

The Elements Of Modern Architecture Understanding Contemporary Buildings

Modernism in architecture and urban design has failed the American city. This is the decisive conclusion that renowned public intellectual Nathan Glazer has drawn from two decades of writing and thinking about what this architectural movement will bequeath to future generations. In *From a Cause to a Style*, he proclaims his disappointment with modernism and its impact on the American city. Writing in the tradition of legendary American architectural critics Lewis Mumford and Jane Jacobs, Glazer contends that modernism, this new urban form that signaled not just a radical revolution in style but a social ambition to enhance the conditions under which ordinary people lived, has fallen short on all counts. The articles and essays collected here—some never published before, all updated—reflect his ideas on subjects ranging from the livable city and public housing to building design, public memorials, and the uses of public space. Glazer, an undisputed giant among public intellectuals, is perhaps best known for his writings on ethnicity and social policy, where the unflinching honesty and independence of thought that he brought to bear on tough social questions has earned him respect from both the Left and the Right. Here, he challenges us to face some difficult truths about the public places that, for better or worse, define who we are as a society. *From a Cause to a Style* is an exhilarating and thought-provoking book that raises important questions about modernist architecture and the larger social aims it was supposed to have addressed—and those it has abandoned.

This new account of international modernism explores the complex motivations behind this revolutionary movement and assesses its triumphs and failures. The work of the main architects of the movement such as Frank Lloyd Wright, Adolf Loos, Le Corbusier, and Mies van der Rohe is re-examined shedding new light on their roles as acknowledged masters. Alan Colquhoun explores the evolution of the movement from Art Nouveau in the 1890s to the megastructures of the 1960s, revealing the often contradictory demands of form, function, social engagement, modernity and tradition.

This book presents some of the world's greatest modern buildings, from 1950 to the present, dissected and analyzed through specially commissioned freehand drawings.

Classical Styles in Modern Architecture From the Colonnade to Disjunctured Space Thomas L. Doremus The rise of Post-modernism in late twentieth century architecture has kindled a new, intense debate about the viability of classical styles in the modern city, a debate fueled by the Preservation movement, with many arguments heard on both sides. Unfortunately, too often these arguments have been couched in dense, theoretical terms and illustrated with highly technical documentation. Now, in *Classical Styles in Architecture*, acclaimed architectural theorist Thomas L. Doremus has avoided jargon and arcane language to provide a clear examination of the ways in which modernism is different from classicism. At the same time he demonstrates how each can be accommodated in contemporary life. In brilliant, lucid prose, he shows that the development of modern architecture was a much more gradual process in the United States than it was in Europe, and expounds the theory that modernism is not a rejection but rather a democratization of classical architecture, with elements from each given equal value rather than subordinated in a hierarchical system. Within this inclusionary view, he writes, it is possible to adapt modernist tenets to the information age and develop a viable approach to future design. Lavishly illustrated and impeccably credentialed, this book includes: Photographs that show and reference ordinary, everyday buildings and civic structures along with some of the more familiar monuments of architecture A historical section that identifies the growth of democratic governments as one of the foundations of modernism. Focusing on the United States rather than on the socialist societies of Europe, it is thus more relevant to the contemporary political situation Discussions of leading theorists such as Giedion, Pevsner, and Venturi, as well as of key buildings and architects drawn from the past one hundred years Technological, cultural, and formal analyses of both classicism and modernism A discursive rather than scholarly review of why buildings look the way they do *Classical Styles in Modern Architecture* is certain to expand the debate on the subject and possibly even provoke controversy. Given the impact that many post-modern projects have had on the fabric of most American cities, however, it is bound to be of interest to any reader concerned about the future of the United States—in the ways our cities will look and, consequently, how we will live in them

Inspired by the complexity and heterogeneity of the world around us, and by the rise of new technologies and their associated behaviors, *The Architecture Concept Book* seeks to stimulate young architects and students to think outside of what is often a rather conservative and self-perpetuating professional domain and to be influenced by everything around them. Organized thematically, the book explores thirty-five architectural concepts, which cover wide-ranging topics not always typically included in the study of architecture. James Tait traces the connections between concepts such as familiarity, control, and memory and basic architectural components such as the entrance, arch, columns, and services, to social phenomena such as gathering and reveling, before concluding with texts on shelter, relaxing, and working. Even in this digital age, Tait insists that "we must always think before we design. We must always have a reason to build." Each theme is accompanied by photographs, plans, and illustrations specially drawn by the author to explain spatial ideas, from the small scale to the urban.

