

Such Places as Memory

Poems 1953-1996

John Heyduk



Such Places As Memory Poems 1953 1996

John Hejduk



Such Places As Memory Poems 1953 1996:

Such Places as Memory John Hejduk, 1998-04-28 The poems of an architect whose affection for urban reality and imagined space is as evident in his writing as in his buildings and drawings The poems of John Hejduk are almost nonpoetic still lives of memory sites of possessed places They give a physical existence to the words themselves and an autobiographical dimension to the architect Architect Peter Eisenman likens them to secret agents in an enemy camp Writing about Hejduk's poems in 1980 Eisenman observed Walter Benjamin has said that Baudelaire's writings on Paris were often more real than the experience of Paris itself Both drawing and writing contain a compaction of themes which in their conceptual density deny reduction and exfoliation for a reality of another kind together they reveal an essence of architecture itself This is the first comprehensive collection of Hejduk's poems to be published outside an architectural setting **Poets on Paintings** Robert D. Denham, 2010-03-10 Ekphrasis the description of pictorial art in words is the subject of this bibliography More specifically some 2500 poems on paintings are catalogued by type of publication in which they appear and by poet Also included are 2000 entries on the secondary literature of ekphrasis including works on sculpture music photography film and mixed media **The Place of Silence** Mark Dorrian, Christos Kakalis, 2020-02-06 The Place of Silence explores the poetics and politics of silence in architecture Bringing together contributions by internationally recognized scholars in architecture and the humanities it explores the diverse practices affects politics and cultural meanings of silence silent places and silent buildings in historical and contemporary contexts What counts as silence in specific situations is highly relative and the term itself carries complex and varied significations which make it a revealing field of study Chapters explore a range of themes from the apparent loss of silence in the contemporary urban world through designed silent spaces to the forced silences of oppression catastrophe or technological breakdown The book unfolds a rich and complementary array of perspectives which address through the lens of architecture and place questions of sound atmosphere and attunement together building a volume which will form the key scholarly resource on architecture and silence **Fire and Memory** Luis Fernández-Galiano, 2000 The author reconstructs the movement from cold to warm architecture reintroduces energy to the discussion and reminds the reader the sense of touch is necessary to an understanding of the environment Illustrations *The Complexities of John Hejduk's Work* J. Kevin Story, 2020-06-09 This book traces the development of John Hejduk's architectural career using the idea of exorcism to uncover his thought process when examining architectural designs His work encouraged profound questioning on what why and how we build which allowed for more open discourse and enhance the phenomenology found in architectural experiences Three distinct eras in his architectural career are applied to analogies of outlines apparitions and angels throughout the book across seven chapters Using these thematic examples the author investigates the progression of thought and depth inside the architect's imagination by studying key projects such as the Texas houses Wall House Architectural Masques and his final works Featuring comments by Gloria Fiorentino Hejduk

Stanley Tigerman Steven Holl Zaha Hadid Charles Jencks Phyllis Lambert Juhani Pallasmaa Toshiko Mori and others this book brings to life the intricacies in the mind of John Hejduk and would be beneficial for those interested in architecture and design in the 20th century Architecture and Abstraction Pier Vittorio Aureli, 2023-11-07 A landmark study of abstraction in architectural history theory and practice that challenges our assumptions about the meaning of abstract forms In this theoretical study of abstraction in architecture the first of its kind Pier Vittorio Aureli argues for a reconsideration of abstraction its meanings and its sources Although architects have typically interpreted abstraction in formal terms the purposeful reduction of the complexities of design to its essentials Aureli shows that abstraction instead arises from the material conditions of building production In a lively study informed by Walter Benjamin Karl Marx Alfred Sohn Rethel and other social theorists this book presents abstraction in architecture not as an aesthetic tendency but as a movement that arises from modern divisions of labor and consequent social asymmetries These divisions were anticipated by the architecture of antiquity which established a distinction between manual and intellectual labor and placed the former in service to the latter Further abstractions arose as geometry used for measuring territories became the intermediary between land and money and eventually produced the logic of the grid In our own time architectural abstraction serves the logic of capitalism and embraces the premise that all things can be exchanged even experience itself is a commodity To resist this turn Aureli seeks a critique of architecture that begins not by scaling philosophical heights but by standing at the ground level of material practice *On Accident* Edward Eigen, 2018-02-02 Engaging essays that roam across uncertain territory in search of sunken forests unclassifiable islands inflammable skies plagiarized tabernacles and other phenomena missing from architectural history This collection by architectural history's most beguiling essayist as Reinhold Martin calls the author in the book's foreword illuminates the unfamiliar the arcane the obscure phenomena largely missing from architectural and landscape history These essays by Edward Eigen do not walk in a straight line but roam across uncertain territory discovering sunken forests unclassifiable islands inflammable skies unvisited shores plagiarized tabernacles Taken together these texts offer a group portrait of how certain things fall apart We read about the statistical investigation of lightning strikes in France by the author astronomer Camille Flammarion which leads Eigen to reflect also on Foucault Hamlet and the role of the anecdote in architectural history We learn about among other things Olmsted's role in transforming landscape gardening into landscape architecture the connections among hedging hedge funds the High Line and GPS bandwidth timber frame roofs and spider web based learning the archives of the Houses of Parliament through flood and fire and what the 1898 disappearance and reappearance of the Trenton New Jersey architect William W Slack might tell us about the conflict between the migratory impulse and love of home Eigen compares his essays to the gathering up of seeds that fell by the wayside The seedlings that result create in the reader's imagination a dazzling display of the particular the contingent the incidental and the singular all in search of a narrative **Formulations** Andrew Witt, 2022-01-11 An investigation of

