of the twentieth century: Nikolaus Pevsner, Emil Kaufmann, Sigfried Giedion, Bruno Zevi, Leonardo Benevolo, Henry-Russell Hitchcock, Reyner Banham, Peter Collins, and Manfredo Tafuri. In examining these writers' thoughts, he draws on concepts from critical theory, relating architecture to broader historical models.

Winner, Prize for Fiction, The 2018 Victorian Premier's Literary Awards 'Melanie Cheng is an astonishingly deft and incisive writer. With economy and elegance, she creates a dazzling mosaic of contemporary life, of how we live now. Hers is a compelling new voice in Australian literature.' Christos Tsiolkas *Australia Day* is a collection of stories by debut author Melanie Cheng. The people she writes about are young, old, rich, poor, married, widowed, Chinese, Lebanese, Christian, Muslim. What they have in common—no matter where they come from—is the desire we all share to feel that we belong. The stories explore universal themes of love, loss, family and identity, while at the same time asking crucial questions about the possibility of human connection in a globalised world. Melanie Cheng is a writer and general practitioner. She was born in Adelaide, grew up in Hong Kong and now lives in Melbourne. Her debut collection of short stories, *Australia Day*, won the Victorian Premier's Literary Award for an Unpublished Manuscript in 2016 and the Victorian Premier's Literary Award for Fiction in 2018. *Room for a Stranger* is her first novel. 'A stunning debut that takes its place among Australian short story greats.' *AU Review* 'The book bears witness to the author's empathetic eye, multicultural characterisation and easy facility with dialogue... This short story collection explores what it means to belong, to be Australian; its insight from different vantage points and its photo-realistic narrative make it an exciting and impressive debut.' *Judges' Report, Victorian Premier's Literary Awards, 2018* 'All of her characters—a diverse cast of difference races and faiths—are searching for connection or a sense of belonging, and coming up short. Despite its title the focus of this collection is not explicitly on that increasingly controversial public holiday. Rather, it is on the struggles, internal and external, that occur when people from different backgrounds meet by chance or are brought together... *Australia Day* is a bittersweet, beautifully crafted collection that will be much admired by fans of Cate Kennedy and Tony Birch.' *Books+Publishing* 'Melanie Cheng's voice is strong, compassionate and embracing in these 14 stories that reflect the diversity of Australians and the starkness of human frailty. The recurring theme in all these stories is the ability to re-form lives that, at first, might seem to be shattered beyond repair.' *Good Reading, FOUR STARS* 'The different cultures, the intriguing characters all left me wanting more. I'd love to see some longer fiction from Melanie Cheng in the future but I'll happily accept anything and everything she writes. A fantastic talent who has nailed the art of the short story.' *Sam Still Reading* 'What a wonderful book, a book with bite. These stories have a real edge to them. They are complex without being contrived, humanising, but never sentimental or cloying—and, ultimately, very moving.' *Alice Pung* 'In each story, Melanie Cheng creates an entire microcosm, peeling back the superficial to expose the raw nerves of contemporary Australian society. Her eye is sharp and sympathetic, her characters flawed and funny and utterly believable.' *Jennifer Down* 'Melanie Cheng's stories are a deep dive into the diversity of humanity. They lead you into lives, into hearts, into unexplored places, and bring you back transformed.' *Michelle Wright* 'The characters stay in the mind, their lives and experiences mirroring many of our own, challenging us to think how we might respond in their place. An insightful, sometimes uncomfortable portrayal of multicultural Australia

