

Daniel Libeskind Radix Matrix

Argues that deconstruction is not a critical methodology or theory but that which makes any act of good reading possible. In *Occasional Deconstructions*, Julian Wolfreys challenges the notion that deconstruction is a critical methodology, offering instead a number of reintroductions or reorientations to the texts of Jacques Derrida and the idea or possibility of deconstructions. Proceeding from specific readings of various texts (both film and literary), as well as mobilizing a number of issues from Derrida's recent work surrounding questions of ethics, politics, and identity, Wolfreys considers the role of deconstruction in broader academic and institutional contexts, and questions whether, in fact, deconstruction can be called upon to function as theory at all. In this book, Wolfreys suggests that the patient, necessary work of reading, in which response and responsibility to the other has a chance to manifest itself, is necessary to the always political and ethical tracing of the material and the historical. He also contends that reading should be an encounter that gives place to an acknowledgment of the other, and that this singular act by which one is introduced to the other can never be programmed.

This book is a detailed critical study of Libeskind's Berlin Jewish Museum in its historical, architectural and philosophical context. Emphasizing how the Holocaust changed our perception of history, memory, witnessing and representation, it develops the notion of 'memorial ethics' to explore the Museum's difference from more conventional post-World War Two commemorative sites. The main focus is on the Museum as an experience of the materiality of trauma which engages the visitor in a performative duty to remember. Arleen Ionescu builds on Levinas's idea of 'ethics as optics' to show how Libeskind's Museum becomes a testimony to the unrepresentable Other. Ionescu also extends the Museum's experiential dimension by proposing her own subjective walk through Libeskind's space reimagined as a 'literary museum'. Featuring reflections on texts by Beckett, Celan, Derrida, Kafka, Blanchot, Wiesel and Selma Meerbaum-Eisinger (Celan's cousin), this virtual tour concludes with a brief account of Libeskind's analogous 'healing project' for Ground Zero.

From the verticals of New York, Hong Kong and Singapore to the sprawls of London, Paris and Jakarta, this interdisciplinary volume of new writing examines constructions, representations, imaginations and theorizations of 'cityscapes' in modern and contemporary culture. With specially-commissioned essays from the fields of cultural theory, architecture, film, literature, visual art and urban geography, it offers fresh insight into the increasingly complex relationship between urban space, cultural production and everyday life. This volume draws on critical urban studies and moves beyond familiar cultural representations of the city by considering urban planning and architecture. Organized under three inter-related themes - image, text and form - essay topics range from the examination of cyberpunk skylines, pagan urbanism and the cinema of urban disaster, to the analysis of iconic city landmarks such as the twin towers, the London Eye and the Judisches Museum Berlin. Covering a diverse range of cities, including Berlin, Chicago, Jakarta, Johannesburg, Hong Kong, London, Los Angeles, Paris, and Venice, this fantastic resource for students, scholars and researchers alike, works expertly at the intersections of visual, material, and literary culture.

A study of the distinctive brand of modernism that emerged in late 19th century Germany, illustrating through a series of analyses of key buildings and urban spaces how bourgeois modernism shaped the infrastructure of social and political life in the early twentieth century and transformed German cities.

Employing the concept of "layering," this book seeks to rethink our relation to textual tradition against the background of the emergence of digital culture, the increasing spectacularization of psychic as well as social life, the renegotiation of historical thinking and the precarious position of the theoretical humanities within academia.

A fascinating journey from inner to outer space by eight eminent researchers; for the general reader.

This book explores the notion of mapping in architectural discourse. First locating, positioning and theorizing mapping, it then makes explicit the relationship between research and design in architecture through cartography and spatial analysis. It proposes three distinct modalities: tool, operation and concept, showing how these methods lead to discursive aspects of architectural work and highlighting mapping as an instrument in developing architectural form. It emphasizes the importance of place and time as fundamental terms with which to understand the role of mapping. An investigation into architectural discourse, this book will appeal to academics and researchers within the discipline with a particular interest in theory, history and cartography.