mathematics as it was drawn encoded imagined and interpreted by architects on the eve of digitization in the mid twentieth century In Formulations Andrew Witt examines the visual methodological and cultural intersections between architecture and mathematics The linkages Witt explores involve not the mystic transcendence of numbers invoked throughout architectural history but rather architecture s encounters with a range of calculational systems techniques that architects inventively retooled for design Witt offers a catalog of mid twentieth century practices of mathematical drawing and calculation in design that preceded and anticipated digitization as well as an account of the formal compendia that became a cultural currency shared between modern mathematicians and modern architects Witt presents a series of extensively illustrated biographies of method episodes that chart the myriad ways in which mathematics particularly the mathematical notion of modeling and drawing was spliced into the creative practice of design These include early drawing machines that mechanized curvature the incorporation of geometric maquettes theorems made flesh into the toolbox of design the virtualization of buildings and landscapes through surveyed triangulation and photogrammetry formal and functional topology stereoscopic drawing the economic implications of cubic matrices and a strange synthesis of the technological mineral and biological crystallographic design Trained in both architecture and mathematics Witt uses mathematics as a lens through which to understand the relationship between architecture and a much broader set of sciences and visual techniques Through an intercultural exchange with other disciplines he argues architecture adapted not only the shapes and surfaces of mathematics but also its values and epistemic ideals

Rewriting Alberti Peter Eisenman, 2025-09-09 A fresh groundbreaking analysis of renowned Renaissance architect Leon Battista Alberti s five built works suggesting a new relationship of form to meaning Much has been written about Renaissance architect Leon Battista Alberti s mantra of part to whole as one of the continuing conditions of architecture While this underlying thesis has often been repeated in the annals of architectural history and theory architects have rarely questioned the idea In Rewriting Alberti architect Peter Eisenman suggests however that Alberti provoked a radical discourse beyond the part to whole dialogue featured in his Ten Books of Architecture Eisenman s in depth analysis of Alberti s five built works reveals a disjunction between the architect s buildings and theoretical writings suggesting a new relationship of form to meaning based on the fragmentation of homogeneous space Rewriting Alberti includes contributions by Pier Vittorio Aureli Mario Carpo and Daniel Sherer Carpo an architectural historian and critic theorizes that Alberti s work initiated an idea of the discipline as a notational system akin to contemporary computational logics By way of comparison Sherer an architectural historian reconsiders critic Manfredo Tafuri s readings of Alberti and architect and theorist Aureli draws on Alberti to propose another idea of the architectural project Here in one book are four different discourses and more than 60 drawings that look back at the origins of architectural signs and semiology and forward to understand the way that history informs architecture today The Second Digital Turn Mario Carpo, 2017-10-20 The first digital turn in architecture changed our ways of making the second changes

our ways of thinking Almost a generation ago the early software for computer aided design and manufacturing CAD CAM spawned a style of smooth and curving lines and surfaces that gave visible form to the first digital age and left an indelible mark on contemporary architecture But today's digitally intelligent architecture no longer looks that way In The Second Digital Turn Mario Carpo explains that this is because the design professions are now coming to terms with a new kind of digital tools they have adopted no longer tools for making but tools for thinking In the early 1990s the design professions were the first to intuit and interpret the new technical logic of the digital age digital mass customization the use of digital tools to mass produce variations at no extra cost has already changed the way we produce and consume almost everything and the same technology applied to commerce at large is now heralding a new society without scale a flat marginal cost society where bigger markets will not make anything cheaper But today the unprecedented power of computation also favors a new kind of science where prediction can be based on sheer information retrieval and form finding by simulation and optimization can replace deduction from mathematical formulas Designers have been toying with machine thinking and machine learning for some time and the apparently unfathomable complexity of the physical shapes they are now creating already expresses a new form of artificial intelligence outside the tradition of modern science and alien to the organic logic of our mind