from an observant and talented writer.' Ranjana Srivastava 'A bittersweet, beautifully crafted collection.' Books+Publishing 'Australia Day is an absorbing panorama of contemporary Australia...These are 14 powerfully perceptive stories, written with love, humour, realism, and a distinct edginess. While the terrain covered might be familiar, Cheng's take on our treasured multiculturalism feels fresh... It's necessary reading, not only because it's a microcosm of who we are, but because each story is a gem, and a joy to behold.' Simon McDonald 'If only the PM might pick up a copy, even by mistake.' Saturday Paper 'A wonderful feat of storytelling...Melanie Cheng is an exciting new writer.' Readings 'A sumptuous collection of fourteen short stories, which are disparate but with modern Australia or Australians at their heart, exploring issues of racism, infidelity, grief, parenthood, children and ageing...they are heartfelt and Melbourne-based Cheng paints the characters beautifully.' Herald Sun 'A panorama of contemporary multicultural Australia that explores each and everyone's desire to belong.' Book Bonding 'A diverse, captivating collection of short stories.' Better Read Than Dead 'The happy surprise of Cheng's work as a collection lies in her resolute grasp of the absolute normalcy of a culture that not so many years ago was divided and dually suspicious. The census gives us the facts but it takes fiction to make reality three-dimensional.' Sydney Morning Herald 'The author's empathetic eye and easy facility with dialogue make the anthology a strong debut, with the longer stories in particular offering breadth and depth...It feels like Cheng has taken a wide sample from the census to craft this inclusive portrait of contemporary Australia.' Big Issue 'Cheng's work is polished and affecting. Australia Day is that thing we all chase: a complex, engaging and timely read.' Lifted Brow 'Cheng paints a holistic snapshot of Australian life, with the result being a collection of stories that are simultaneously cynical and hopeful...The ambiguity inherent in labelling something "Australian" is also manifest in Cheng's characters, prompting the reader to interrogate their own definition of what it means to be Australian.' Kill Your Darlings 'Melanie Cheng writes prose that gets straight to the heart of the matter and tells it how it is...The more I sit here and reflect on each story in this collection, the stronger and more powerful they become.' Sam Still Reading 'Wonderful.' Christos Tsiolkas, Sydney Morning Herald's Year in Reading 'Melanie Cheng's Australia Day brought this prodigal reader of short fiction back into the fold. And what better return than through Cheng's creation of illuminated characters of colour—young, old, rich, poor, married, widowed, Muslim, Chinese...Cheng's Australia Day explores the density and difficulty inherent in being culturally and physically different and serves to remind me that when our six families of adopted children from China gather in Queenscliffe on Australia Day each year, raising two flags on the pole instead of one that we, like all of Cheng's characters, are restoring belonging from our individual and collective loss.' Wheeler Centre, 2017 Favourites 'This smart, engaging short story collection offers fresh perspectives on what it means to be Australian today. The stories also explore identity and belonging in a variety of other ways, delving into family, love, class and education. Big themes aside, every story is beautifully written and a total pleasure to read.' Emily Maguire, Australian Women's Weekly 'The stories are unpretentious, diverse, and a lot of the time, disconcertingly real. Cheng's characters are just as well realised; they live on in your head long after you've put her book down.' Lifted Brow, Favourite Books of 2017 'Offering a fresh viewpoint on modern Australia, debut author Cheng is a significant new voice on the literary scene.' PS News '[Cheng's] individual characters suggest the ways in which we might move forward...Australia Day imagines a tomorrow where we can love our communities, our celebrations and our food, without leaving behind critical good taste.' Sydney Review of Books

Felicity Scott traces an alternative genealogy of the postmodern turn in American architecture, focusing on a set of experimental practices and polemics that emerged in the late 1960s and early 1970s.

Taking a radical position counter to many previous histories and theories of the interior, domesticity and the home, *The Emergence of the Interior* considers how the concept and experience of the domestic interior have been formed from the beginning of the nineteenth century. It considers the interior's emergence in relation to the thinking of Walter Benjamin and Sigmund Freud, and, through case studies, in architecture's trajectories toward modernism. The book argues that the interior emerged with a sense of 'doubleness', being understood and experienced as both a spatial and an image-based condition. Incorporating perspectives from architecture, critical history and theory, and psychoanalysis, *The Emergence of the Interior* will be of interest to academics and students of the history and theory of architecture and design, social history, and cultural studies.