A vision of architecture that transcends concerns of form and function and finds the connections between the architect's wish to design a beautiful world and architecture's imperative to provide a better place for society. The forced polarity between form and function in considerations of architecture—opposing art to social interests, ethics to poetic expression—obscures the deep connections between ethical and poetical values in architectural tradition. Architecture has been, and must continue to be, writes Alberto Pérez-Gómez, built upon love. Modernity has rightly rejected past architectural excesses, but, Pérez-Gómez argues, the materialistic and technological alternatives it proposes do not answer satisfactorily the complex desire that defines humanity. True architecture is concerned with far more than fashionable form, affordable homes, and sustainable development; it responds to a desire for an eloquent place to dwell—one that lovingly provides a sense of order resonant with our dreams. In *Built upon Love* Pérez-Gómez uncovers the relationship between love and architecture in order to find the points of contact between poetics and ethics—between the architect's wish to design a beautiful world and architecture's imperative to provide a better place for society. Eros, as first imagined by the early lyric poets of classical Greece, is the invisible force at the root of our capacity to create and comprehend the poetic image. Pérez-Gómez examines the nature of architectural form in the light of eros, seduction, and the tradition of the poetic image in Western architecture. He charts the ethical dimension of architecture, tracing the connections between *philia*—the love of friends that entails mutual responsibility among equals—and architectural program. He explores the position of architecture at the limits of language and discusses the analogical language of *philia* in modernist architectural theory. Finally, he uncovers connections between ethics and poetics, describing a contemporary practice of architecture under the sign of love, incorporating both eros and *philia*. Philip Johnson und Mark Wigley versammelten 1988 in ihrer ebenso erfolgreichen wie umstrittenen Ausstellung »Deconstructivist Architecture« Namen, die heute zur internationalen Elite der »Starchitects« gehören: Frank Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha Hadid, Coop Himmelb(l)au und Bernard Tschumi. Simone

Kraft legt nun, mehr als 25 Jahre später, erstmals eine Untersuchung zu den Widersprüchlichkeiten der Ausstellung vor. Sie macht sich intensive Archivrecherchen und Informationen von Zeitzeugen zunutze, um die ungewöhnlichen organisatorischen Hintergründe zu rekonstruieren und argumentative Schwachstellen des kuratorischen Konzepts zu beleuchten. So wird schließlich am Beispiel der sieben ausgestellten Architekten eine Annäherung an einen fundierte(re)n Begriff von der dekonstruktivistischen Architektur ermöglicht.

This book analyzes the relation of public memory to history, forgetting, and selective memory in three late-twentieth-century cities that have confronted major social or political traumas—Berlin, Buenos Aires, and New York.

How should Germany commemorate the mass murder of Jews once committed in its name? In 1997, James E. Young was invited to join a German commission appointed to find an appropriate design for a national memorial in Berlin to the European Jews killed in World War II. As the only foreigner and only Jew on the panel, Young gained a unique perspective on Germany's fraught efforts to memorialize the Holocaust. In this book, he tells for the first time the inside story of Germany's national Holocaust memorial and his own role in it. In exploring Germany's memorial crisis, Young also asks the more general question of how a generation of contemporary artists can remember an event like the Holocaust, which it never knew directly. Young examines the works of a number of vanguard artists in America and Europe—including Art Spiegelman, Shimon Attie, David Levinthal, and Rachel Whiteread—all born after the Holocaust but indelibly shaped by its memory as passed down through memoirs, film, photographs, and museums. In the context of the moral and aesthetic questions raised by these avant-garde projects, Young offers fascinating insights into the controversy surrounding Berlin's newly opened Jewish museum, designed by Daniel Libeskind, as well as Germany's soon-to-be-built national Holocaust memorial, designed by Peter Eisenman. Illustrated with striking images in color and black-and-white, *At Memory's Edge* is the first book in any language to chronicle these projects and to show how we remember the Holocaust in the after-images of its history.

Catalogus met ontwerpen, teksten en bouwwerken van de in Polen geboren als Amerikaan genationaliseerde architect en schilder (geb.1946).

Reviewing the use of natural light by architects in the era of electricity, this book aims to show that natural light not only remains a potential source of order in architecture, but that natural lighting strategies impose a usefully creative discipline on design. Considering an approach to environmental context that sees light as a critical aspect of place, this book explores current attitudes to natural light by offering a series of in-depth studies of recent projects and the particular lighting issues they have addressed. It gives a more nuanced appraisal of these lighting strategies by setting them within their broader topographic, climatic and cultural contexts.