People are using the future to search for better ways to achieve sustainability, inclusiveness, prosperity, well-being and peace. In addition, the way the future is understood and used is changing in almost all domains, from social science to daily life. This book presents the results of significant research undertaken by UNESCO with a number of partners to detect and define the theory and practice of anticipation around the world today. It uses the concept of 'Futures Literacy' as a tool to define the understanding of anticipatory systems and processes – also known as the Discipline of Anticipation. This innovative title explores:

- new topics such as Futures Literacy and the Discipline of Anticipation;
- the evidence collected from over 30 Futures Literacy Laboratories and presented in 14 full case studies;
- the need and opportunity for significant innovation in human decision-making systems.

This book will be of great interest to scholars, researchers, policy-makers and students, as well as activists working on sustainability issues and innovation, future studies and anticipation studies. The Open Access version of this book, available at <https://www.taylorfrancis.com/books/e/9781351047999>, has been made available under a Attribution-NonCommercial-NoDerivs 3.0 IGO (CC-BY-NC-ND 3.0 IGO) license.

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.

First published in 1982, Curtis's book has quickly achieved recognition as the standard work on the subject, providing a lucid and accurate overview of modern architecture and a balanced critique of its achievements. This second edition includes a new chapter on recent world architecture.

A magnificent photographic compilation of New York City's best new architecture, this book features projects by leading firms working today. From Bjarke Ingels Group's VIA West 57 to SHoP Architects' Barclays Center, and from Diller Scofidio + Renfro's High Line to SOM's One World Trade Center, New York City has been home to some of this century's most exciting new architecture. Profiling more than fifty projects that are shaping the city's streets and skylines, this book features color photographs of each building and a brief, informative text about its significance. Renzo Piano Building Workshop, Ateliers Jean Nouvel, Foster + Partners, Selldorf Architects, Gehry Partners, and Adjaye Associates are just some of the firms that have recently completed projects in New York City. Visitors to the city as well as its denizens will find this book an exhilarating guide, while fans of architecture will gain an even greater appreciation of the city's unprecedented development in the past fifteen years by the world's best architects.

After critiquing—and infuriating—the art world with *The Painted Word*, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in *From Bauhaus to Our Haus*. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America's cities.

An unprecedented homage to modernist architecture from the 1920s up to the present day *Ornament Is Crime* is a celebration and a thought-provoking reappraisal of modernist architecture. The book proposes that modernism need no longer be confined by traditional definitions, and can be seen in both the iconic works of the modernist canon by Le Corbusier, Mies van der Rohe, and Walter Gropius, as well as in the work of some of the best contemporary architects of the twenty-first century. This book is a visual manifesto and a celebration of the most important architectural movement in modern history.

The Elements of Modern Architecture Understanding Contemporary Buildings

Everyone knows what modern architecture looks like, but few understand how this revolutionary new form of building emerged little more than a century ago or what its aesthetic, social, even spiritual aspirations were. Through illuminating studies of the leading men and women who forever changed our built environment, veteran architecture critic Martin Filler offers fresh insights into this unprecedented cultural transformation. From Louis Sullivan, father of the skyscraper, to Frank Gehry, magician of post-millennial museum, Filler emphasizes how their force of personality has had a decisive effect on everything from how we inhabit our homes to how we shape our cities. Why was the sudden shift in architectural fashion that wrecked the career of the Scottish designer Charles Rennie Mackintosh not enough to destroy the indomitable spirit of Frank Lloyd Wright, who rose from adversity to become America's greatest architect? Why was Philip Johnson, "dean of American architecture" during the 1980s, so haunted by the superior talent of this less-fortunate contemporary Louis Kahn that he could barely utter his name even at the peak of his own success? How did Ludwig Mies van der Rohe's dictum "Less is more" give way to Robert Venturi's "Less is a bore"? Surveying such current urban design sagas as the reconstruction of Ground Zero and the reunification of Berlin, Filler also trains his sharp eye on some of the biggest names in architecture today, puncturing more than one overinflated reputation while identifying the true masters who are now building for the ages.

