

Event Cities 3 Concept Vs Context Vs Content

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Join us for 'Event Cities 3: Concept Vs Context Vs Content,' a pivotal urban event exploring the critical distinctions and interconnections between concept, context, and content in shaping our cities. This discussion will delve into how these frameworks influence city development, urban planning strategies, and the overall experience of future cities, offering valuable perspectives for professionals and enthusiasts alike.

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Event-Cities 3

How concept, context, and content interact in architecture; provocative examples from recent projects by Bernard Tschumi. In Event-Cities 3, Bernard Tschumi explores the complex and productive triangulation of architectural concept, context, and content. There is no architecture without a concept, an overriding idea that gives coherence and identity to a building. But there is also no architecture without context—historical, geographical, cultural—or content (what happens inside). Concept, context, and content may be in unison or purposely discordant. Against the contextualist movement of the 1980s and 1990s, which called for architecture to blend in with its surroundings, Tschumi argues that buildings may or may not conform to their settings—but that the decision should always be strategic. Through documentation of recent projects—including the new Acropolis Museum in Athens, a campus athletic center in Cincinnati, museums in Sao Paulo, New York, and Antwerp, concert halls in France, and a speculative urban project in Beijing—Tschumi examines different ways that concept, context, and content relate to each other in his work. In the new Acropolis Museum, for example, Tschumi looks at the interaction of the concept—a simple and precise museum with the clarity of ancient Greek buildings—with the context (its location at the base of the Acropolis, 800 feet from the Parthenon) and the content, which incorporates archaeological excavations on the building site into the fabric of the museum. Through provocative examples, Tschumi demonstrates that the relationship of concept, context, and content may be one of indifference, reciprocity, or conflict—all of which, he argues, are valid architectural approaches. Above all, he suggests that the activity of architecture is less about the making of forms than the investigation and materialization of concepts.

Event-Cities 4

Tschumi introduces the “concept-form”: a concept generating a form, or a form generating a concept. Event-Cities 4 is the latest in the Event-Cities series from Bernard Tschumi, documenting recent built and theoretical projects in the context of his evolving views on architecture, urbanism, and design. Event-Cities C4 follows directly from the work of Event-Cities 3, which examined the interaction of

architectural content, concept, and context. This volume takes the interaction a step further, looking at a series of projects for which program or context are insufficient as a generative conceptual strategy, hence requiring a different approach. Tschumi has said, "Over the past years, there is one word I have almost never used, except in order to attack it: 'form.'" In *Event-Cities 4*, Tschumi introduces the "concept-form": a concept generating a form, or a form generating a concept, so that one reinforces the other. The concept may be programmatic, technological, or social. The form may be singular or multiple, regular or irregular. Concept-forms act as organizing devices or common denominators for the multiple dimensions of programs and their evolution over time, and drive the projects featured in this book. Highlights include master plans for a pair of media-based work spaces and cultural campuses in Singapore and Abu Dhabi; a major master plan for a financial center with 40,000 projected inhabitants in the Dominican Republic; the innovative Blue Residential Tower in New York City; a group of museums and cultural buildings in France, Abu Dhabi, Dubai, and South Korea; a pedestrian bridge in France; and a "multi-programmatic" furniture piece, the TypoLounge. The book contains more than twenty of the Tschumi firm's recent projects, showcasing the most current and forward-looking designs of one of the world's leading architectural practices.

Paradigm Islands: Manhattan and Venice

Concerning architecture and the city, built, imagined and narrated, this book focuses on Manhattan and Venice, but considers architecture as an intellectual and spatial process rather than a product. A critical look at the making of Manhattan and Venice provides a background to addressing the dynamic redefinition and making of space today. The gradual processes of adjustment, the making of a constantly changing dense space, the emphasis on forming rather than on figure, the incorporation of new forms and languages through their adaptation and transformation, make both Manhattan and Venice, in different ways, the ideal places to contextualize and address the issue of an architecture of the dynamic.