This bold intervention into the debate over the memory and 'post-memory' of the Holocaust both scrutinizes recent academic theories of post-Holocaust trauma and provides a new reading of literary and architectural memory texts related to the Holocaust.

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This new and revised edition provides 14 chapters introducing new modes of 'hybrid' criticism which have emerged in the twenty-first century.

Collection of essays exploring the controversies surrounding images of the Holocaust.

Containing over 6,000 entries from Aalto to Zwinger and written in a clear and concise style, this authoritative dictionary covers architectural history in detail, from ancient times to the present day. It also includes concise biographies of hundreds of architects from history (excluding living persons), from Sir Francis Bacon and Imhotep to Liang Ssu-ch'eng and Francis Inigo Thomas. The text is complemented by over 260 beautiful and meticulous line drawings, labelled cross-sections, and diagrams. These include precise drawings of typical building features, making it easy for readers to identify particular period styles. This third edition of *The Oxford Dictionary of Architecture* has been extensively revised and expanded, with over 900 new entries including hundreds of definitions of garden and landscape terms such as Baroque garden, floral clock, hortus conclusus, and Zen garden-design. Each entry is followed by a mini-bibliography, with suggestions for further reading. The full bibliography to the first edition (previously only available online) has also been fully updated and expanded, and incorporated into this new edition. This is an essential work of reference for anyone with an interest in architectural and garden history. With clear descriptions providing in-depth analysis, it is invaluable for students, professional architects, art historians, and anyone interested in architecture and garden design, and provides a fascinating wealth of information for the general reader.

A stunning tour of the work of internationally known architect Daniel Libeskind and an investigation of a master artist's creative process. Daniel Libeskind is one of the foremost architects of our time, a self-proclaimed rebel celebrated for innovative, site-conscious designs, including the Jewish Museum Berlin and New York's World Trade Center Redevelopment. He has also emerged as one of architecture's most visible public ambassadors. In *Edge of Order*, Libeskind opens the door to his unique creative process, guiding us through a selection of his projects never before collected--both built and unrealized, major commissions and unexpected favorites--and revealing how he arrived at their designs through text and a rich array of visuals, including drawings, plans, and photographs. With a voracious appetite for culture and history, and an encyclopedic memory, Libeskind draws on everything from Greek mythology to Emily Dickinson to the Marx Brothers to explain the way he thinks about buildings and cities. Far more than a monograph, *Edge of Order* is both an essential document of Libeskind's remarkable career and an intimate portrait of an artist that will encourage creative people in any field to discover new points of inspiration.

A collection of essays on the medical and social articulation of death, this anthology considers to what extent a subject as elusive as death can be examined. Though it touches us all, we can perceive it only in life—with the predictable result that we treat it either as a clinical or social problem to be managed or as a phenomenon to be studied quantitatively. This volume goes beyond these models to self-reflexively question how the management of death is organized and motivated and the ways that death is at once feared and embraced. Drawing on the very latest in the

medical humanities, *Spectacular Death* gives us an enlightening new perspective on death from the classical world to the twenty-first century.

Historically, many world cultures have linked three disparate phenomena: collective loss; mourning; and the construction of monuments and cultural symbols to represent the loss over time and render it memorable, meaningful, and thereby bearable. In a century of great loss, observers of western culture have commented on the decline of mourning practices and the absence of their associated rituals. The ten essays assembled here by Peter Homans represent, in a genuinely interdisciplinary way, the recent work of scholars attempting to understand this trend.

Arranged in sections on cultural studies, architecture, history, and psychology, this accessible collection can serve as an introduction to the uses of mourning in contemporary cultures.

Contributors: Paul A. Anderson, University of MichiganDoris L. Bergen, University of Notre DameMitchell Breitwieser, University of California, BerkeleyPeter Homans, University of ChicagoPatrick H. Hutton, University of VermontMarie-Claire Lavabre, National Institute for Scientific Research, ParisPeter C. Shabad, Northwestern University Medical School and Columbia Michael Reese Hospital and Medical CenterLevi P. Smith, Art Institute of ChicagoJulia Stern, Northwestern UniversityJames E. Young, University of Massachusetts, Amherst