Discusses the materials and structural techniques of this period in relation to the economic and cultural growth of Chicago and analyzes the school's role in the development of modern architecture

Taking the break-up of the Soviet Union and the entry of Russia, China and India into the global market as the start of a new era of globalisation, Robert Adam compares new developments in architecture and urban design with major shifts in the balance of power since 1990. Based on the principle that design unavoidably follows social change, politics and economics, this analysis casts a new light on recent architecture. Starting with the lead up to events in the 1990s, links are established between the global dominance of the North Atlantic economies, architectural style and a dramatic increase in international architectural practice. The widely-observed homogeneity of the global consumer economy is examined in relation to branding, tourism and international competition between cities, and parallels are drawn with universal architectural and urban types, iconic architecture and the rise of the star architect. Contrasting pressures to maintain differences are identified in the break-up of nation states, identity politics, targeted marketing and environmentalism, and these are related to attempts to reinforce local identity through architecture and urban design. Using social, political and economic change as a guide to new directions in architecture and urban design, the book ends by tracing the changes in global power revealed by the 2008 Western financial crash and its immediate impact on the built environment. By comparing past patterns of cultural influence, the book speculates on how architecture and urban design may come to reflect wider global trends.

In the nineteenth-century paradigm of architectural organicism, the notion that buildings possessed character provided architects with a lens for relating the buildings they designed to the populations they served. Advances in scientific race theory enabled designers to think of "race" and "style" as manifestations of natural law: just as biological processes seemed to inherently regulate the racial characters that made humans a perfect fit for their geographical contexts, architectural characters became a rational product of design. Parallels between racial and architectural characters provided a rationalist model of design that fashioned some of the most influential national building styles of the past, from the pioneering concepts of French structural rationalism and German tectonic theory to the nationalist associations of the Chicago Style, the Prairie Style, and the International Style. In *Building Character*, Charles Davis traces the racial charge of the architectural writings of five modern theorists—Eugene Emmanuel Viollet-le-Duc, Gottfried Semper, Louis Sullivan, Frank Lloyd Wright, and William Lescaze—to highlight the social, political, and historical significance of the spatial, structural, and ornamental elements of modern architectural styles.

Digital Design: A Critical Introduction provides a much-needed new perspective on designing with digital media. Linking ideas from media theory, generative design and creativity with examples from nature, art, architecture, industrial design, websites, animation and games, it addresses some fundamental questions about creative design with digital media. Featuring original material based on the authors' own research, the book argues that the recognition and understanding of the interplay of the two apparently opposing concepts of rules and contingency supports original thinking, creativity and innovation. Going beyond existing texts on the subject, *Digital Design* is an accessible primer whose innovative approach transcends the analysis of individual subfields - such as animation, games and website design - yet offers practical help within all of them.

The most influential work of architectural criticism and history of the twentieth century, now available in a handsomely designed new edition.

Examines fifty of the world's greatest modern buildings created since 1950, including the Sydney Opera House, Guggenheim Museum Bilbao, and 41 Cooper Square, supplemented with freehand drawings of each.