Conceptual and Contextual Perspectives on the Modern Law of Treaties

In recent years there has been a flourishing body of work on the Law of Treaties, crucial for all fields within international law. However, scholarship on modern treaty law falls into two distinct strands which have not previously been effectively synthesized. One concerns the investigation of concepts which are fundamental to or inherent in the law of treaties generally - such as consent, object and purpose, breach of obligation and provisional application - while the other focuses upon the application of treaties and of treaty law in particular substantive (e.g. human rights, international humanitarian law, investment protection, environmental regulation) or institutional contexts (including the Security Council, the World Health Organization, the International Labour Organization and the World Trade Organization). This volume represents the culmination of a series of collaborative explorations by leading experts into the operation, development and effectiveness of the modern law of treaties, as viewed through these contrasting perspectives.

Image of Istanbul, Impact of ECOC 2010 on the City Image

Istanbul "took the stage" as one of the three European Capital of Culture (ECOC) cities in 2010. In this spectacle, the urban spaces were projected as the theatre décor while residents and visitors became the spectators. The images of Istanbul pile up in videos and posters to show the city in every aspect in which everything becomes mishmash and the message gets lost in the chaos. While Istanbul is depicted as a mystified city through Orientalist representations, this image of Istanbul moves between the opposite ends of the contrasting pairs, and in contestation. "Culture, defined as making sense of the world (Hall, 1997: 2), is an integral part of branding a place, which involves cultural exchange (Anholt, 2005: 140). Mega-events may be used as forms of advertising for city marketing and branding, where the signification is not only about production of meaning but also staging of the meaning. The cities hosting mega-events can be turned into the protagonists of the spectacle by showcasing their cultural products as well as cultural being. Thus, what staged there are the city, its image as well as the events. The mega-events are helpful to spread the word about the city, but the meaning is created also through imaging the city and positioning this image in the minds of the people." CONTENT IntroductionChapter 1: Understanding and dissecting the city imageChapter 2. Marketing the city and the city imageChapter 3. Istanbul: European Capital of Culture 2010Chapter 4. Posters of Istanbul 2010Chapter 5. Istanbul in betweenConclusion

Architectural Drawings as Investigating Devices

Architectural Drawings as Investigating Devices explores how the changing modes of representation in architecture and urbanism relate to the transformation of how the addressees of architecture and urbanism are conceived. The book diagnoses the dominant epistemological debates in architecture and urbanism during the 20th and 21st centuries. It traces their transformations, paying special attention to Le Corbusier and Ludwig Mies van der Rohe's preference for perspective representation, to the diagrams of Team 10 architects, to the critiques of functionalism, and the upgrade of the artefactual value of architectural drawings in Aldo Rossi, John Hejduk, Peter Eisenman, and Oswald Mathias Ungers, and, finally, to the reinvention of architectural programme through the event in Bernard Tschumi and the Office for Metropolitan Architecture (OMA). Particular emphasis is placed on the spirit of truth and clarity in modernist architecture, the relationship between the individual and the community in post-war era architecture, the decodification of design process as syntactic analogy and the paradigm of autonomy in the 1970s and 1980s architecture, the concern about the dynamic character of urban conditions and the potentialities hidden in architectural programme in the post-autonomy era. This book is based on extensive archival research in Canada, the USA and Europe, and will be of interest to architects, artists, researchers and students in architecture, architectural history, theory, cultural theory, philosophy and aesthetics.

The Architecture of Art Museums

As a building type, art museums are unparalleled for the opportunities they provide for architectural investigation and experimentation. They are frequently key components of urban revitalization and often push the limits of building technology. Art museums are places of pleasure, education and contemplation. They are remarkable by their prominence and sheer quantity, and their lessons are useful for all architects and for all building types. This book provides explicit and comprehensive coverage of the most important museums built in the first ten years of the 21st Century in the United States and Europe. By dissecting and analyzing each case, Ronnie Self allows the reader to get under the skin of each design and fully understand the process behind these remarkable buildings. Richly designed with full technical illustrations and sections the book includes the work of Tadao Ando, Zaha Hadid, Peter Cook & Colin Fournier, Renzo Piano, Yoshi Taniguchi, Herzog & de Meuron, Jean Nouvel, SANAA, Daniel Libeskind, Diller Scofidio & Renfro, Steven Holl, Coop Himmelb(l)au, Bernard Tschumi, Sauerbruch Hutton, and Shigeru Ban & Jean de Gastines. Together these diverse projects provide a catalogue of design solutions for the contemporary museum and a snapshot of current architectural thought and culture. One of few books on this subject written by an architect, Self's analysis thoroughly and critically appraises each project from multiple aspects and crucially takes the reader from concept to building. This is an essential book for any professional engaged in designing a museum.