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Experiments in architectural education in the post-World War II era that challenged and transformed architectural discourse and practice. In the decades after World War II, new forms of learning transformed architectural education. These radical experiments sought to upend disciplinary foundations and conventional assumptions about the nature of architecture as much as they challenged modernist and colonial norms, decentered building, imagined new roles for the architect, and envisioned participatory forms of practice. Although many of the experimental programs were subsequently abandoned, terminated, or assimilated, they nevertheless helped shape and in some sense define architectural discourse and practice. This book explores and documents these radical pedagogies and efforts to defy architecture's status quo. The experiments include the adaptation of Bauhaus pedagogy as a means of "unlearning" under the conditions of decolonization in Africa; a movement to design for "every body," including the disabled, by architecture students and faculty at the University of California, Berkeley; the founding of a support network for women interested in the built environment, regardless of their academic backgrounds; and a design studio in the USSR that offered an alternative to the widespread functionalist approach in Soviet design. Viewed through their dissolution and afterlife as well as through their founding stories, these projects from the last century raise provocative questions about architecture's role in the new century.

The Architect: Reconstructing Her Practice examines how the introduction of women to the main body of architecture might bring about a reconstruction of the orders that pervade architectural production and consumption. At a moment when the architectural profession is beginning to shift from its traditionally male domination, *The Architect: Reconstructing Her Practice* examines how the introduction of women to the main body of architecture might bring about a reconstruction of the orders that pervade architectural production and consumption. In a collection of autobiographical essays in which practice is both the site and the vehicle for change, twelve American and European architects reflect on the nature of critical practice and its relation to architecture. The contributors were chosen not only for the distinguished quality of their work, but also for the range of architectural practices they collectively encompass--from the intersection of theory and philosophy to the intersection of building process and industry. Together, they present a compelling and provocative critique of architectural culture. All show a willingness to transgress the various mediums and territories of architecture, to recover and reopen certain discussions lost in the architectural discourse they have inherited.

Through a series of close readings of two major figures of the modern movement, Adolf Loos and Le Corbusier, Beatriz Colomina argues that architecture only becomes modern in its engagement with the mass media, and that in so doing it radically displaces the traditional sense of space and subjectivity. *Privacy and Publicity* boldly questions certain ideological assumptions underlying the received view of modern architecture and reconsiders the methodology of architectural criticism itself. Where conventional criticism portrays modern architecture as a high artistic practice in opposition to mass culture, Colomina sees the emerging systems of communication that have come to define twentieth-century culture—the mass media—as the true site within which modern architecture was produced. She considers architectural discourse as the intersection of a number of systems of representation such as drawings, models, photographs, books, films, and advertisements. This does not mean abandoning the architectural object, the building, but rather looking at it in a different way. The building is understood here in the same way as all the media that frame it, as a mechanism of representation in its own right. With modernity, the site of architectural production literally moved from the street into photographs, films, publications, and exhibitions—a displacement that presupposes a new sense of space, one defined by images rather than walls. This age of publicity corresponds to a transformation in the status of the private, Colomina argues; modernity is actually the publicity of the private. Modern architecture renegotiates the traditional relationship between public and private in a way that profoundly alters the experience of space. In a fascinating intellectual journey, Colomina tracks this shift through the modern incarnations of the archive, the city, fashion, war, sexuality, advertising, the window, and the museum, finally concentrating on the domestic interior that constructs the modern subject it appears merely to house.

The title *Archigram* came from the notion of a more simple and urgent item than a Journal, like a telegram or aerogramme - hence, "archi(itecture)-gram."

The author presents a large comparative database derived from ethnographic and architectural research in Southeast Asia, Egypt, Mesoamerica, and other areas; proposes new methodologies for comparative analyses of houses; and critically examines existing methodologies, theories, and data. His work expands on and systematizes comparative and cross-cultural approaches to the study of households and their environments to provide a firm foundation for this emerging line of study.