In the first volume of *Makers of Modern Architecture* (2007), Martin Filler examined the emergence of that revolutionary new form of building and explored its aesthetic, social, and spiritual aspirations through illuminating studies of some of its most important practitioners, from Louis Sullivan and Frank Lloyd Wright to, in our own time, Renzo Piano and Santiago Calatrava. Now, in *Makers of Modern Architecture, Volume II*, Filler continues his investigations into the building art, beginning with the historical eclecticism of McKim, Mead, and White, best remembered today for New York City's demolished Pennsylvania Station. He surveys the seemingly inexhaustible flow of new books about Wright and Le Corbusier, and continues his commentaries on Piano's museum buildings with an essay focused on the new Broad Contemporary Art Museum in Los Angeles. There are less well known subjects here too, from the Frankfurt urban planner Ernst May to Buckminster Fuller, inventor of the geodesic dome. Filler judges Edward Durell Stone—the architect of the U.S. embassy in New Delhi, the Huntington Hartford Museum in New York City, and the Kennedy Center in Washington—to have been “a middling product of his times,” however personally interesting he may have been. And he looks back at James Stirling, who in the 1970s and 1980s was “a veritable rock star of the profession,” responsible for what Filler considers some of the very few worthwhile postmodernist buildings. The essays collected here are not entirely historical, however. Filler also focuses on some of the most recent projects to have attracted critical and popular attention both in the United States and abroad, including Rem Koolhaas's CCTV building in Beijing and Bernard Tschumi's Acropolis Museum in Athens. He argues that Kazuyo Sejima and Ryue Nishizawa's New Museum in New York City is “one of those rare, clarifying works of architecture that makes most recent buildings of the same sort look suddenly ridiculous.” He calls Tod Williams and Billie Tsien's brilliant reimagining of the Barnes Collection in Philadelphia “a latter-day miracle...a virtually unimprovable setting” for its art. He finds Michael Arad's September 11 Memorial at Ground Zero “a sobering, disturbing, heartbreaking, and overwhelming masterpiece.” And he argues that Diller Scofidio + Renfro's Institute of Contemporary Art in Boston and their work revitalizing the High Line and Lincoln Center in New York make them today's “shrewdest yet most sympathetic enhancers of the American metropolis.” Filler remains, in these nineteen essays, a shrewd observer of the pressures on architects and their projects—money, politics, social expectations, even the weight of their own reputations. But his focus is always on the buildings themselves, on their sincerity and directness, on their form and their function, on their capacity to bring delight to the human landscape.

Designed to appeal to visual thinkers, *25 Concepts in Modern Architecture* explores the fundamental ideas behind architectural design, through easy-to-follow sketches, drawings and succinct explanations. Twenty-five concepts – each of which are key to architectural design thinking – are accessibly explained by examining twenty-five different masterworks of modern architecture. For example, the concept of 'movement' in architectural design is explained through a close look at a Le Corbusier building; 'transparency' is examined in Philip Johnson's seminal Glass House; 'asymmetry' is understood through the work of Zaha Hadid – and so on, through twenty-five core concepts and twenty-five of the most significant buildings of the modern era. Taking a highly-visual approach, this simple yet visually-powerful guide is an essential companion in the design studio and to introductory courses in modern architecture, interior architecture, and interior design. Understanding these concepts will provide a key to demystifying the greatest works in modern architectural history, inspire new ways to think about new design projects, and reveal how drawing and sketching are used as tools for the visual analysis of architecture.

FIRST ENGLISH-LANGUAGE PUBLICATION OF PETER EISENMAN'S 1963 DISSERTATION

"Southern Vietnamese Modernist Architecture" features beautiful architectural photography that illustrates the outstanding accomplishment of the people of southern Vietnam in developing a mid-century modernist architecture that is extraordinary in the world. Especially for Americans, Vietnam has been a war instead of a country. The world didn't notice that the Vietnamese were simultaneously constructing modern apartment buildings, houses, large public buildings, and public housing as they developed a new nation. And the world didn't anticipate that this architecture would be so overtly modernist rather than an adaption of traditional Vietnamese designs to the continuation of colonial architecture. In the mid-twentieth century, southern Vietnamese architects developed a version of modernist architecture that accommodated the tropical climate and reflected the identity of a newly-independent culture. It demonstrates the innate sense of design of Vietnamese and it represented the outlook of the people of southern Vietnam as they looked towards the future, even in the face of war. The vast quantity and quality of Vietnamese modernist buildings constructed throughout southern Vietnam made Vietnam an unrecognized center of modernism in the world. Most importantly, the southern Vietnamese as a culture embraced modernism, and it became the vernacular architecture of the culture for dwellings. This architecture features an interplay between masses and voids that provides a much more vibrant version of modernist architecture. This style fills the gaps between the functionalism of the International Style and the quest for identity and spirit that has been lacking in modernism worldwide. American architect Mel Schenck is a long-term immigrant to Vietnam and has been studying this architecture since he was surprised by the extent and quality of modernist architecture in Saigon when he first lived there in 1971/72. He and photographer Alexandre Garel accumulated a database of 400 buildings and 4,000 photographs in southern Vietnam to serve a comprehensive analysis of the history and characteristics of this distinctive architecture. Architectural historians, aficionados of modernist architecture, and anyone interested in Vietnamese culture will find that this book is a positive story about Vietnamese aspirations for independence and the value of modernist architecture in living in the world today. Pioneering manifesto by founder of "International School." Technical and aesthetic theories, views of industry, economics, relation of form to function, "mass-production split," and much more. Profusely illustrated.