The Dissolution of Place

Postmodern architecture - with its return to ornamentality, historical quotation, and low-culture kitsch - has long been seen as a critical and popular anodyne to the worst aspects of modernist architecture: glass boxes built in urban locales as so many interchangeable, generic anti-architectural cubes and slabs. This book extends this debate beyond the modernist/postmodernist rivalry to situate postmodernism as an already superseded concept that has been upended by deconstructionist and virtual architecture as well as the continued turn toward the use of theming in much new public and corporate space. It investigates architecture on the margins of postmodernism -- those places where both architecture and postmodernism begin to break down and to reveal new forms and new relationships. The book examines in detail not only a wide range of architectural phenomena such as theme parks, casinos, specific modernist and postmodernist buildings, but also interrogates architecture in relation to identity, specifically Native American and gay male identities, as they are reflected in new notions of the built environment. In dealing specifically with the intersection between postmodern architecture and virtual and filmic definitions of space, as well as with theming, and gender and racial identities, this book provides ground-breaking insights not only into postmodern architecture, but into spatial thinking in general.

Polish Architecture in Contemporary Innovation

Authored by two architects, *Polish Architecture in Contemporary Innovation: Thoughts, Dreams and Places* tells a story of buildings that were built in Poland between 1980 and 2020, as architecture developed in the Western world and Japan. Its main focus is public utility buildings which the authors

"have touched" in situ and which have moved them or sparked their interest. The book is divided into three parts: • Part I focuses on the problem of creating and shaping architectural form and uses examples of both international and Polish architecture. In this section, the authors pose the question: why is the Pritzker Prize so important? • Part II attempts to answer the question of how architecture can change the image of a place. The answer consists of mainly Polish examples of user-friendly architecture, value, and beauty in architecture and place. • Part III analyses buildings that were created in contemporary Poland. Examples are listed in groups, according to their function, pointing out forms that were inspired by the culture of the region, the historical culture of the place, or those which are a new quality and are the foundation of the creation of a place. This book aims to demonstrate Polish architectural solutions in the context of contemporary trends in the West, traditionally seen as more technically and technologically developed countries. The floor plans and sections of the buildings presented in the book show the beauty of geometric and formal solutions and give a new and rare perspective on the latest changes in modern Polish architecture. This book will be of interest to architects as well as researchers and students of contemporary Polish architecture and culture and its place in the European and international context. The Polish edition of this book, published in 2021 by the National Institute of Architecture and Urban Planning in Warsaw, received the Vitruvius Prize 2022 by the Architecture and Urban Planning Committee of the Polish Academy of Sciences.

306090 08: Autonomous Urbanism

Now in its fourth year, this bi-annual journal gains more and more momentum with each new issue. Dedicated to addressing architectural issues from perspectives stretching across the theoretical spectrum, 306090 gives voice to young, up-and-coming architects, designers, and academics looking to push the envelope of architectural theory. Much of architectural theory and criticism evaluates a project's success based on how it engages the surrounding environment and how it operates formally and aesthetically. But there are other forces at play in architecture. 306090 08: Autonomous Urbanism focuses on how legislation, financing, politics, and other indirect influences affect architectural strategies. How do architects and urbanists generate design methods that are conscious of law, financing, politics, and the market? 306090 08 investigates different design strategies focused on harnessing these forces and utilizing them to a purposeful end.

The Architect's Newspaper

Includes special issues.

Journal of the Society of Architectural Historians

Lausanne, EPFL Extension, 1993 : solids and Voids : Reversal (p. 487-499).

Event-Cities 4

Architects write a lot, especially now when conceptual aspects have become central in the advanced reflections and narrative forms increasingly intersect the quest of design practices far an ultimate legitimation. In the growing mass of the publishing offer, these keywords try to highlight recurrent issues, tracking synthetic paths of orientation between different critical positions, with particular attention to what happens in the neighbouring fields of the arts and sciences.