Scholars have long stressed the problem of ornament and expression when considering Viennese modernism. By the first decade of the 20th century, however, the avant-garde had shifted its focus from the surface to the interior. Adolf Loos (1870–1933), together with Josef Frank (1885–1967) and Oskar Strnad (1879–1935), led this generation of architects to interpret modernism through culture and lifestyle. They were interested in the experience of architectural space: how it could be navigated, inhabited, and designed to reflect the modern way of life while also offering respite from it. *The New Space* traces the theoretical conversation about space carried out in the writings and built works of Loos, Frank, and Strnad over four decades. The three ultimately explored what Le Corbusier would later—independently—term the architectural promenade. Lavishly illustrated with new photography and architectural plans, this important book enhances our understanding of the development of modernism and of architectural theory and practice.

Finnish visual art, photography, design and architecture from materials in the collections of the Alvar Aalto Museum, The Museum of Finnish Architecture, The Design Museum and the Finnish Museum of Photography.

X-Ray Architecture explores the enormous impact of medical discourse and imaging technologies on the formation, representation and reception of twentieth-century architecture. It challenges the normal understanding of modern architecture by proposing that it was shaped by the dominant medical obsession of its time: tuberculosis and its primary diagnostic tool, the X-ray. Modern architecture and the X-ray were born around the same time and evolved in parallel. While the X-ray exposed the inside of the body to the public eye, the modern building unveiled its interior, dramatically inverting the relationship between private and public. Architects presented their buildings as a kind of medical instrument for protecting and enhancing the body and psyche. Beatriz Colomina traces the psychopathologies of twentieth-century architecture—from the trauma of tuberculosis to more recent disorders such as burn-out syndrome and ADHD—and the huge transformations of privacy and publicity instigated by diagnostic tools from X-Rays to MRIs and beyond. She suggests that if we want to talk about the state of architecture today, we should look to the dominant obsessions with illness and the latest techniques of imaging the body—and ask what effects they have on the way we conceive architecture. --Publisher's website.

The technological innovation and unprecedented physical growth of the cold war era permeated American life in every aspect and at every scale. From the creation of the military-industrial complex and the beginnings of suburban sprawl to the production of the ballpoint pen and the TV dinner, the artifacts of the period are a numerous and diverse as they are familiar. Over the past half-century, our awe at the advances of postwar society has softened to nostalgia, and our affection for its material culture has clouded our memories of the enormous spatial reorganizations and infrastructural transformations that changed American life forever.

Forty-seven of the primary texts of contemporary architecture theory, introducing each by detailing the concepts and categories necessary for its understanding and evaluation.

Bucky Inc. offers a deep exploration of Richard Buckminster Fuller's work and thought to shed new light on the questions raised by our increasingly electronic world. It shows that Fuller's entire career was a multi-dimensional reflection on the architecture of radio. He always insisted that the real site of architecture is the electromagnetic spectrum. His buildings were delicate mobile instruments for accessing the invisible universe of overlapping signals. Every detail was understood as a way of tuning into hidden waves. Architecture was built in, with, for and as radio. *Bucky Inc.* rethinks the legacy of one of the key protagonists of the twentieth-century. It draws extensively on Fuller's archive to follow his radical thinking from toilets to telepathy, plastic to prosthetics, and data to deep-space. It shows how the critical arguments and material techniques of arguably the single most exposed designer of the last century were overlooked at the time but have become urgently relevant today.

A compelling account of how crowd dynamics, or social avalanches, are central to cities and financial markets. Just as urban inhabitants are prone to being caught up in the city's flux, the same dynamic can cause traders on financial exchanges and even the algorithms of present-day financial markets to be captured by the maelstrom of the market.

The Century of the Bed addresses the use of the bed as an office and workspace. How can we define and reexamine the bed as an architectural space? This publication offers insight into the diverse artistic research on this topic.

A tour of 70 small, experimental architectural magazines published during the 1960s and 1970s offers insight into their format and influence, in a volume that is complemented by reproductions of pamphlets and building instruction manuals from the same period.