A practicing architect discusses the theoretical background of modern architecture

In 1896, Otto Wagner's "Modern Architecture" shocked the European architectural community with its impassioned plea for an end to eclecticism and for a "modern" style suited to contemporary needs and ideals, utilizing the nascent constructional technologies and materials. Through the combined forces of his polemical, pedagogical, and professional efforts, this determined, newly appointed professor at the Vienna Academy of Fine Arts emerged in the late 1890s - along with such contemporaries as Charles Rennie Mackintosh in Glasgow and Louis Sullivan in Chicago - as one of the leaders of the revolution soon to be identified as the "Modern Movement." Wagner's historic manifesto is now presented in a new English translation - the first in almost ninety years - based on the expanded 1902 text and noting emendations made to the 1896, 1898, and 1914 editions. In his introduction, Dr. Harry Mallgrave examines Wagner's tract against the backdrop of nineteenth-century theory, critically exploring the affinities of Wagner's revolutionary élan with the German eclectic debate of the 1840s, the materialistic

tendencies of the 1870s and 1880s, and the emerging cultural ideology of modernity. Modern Architecture is one of those rare works in the literature of architecture that not only proclaimed the dawning of a new era, but also perspicaciously and cogently shaped the issues and the course of its development; it defined less the personal aspirations of one individual and more the collective hopes and dreams of a generation facing the sanguine promise of a new century

"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.

How climate influenced the design strategies of modernist architects Modern Architecture and Climate explores how leading architects of the twentieth century incorporated climate-mediating strategies into their designs, and shows how regional approaches to climate adaptability were essential to the development of modern architecture. Focusing on the period surrounding World War II—before fossil-fuel powered air-conditioning became widely available—Daniel Barber brings to light a vibrant and dynamic architectural discussion involving design, materials, and shading systems as means of interior climate control. He looks at projects by well-known architects such as Richard Neutra, Le Corbusier, Lúcio Costa, Mies van der Rohe, and Skidmore, Owings, and Merrill, and the work of climate-focused architects such as MMM Roberto, Olgay and Olgay, and Cliff May. Drawing on the editorial projects of James Marston Fitch, Elizabeth Gordon, and others, he demonstrates how images and diagrams produced by architects helped conceptualize climate knowledge, alongside the work of meteorologists, physicists, engineers, and social scientists. Barber describes how this novel type of environmental media catalyzed new ways of thinking about climate and architectural design. Extensively illustrated with archival material, Modern Architecture and Climate provides global perspectives on modern architecture and its evolving relationship with a changing climate, showcasing designs from Latin America, Europe, the United States, the Middle East, and Africa. This timely and important book reconciles the cultural dynamism of architecture with the material realities of ever-increasing carbon emissions from the mechanical cooling systems of buildings, and offers a historical foundation for today's zero-carbon design.

Small enough to fit in a pocket yet serious enough to provide real answers, this is the ultimate field guide to understanding modern architecture. This eighth entry in Rizzoli's popular How to Read... series is a one-stop guide to understanding the world's iconic modern buildings: an indispensable pocket-sized guide to the architecture of the modern era. This volume takes the reader on a tour of modern architecture through its most iconic and significant buildings, showing how to read the hallmarks of each architectural style and how to recognize them in the buildings. From Art Deco and Arts and Crafts through Bauhaus, the International Style, and Modernism to today's environmental architecture and the rise and fall of the "starchitect", all the major architectural movements from the 1900s to the present day are traced through their classic buildings. Examining the key architectural elements and hidden details of each style, we learn what to look for and where to look for it. Filled with detailed drawings, plans, and photographs, this book is a fascinating architectural history—a must-read for anyone with an interest in architecture, urbanism, and modern design.