Project of Crisis Marco Biraghi, 2013-08-30 An examination of the influential Italian architectural historian Manfredo Tafuri's historical construction of contemporary architecture The influential Italian architectural historian Manfredo Tafuri 1935-1994 invoked the productive possibilities of crisis writing that history is a project of crisis *progetto di crisi* In this entry in the Writing Architecture series Marco Biraghi explores Tafuri's multifaceted and often knotty oeuvre using the historian's concept of a project of crisis as a lens through which to examine his historical construction of contemporary architecture Mindful of Tafuri's statement that there is no such thing as criticism only history Biraghi carefully maps the influences on Tafuri's writing Walter Benjamin Karl Krauss Massimo Cacciari and the architect Ludovico Quaroni among others in order to create a portrait of one of the most complex minds in twentieth century architecture and architectural history Tracing an arc from Tafuri's first articles in the magazine *Contropiano* to the idea of contradiction at the center of the project of crisis Biraghi cites Tafuri's writing on some of his contemporaries including Louis Kahn Le Corbusier Robert Venturi Aldo Rossi and the Five Architects Peter Eisenman Michael Graves Charles Gwathmey John Hejduk and Richard Meier Tafuri's historical construction of the contemporary Biraghi explains is based on the idea that the past is open providing the present with ever changing and indeterminate form There is no contradiction between Tafuri the historian and Tafuri the contemporary critic only the greatest possible integration The importance of Tafuri's interpretation of architecture goes beyond mere academic or historiographic interest Biraghi argues Tafuri's notion of the project of crisis is fundamentally important in understanding our present day architectural condition

Welcome to the Hotel Architecture Roger Connah, 1998 Departing from conventional genres of architectural writing Roger Connah presents an original and wry

reflection on the fickle but exciting role that language semantics and philosophy have played this century in relation to architecture Welcome to The Hotel Architecture is a five part anti epic poem on the culture of architecture its tribes and inventions the spectacular and vernacular and the processes through which names and movements are secured erased forgotten and manipulated

How to Read Architecture Paulette Singley,2019-06-26 How to Read Architecture is based on the fundamental premise that reading and interpreting architecture is something we already do and that close observation matters This book enhances this skill so that given an unfamiliar building you will have the tools to understand it and to be inspired by it Author Paulette Singley encourages you to misread closely read conventionally read and unconventionally read architecture to stimulate your creative process This book explores three essential ways to help you understand architecture reading a building from the outside in from the inside out and from the position of out and out or formal architecture This book erodes boundaries between the frequently compartmentalized fields of interior design landscape design and building design with chapters exploring concepts of terroir scenography criticality atmosphere tectonics inhabitation type form and enclosure Using examples and case studies that span a wide range of historical and global precedents Singley addresses the complex interaction among the ways a building engages its context addresses its performative exigencies and operates as an autonomous aesthetic object Including over 300 images this book is an essential read for both undergraduate and postgraduate students of architecture with a global focus on the interpretation of buildings in their context

Architecture is a Verb Sarah Robinson,2021-03-01 Architecture is a Verb outlines an approach that shifts the fundamental premises of architectural design and practice in several important ways First it acknowledges the centrality of the human organism as an active participant interdependent in its environment Second it understands human action in terms of radical embodiment grounding the range of human activities traditionally attributed to mind and cognition imagining thinking remembering in the body Third it asks what a building does that is extends the performative functional interpretation of design to interrogate how buildings move and in turn move us how they shape thought and action Finally it is committed to articulating concrete situations by developing a taxonomy of human building interactions Written in engaging prose for students of architecture interiors and urban design as well as practicing professionals Sarah Robinson offers richly illustrated practical examples for a new generation of designers

The South Carolina Review ,1998 **Home** Stan Tymorek,1999-09-01 Fifty poems by such poets as Elizabeth Bishop Allen Ginsberg and Pablo Neruda complemented by a collection of paintings and photographs by Edward Hopper Marc Chagall Paul Klee and others explore the definition of home

Inland Architect ,1998 **Public Intimacy** Giuliana Bruno,2007-03-16 An examination of architecture and art as a screen of vital cultural memory that considers museum culture visual technology and the border of public and private space In this thoughtful collection of essays on the relationship of architecture and the arts Giuliana Bruno addresses the crucial role that architecture plays in the production of art and the making of public intimacy As art melts into spatial construction and architecture mobilizes artistic

vision Bruno argues a new moving space a screen of vital cultural memory has come to shape our visual culture Taking on the central topic of museum culture Bruno leads the reader on a series of architectural promenades from modernity to our times Through these museum walks she demonstrates how artistic collection has become a culture of recollection and examines the public space of the pavilion as reinvented in the moving image art installation of Turner Prize nominees Jane and Louise Wilson Investigating the intersection of science and art Bruno looks at our cultural obsession with techniques of imaging and its effect on the privacy of bodies and space She finds in the work of artist Rebecca Horn a notable combination of the artistic and the scientific that creates an architecture of public intimacy Considering the role of architecture in contemporary art that refashions our lived space and the work of contemporary artists including Rachel Whiteread Mona Hatoum and Guillermo Kuitca Bruno argues that architecture is used to define the frame of memory the border of public and private space and the permeability of exterior and interior space Architecture Bruno contends is not merely a matter of space but an art of time **Directory of American Poetry Books** ,2000 *American Book Publishing Record* ,1998

The Enigmatic Realm of **Such Places As Memory Poems 1953 1996**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Such Places As Memory Poems 1953 1996** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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