The Afterlife of the Shoah in Central and Eastern European Cultures is a collection of essays by literary scholars from Germany, the US, and Central Eastern Europe offering insight into the specific ways of representing the Shoah and its aftereffects as well as its entanglement with other catastrophic events in the region. Introducing the conceptual frame of postcatastrophe, the collected essays explore the discursive and artistic space the Shoah occupies in the countries between Moscow and Berlin. Postcatastrophe is informed by the knowledge of other concepts of "post" and shares their insight into forms of transmission and latency; in contrast to them, explores the after-effects of extreme events on a collective, aesthetic, and political rather than a personal level. The articles use the concept of postcatastrophe as a key to understanding the entangled and conflicted cultures of remembrance in postsocialist literatures and the arts dealing with events, phenomena, and developments that refuse to remain in the past and still continue to shape perceptions of today's societies in Eastern Europe. As a contribution to memory studies as well as to literary criticism with a special focus on Shoah remembrance after socialism, this book is of great interest to students and scholars of European history, and those interested in historical memory more broadly.

By developing a long-term supranational perspective, this ambitious, multi-faceted work provides a new understanding of 'totalitarianism', the troubling common element linking Soviet communism, Italian fascism and German Nazism. The book's original analysis of antecedent ideas on the subject sheds light on the common origins and practices of the regimes. Through this fresh appreciation of their initial frame of mind, Roberts demonstrates how the three political experiments yielded unprecedented collective mobilization but also a characteristic combination of radicalization, myth-making, and failure. Providing deep historical analysis, the book proves that 'totalitarianism' best characterizes the common features in the originating aspirations, the mode of action and even the outcomes of Soviet communism, Italian fascism and German Nazism. By enhancing our knowledge of what 'totalitarianism' was and where it came from, Roberts affords important lessons about the ongoing challenges, possibilities, and dangers of the modern political experiment.

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.

Utopian thought, though commonly characterized as projecting a future without a past, depends on golden models for re-invention of what is. Through a detailed and innovative re-assessment of the work of three architects who sought to represent a utopian content in their work, and a consideration of the thoughts of a range of leading writers, Coleman offers the reader a unique perspective of idealism in architectural design. With unparalleled depth and focus of vision on the work of Le Corbusier, Louis I Kahn and Aldo van Eyck, this book persuasively challenges predominant assumptions in current architectural discourse, forging a new approach to the invention of welcoming built environments and transcending the limitations of both the postmodern and hyper-modern stance and orthodox modernist architecture.

Daniel Libeskind represents a unique attempt to provide a comprehensive critical analysis of Libeskind's architecture and philosophy. Libeskind serves as the mediator of his own work, exploring various projects through an illuminating juxtaposition of textual commentary with illustrations of competition models, concept drawings, and site photos of realized works. Essays by Jacques Derrida and Mark C. Taylor, among others, provide a critical analysis of Libeskind's architecture, identifying his place within the context of contemporary architecture and theory. The book concludes with a collection of Libeskind's most important essays, many of which are published here in English for the first time.

An in-depth consideration of the impact which the humanities have had on the processes of architecture and design, this book asks how we can restore traditional dialogue between intellectual enquiry in the humanities and design creativity. Written by leading academics in the fields of history, theory and philosophy of design, this timely and important book is not a benign reflection on humanities' role in architectural design but a direct response to the increased marginalization of humanities in a technology driven world.

This is the first of three volumes based on papers given at the conference 'The Fragile Tradition: The German Cultural Imagination Since 1500' in Cambridge, 2002. Together they provide a conspectus of current research on the cultural, historical and literary imagination of the German-speaking world across the whole of the modern period. This volume highlights the ways in

which cultural memory and historical consciousness have been shaped by experiences of discontinuity, focusing particularly on the reception of the Reformation, the literary and ideological heritage of the Enlightenment, and the representation of war, the Holocaust, and the reunification of Germany in contemporary literature and museum culture.

This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. What is the relationship between theory and practice in the creative arts today? In *Critical Practice*, Martin McQuillan offers a critical interrogation of the idea of practice-led research. He goes beyond the recent vocabulary of research management to consider the more interesting question of the emergence of a cultural space in which philosophy, theory, history and practice are becoming indistinguishable. McQuillan considers the work of a number of writers and thinkers who cross the divide between theoretical and creative practice, including Alain Badiou and Terry Eagleton, and the longer tradition of 'theory-writing' that runs through the work of Hélène Cixous, Roland Barthes and Louis Althusser. His aim is to elucidate the contemporary ramifications of a relationship that has been contested throughout the long history of philosophy, from Plato's dialogues to Derrida's 'Envois'.