A must-have guide to one of the most fertile regions for the development of Mid-Century Modern architecture This handbook - the first ever to focus on the architectural wonders of the West Coast of the USA - provides visitors with an expertly curated list of 250 must-see destinations. Discover the most celebrated Modernist buildings, as well as hidden gems and virtually unknown examples - from the iconic Case Study houses to the glamour of Palm Springs' spectacular Modern desert structures. Much more than a travel guide, this book is a compelling record of one of the USA's most important architectural movements at a time when Mid-Century style has never been more popular. First-hand descriptions and colour photography transport readers into an era of unparalleled style, glamour, and optimism.

The first biography of Claude Bragdon, an early and unique, but often overlooked, advocate of architectural modernism.

The Modern movement began in the 1920s when a small group of young architects felt all that had gone before should be rejected and that architectural design should start afresh. This fresh start, they declared, should be based on modern technology and a new, modern approach to life. Their innovations became the 20th century's dominant movement in architecture, crystallizing into the international style of the 1920s and '30s. In Exploding the Myths of Modern Architecture, Malcolm Millais explores the forces and factors that led to the emergence of the Modern movement, arguing that it was based on completely false premises. Millais offers a rarely heard perspective on the Modern movement, explaining its failures and how the well-meaning "revolutionaries" behind it gained and maintained power.

Elements of Architecture explores new ways of engaging architecture in archaeology. It conceives of architecture both as the physical evidence of past societies and as existing beyond the physical environment, considering how people in the past have not just dwelled in buildings but have existed within them. The book engages with the meeting point between these two perspectives. For although archaeologists must deal with the presence and absence of physicality as a discipline, which studies humans through things, to understand humans they must also address the performances, as well as temporal and affective impacts, of these material remains. The contributions in this volume investigate the way time, performance and movement, both physically and emotionally, are central aspects of understanding architectural assemblages. It is a book about the constellations of people, places and things that emerge and dissolve as affective, mobile, performative and temporal engagements. This volume juxtaposes archaeological research with perspectives from anthropology, architecture, cultural geography and philosophy in order to explore the kaleidoscopic intersections of elements coming together in architecture. Documenting the ephemeral, relational, and emotional meeting points with a category of material objects that have defined much research into what it means to be human, Elements of Architecture elucidates and expands upon a crucial body of evidence which allows us to explore the lives and interactions of past societies.

Published in 1923, *Toward an Architecture* had an immediate impact on architects throughout Europe and remains a foundational text for students and professionals. This edition includes a new translation of the original text, a scholarly introduction, and background notes that illuminate the text and illustrations.

An attempt to free architecture from site and program constraints and to counter the profusion of ever bigger architecture books with ever smaller content. Some may call it the first manifesto of the twenty-first century, for it lays down a new way to think about architecture. Others may think of it as the last architectural treatise, for it provides a discursive container for ideas that would otherwise be lost. Whatever genre it belongs to, *SITELESS* is a new kind of architecture book that seems to have come out of nowhere. Its author, a young French architect practicing in Tokyo, admits he "didn't do this out of reverence toward architecture, but rather out of a profound boredom with the discipline, as a sort of compulsive reaction." What would happen if architects liberated their minds from the constraints of site, program, and budget? he asks. The result is a book that is saturated with forms, and as free of words as any architecture book the MIT Press has ever published. The 1001 building forms in *SITELESS* include structural

parasites, chain link towers, ball bearing floors, corrugated corners, exponential balconies, radial facades, crawling frames, forensic housing—and other architectural ideas that may require construction techniques not yet developed and a relation to gravity not yet achieved. SITELESS presents an open-ended compendium of visual ideas for the architectural imagination to draw from. The forms, drawn freehand (to avoid software-specific shapes) but from a constant viewing angle, are presented twelve to a page, with no scale, order, or end to the series. After setting down 1001 forms in siteless conditions and embryonic stages, Blanciak takes one of the forms and performs a “scale test,” showing what happens when one of these fantastic ideas is subjected to the actual constraints of a site in central Tokyo. The book ends by illustrating the potential of these shapes to morph into actual building proportions.

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