Le Corbusier is regarded as the most influential architect of the twentieth century. This publication presents an overview of the Le Corbusier's work not only as an architect but as a designer of comprehensive ideas offering insight into his furniture, interior design and art as a catalyst for the creative developments of his time.

When American architects, designers, and cultural institutions converted wartime strategies to new ends, the aggressive promotion of postwar domestic bliss became another kind of weapon. In the years immediately following World War II, America embraced modern architecture—not as something imported from Europe, but as an entirely new mode of operation, with original and captivating designs made in the USA. In *Domesticity at War*, Beatriz Colomina shows how postwar American architecture adapted the techniques and materials that were developed for military applications to domestic use. Just as manufacturers were turning wartime industry to peacetime productivity—going from missiles to washing machines—American architects and cultural institutions were, in Buckminster Fuller's words, turning "weaponry into livingry." This new form of domesticity itself turned out to be a powerful weapon. Images of American domestic bliss—suburban homes, manicured lawns, kitchen accessories—went around the world as an effective propaganda campaign. Cold War anxieties were masked by endlessly repeated images of a picture-perfect domestic environment. Even the popular conception of the architect became domesticated, changing from that of an austere modernist to a plaid-shirt wearing homebody. Colomina examines, with interlocking case studies and an army of images, the embattled and obsessive domesticity of postwar America. She reports on, among other things, MOMA's exhibition of a Dymaxion Deployment Unit (DDU), a corrugated steel house suitable for use as a bomb shelter, barracks, or housing; Charles and Ray Eames's vigorous domestic life and their idea of architecture as a flexible stage for the theatrical spectacle of everyday life; and the American lawn as patriotic site and inalienable right. *Domesticity at War* itself has a distinctive architecture. Housed within the case are two units: one book of text, and one book of illustrations—most of them in color, including advertisements, newspaper and magazine articles, architectural photographs, and more.

New Lower Price This book, the catalogue to the first large-scale retrospective of Frank Gehry's work in 15 years, examines the Los Angeles-based architect's unique vision and audacious accomplishments. "Frank Gehry, Architect" presents nearly 40 of Gehry's most significant works, from his earliest residential projects, including the 1977-78 transformation of his own Santa Monica residence—in which he used chain-link fencing, asphalt flooring and corrugated sheet metal to effectively build a house around an existing house—through his most recent public buildings worldwide. Among these, his best-known completed project is the Guggenheim Museum Bilbao, an architectural marvel of limestone, glass and titanium that brought Gehry international renown. This book provides the career-long perspective with which to interpret Gehry's recent work, such as the Nationale-Nederlanden Building in Prague, the Experience Music Project in Seattle and the DG Bank Building in Berlin, as well as a host of major projects currently in progress, including the Walt Disney Concert Hall in Los Angeles and the Ray and Maria Stata Center at MIT. Gehry's experiments with furniture design have been complementary to his architectural endeavors, and this book also looks at his celebrated cardboard furniture, bentwood furniture and playful lamps made from Colorcore.

The question *Are We Human?* is both urgent and ancient. Beatriz Colomina and Mark Wigley offer a multilayered exploration of the intimate relationship between human and design and rethink the philosophy of design in a multi-dimensional exploration from the very first tools and ornaments to the constant buzz of social media. The average day involves the experience of thousands of layers of design that reach to outside space but also reach deep into our bodies and brains. Even the planet itself has been completely encrusted by design as a geological layer. There is no longer an outside to the world of design. Colomina's and Wigley's field notes offer an archaeology of the way design has gone viral and is now bigger than the world. They range across the last few hundred thousand years and the last few seconds to scrutinize the uniquely plastic relation between brain and artifact. A vivid portrait emerges. Design is what makes the human. It becomes the way humans ask questions and thereby continuously redesign themselves."

This book brings together 24 provocative texts that collectively express the power and diversity of women's views on architecture today. This volume presents a dialogue among women historians, practitioners, theorists, and others concerned with critical issues in architecture and urbanism.

Investigates how women patrons of architecture were essential catalysts for innovation in domestic architectural design. This book explores the challenges that unconventional attitudes and ways of life presented to architectural thinking, and to the architects themselves.