Interpreting Site explains the basic methods architects use to translate what you perceive to represent the complex conditions that physically and mentally "construe" a site, helping to shape the ultimate design. Within each of the four themes---defining site, experiencing site, spatializing site, and systematizing site--- theoretical, conceptual, and analytic methods and representational tools are introduced to give you a foundation to develop your own approach to the conditions of a site. Author Genevieve S. Baudoin examines longstanding representation methods in relation to emerging and experimental methods, offering an idiosyncratic and provocative look at different approaches. Four highly illustrated full colour case studies of key contemporary projects in Spain, the United States, the United Kingdom, and Norway demonstrate how architects have used conditions discovered on a site in their final design.

This book puts the illegal economy of the German capital during and after World War II into context and provides a new interpretation of Germany's postwar history. The black market, it argues, served as a reference point for the beginnings of the two new German states.

Roots are good to think with--indeed most of us use them as a metaphor every day. A root can signify the hiddenness of our beginnings, or, in its bifurcating structure, the various possibilities in the life of an individual or a collective. This book looks at rootedness as a metaphor for the genealogical origins of people and their attachment to place--and how this metaphor transformed so rapidly in twentieth-century Europe. Christy Wampole's case study is France, with its contradictory legacies of Enlightenment universalism, anti-Semitism, and colonialism. At one time, French nationalist rhetoric portrayed the Jews as unrooted and thus unrighteous people. After the two world wars, the root metaphor figured in the new French philosophy (notably Deleuze and Guattari). And recently, Caribbean thinkers in Haiti, Guadeloupe, and Martinique have debated whether their roots were in Africa, France, the Caribbean, or in some pan-national network that could not be identified on a map. Wampole argues that while the metaphor was perhaps once useful in the establishment of communities and identities, that usefulness has expired. The longer we remain attached to the figure of rootedness, the more discord it sows. Giving up on the metaphor of rootedness, Wampole urges, allows us to see at last that we are in fact unbound by the land we inhabit.

Jacques Derrida remains a leading voice of philosophy, his works still resonating today—and for more than three decades, one of the main sites of Derridean deconstruction has been the arts. Collecting nineteen texts spanning from 1979 to 2004, *Thinking out of Sight* brings to light Derrida's most inventive ideas about the making of visual artworks. The book is divided into three sections. The first demonstrates Derrida's preoccupation with visibility, image, and space. The second contains interviews and collaborations with artists on topics ranging from the politics of color to the components of painting. Finally, the book delves into Derrida's writings on photography, video, cinema, and theater, ending with a text published just before his death about his complex relationship to his own image. With many texts appearing for the first time in English, *Thinking out of Sight* helps us better understand the critique of representation and visibility throughout Derrida's work, and, most importantly, to assess the significance of his insights about art and its commentary.

"Disciplining the Holocaust examines critics' efforts to defend a rigorous and morally appropriate image of the Holocaust. Rather than limiting herself to polemics about the "proper" approach to traumatic history, Karyn Ball explores recent trends in intellectual history that govern a contemporary ethics of scholarship about the Holocaust. She examines the scholarly reception of Goldhagen's *Hitler's Willing Executioners*, the debates culminating in Eisenman's Memorial to the Murdered Jews of Europe in Berlin, Lyotard's response to negations of testimony about the gas chambers, psychoanalytically informed frameworks for the critical study of traumatic history, and a conference on feminist approaches to the Holocaust and genocide. Ball's book bridges the gap between psychoanalysis and Foucault's understanding of disciplinary power in order to highlight the social implications of traumatic history."--BOOK JACKET.

A book that looks at both the traditional and the unconventional ways in which the holocaust has been visually represented. The purpose of this volume is to enhance our understanding of the visual representation of the Holocaust - in films, television, photographs, art and museum installations and cultural artifacts - and to examine the ways in which these have shaped our consciousness. The areas covered include the Eichman Trial as covered on American television, the impact of Schindler's List, the Jewish Museum in Berlin, the Israeli Heritage Museums, Women and Holocaust Photography, Interne.

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