Skyscrapers have sex and are caught in flagrante delicto. Between a pink torso and a buffed-up American GI, a nun spits fire. Synchronised swimmers, prize-winning vegetables and the mythic 'making' of Manhattan are all celebrated on countless postcards. A home-analysis kit combines the veneer of Freudian insight with the depth of Trivial Pursuit. Welcome to the world of artist Madelon Vriesendorp. This publication reveals for the first time a significant - and near secret - corpus of work notable for its wild diversity. Though Vriesendorp is best known for her seminal cycle of anthropomorphic architectural paintings, her extensive 'art of generosity' embraces bad taste, pop, 'playground surrealism' and the touching beauty of culture's failed objects. Here, enlightenment emerges from distraction, whilst seriousness must surrender to the non-serious.

The haunting, haunted world revealed in Khadijah Queen's *Fearful Beloved* stays with the reader in an uncomfortably pleasurable way, and heightens awareness of our own world's deep horrors and ordinary brilliance. Anyone who has been unable to shake the erotic brutality of, say, Sylvia Plath's *Ariel* will savor the "bruisable monuments" that Queen offers. Here Queen crafts a language that unfolds along multiple axes (spatial, temporal, emotional, spiritual) and is experimental with form while remaining seamless, precise, and vivid as "The song she sang as a little girl feeding ants." Addressing *Fearful Beloved* head-on—"your spectrality exists," she insists—Queen's *Fearful Beloved* evidences the fierce intelligence of "a body in its own time, possessed of itself."

Published on the occasion of Brasilia's fiftieth anniversary: a celebration in contemporary photography of the building of Brazil's capital city."

Published for the first time in 1953, *Playboy* was not only the first pornographic popular magazine in America; it also came to embody an entirely new lifestyle through the construction of a series of utopian multimedia spaces — from the *Playboy Mansion* and fictional *Playboy's Penthouse* of 1959 to the *Playboy Clubs* and hotels appearing around the world in the 1960s.

Simultaneously, the invention of the contraceptive pill provided access to a biochemical technique that separated (hetero) sexuality and reproduction. Addressing these concurrent cultural shifts, Paul Preciado investigates the strategic relationships between space, gender, and sexuality in popular sites related to the production and consumption of pornography that have tended to reside at the margins of traditional histories of architecture: bachelor pads, multimedia rotating beds, and design objects, among others.

Combining historical perspectives with contemporary critical theory, gender and queer theory, porn studies, the history of technology, and a range of primary transdisciplinary sources — treatises on sexuality, medical and pharmaceutical handbooks, architecture journals, erotic magazines, building manuals, and novels — Pornotopia explores the use of architecture as a biopolitical technique for governing sexual relations and the production of gender in the postwar United States.

A history of the modern architectural manifesto, with a focus on Mies van der Rohe. The history of the avant-garde (in art, architecture, literature) can't be separated from the history of its engagement with mass media. It is not just that the avant-garde used media to publicize its work; the work did not exist before its publication. In architecture, Adolf Loos, Le Corbusier, and Mies van der Rohe came to be known through their influential writings and manifestos published in newspapers, journals, and little magazines. Entire groups, from Dada and Surrealism to De Stijl, became an effect of their manifestos. The manifesto was the site of self invention, innovation, and debate. Even buildings themselves could be manifestos. The most extreme and radical designs in the history of modern architecture were realized as pavilions in temporary exhibition. In the third book in the Critical Spatial Practice series, Beatriz Colomina traces the history of the modern architecture manifesto, with particular focus on Mies van der Rohe, and the play between the written and built work. This essay propels the manifesto form into the future, into an age where electronic media are the primary sites of debate, suggesting that new forms of manifesto are surely emerging along with new kinds of authorship, statement, exhibition, and debate. Critical Spatial Practice 3 Edited by Nikolaus Hirsch, Markus Miessen Featuring artwork by Dan Graham

ING_04 Table of contents

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