Harvard Design Magazine

"Design Life Now: National Design Triennial 2006 features eighty-seven individuals and companies that are changing the face of design, including Pixar, Apple, Google, Nike, Target, Narciso Rodriguez, Tobias Wong, Santiago Calatrava, Herman Miller, and NASA." -book jacket.

exlibris

Performing Architectures offers a coherent introduction to the fields of performance and contemporary architecture, exploring the significance of architecture for performance theory and theatre and performance practice. It maps the diverse relations that exist between these disciplines and demonstrates how their aims, concerns and practices overlap through shared interests in space, action and event. Through a wide range of international examples and contributions from scholars and practitioners, it offers readers an analytical survey of current practices and equips them with the tools for analyzing site-specific and immersive theatre and performance. The essays in this volume, contributed by leading

theorists and practitioners from both disciplines, focus on three key sites of encounter: * Projects: examines recent trends in architecture for performance; * Practices: looks at cross-currents in artistic practice, including spatial dramaturgies, performance architectonics and performative architectures; and * Pedagogies: considers the uses of performance in architectural education and architecture in teaching performance. The volume provides an essential introduction to the ways in which performance and architecture, as socio-spatial processes and as things made or constructed, operate as generating, shaping and steering forces in understanding and performing the other.

Design Life Now

If the 20th century can be characterised by theories and manifestoes, which emanated across every sphere of life from politics to the fine arts, the beginning of the 21st century can be distinguished by its very break from theory. This effective 'theoretical meltdown' has manifested itself in a period of uncertainty, which can be perceived in the way disciplines coalesce with each other and blur their parameters: fine art becoming indistinct from advertising imagery; architecture incorporating communication techniques; and sculpture dealing with living spaces; while architecture reshapes fragments of the natural environment. The issue topically calls the contemporary situation in architecture to account. Features writings by and interviews with some of the most remarkable protagonists of the debate: Ole Bouman, Ricardo Diller & Elizabeth Scofidio, Neil Leach, Bernard Tschumi and Robert Venturi and Denise Scott Brown. Acts as a barometer to architectural design, inviting 10 international critics to highlight the most relevant current work.

Performing Architectures

Cities are responsible for three-quarters of the world's energy consumption. If we are to reduce our demands on the planet's resources how can we make our urban areas more energy efficient? One way is to refit existing buildings with more thermally efficient building materials. But such retrofitting involves significant issues of social acceptance and public participation. *Retrofitting the City* provides an important corrective to the assumptions that have been made concerning the ability of people and places to cope with such residential transformation. Drawing upon case studies from a number of European cities that have undergone far-reaching change in their built environments, the author shows that supposedly inadaptably people and places show a strong, if often hidden, degree of flexibility in responding to economic change and building transformation."

Theoretical Meltdown

Transnational Architecture and Urbanism combines urban planning, design, policy, and geography studies to offer place-based and project-oriented insight into relevant case studies of urban transformation in Europe, North America, Asia, and the Middle East. Since the 1990s, increasingly multinational modes of design have arisen, especially concerning prominent buildings and places. Traditional planning and design disciplines have proven to have limited comprehension of, and little grip on, such transformations. Public and scholarly discussions argue that these projects and transformations derive from socioeconomic, political, cultural trends or conditions of globalization. The author suggests that general urban theories are relevant as background, but of limited efficacy when dealing with such context-bound projects and policies. This book critically investigates emerging problematic issues such as the spectacularization of the urban environment, the decontextualization of design practice, and the global circulation of plans and projects. The book portends new conceptualizations, evidence-based explanations, and practical understanding for architects, planners, and policy makers to critically learn from practice, to cope with these transnational issues, and to put better planning in place.

Retrofitting the City

What is the actual difference between architectural and interior design? To answer the question, this book looks into the actions of interior disciplines, to understand what they do, not only what they are. In doing so, it studies them through intersection, to identify the essential principles that characterise this kind of design. From typology to topology, from context to palimpsest, from space to place, the result is a story – particularly focused on the Italian tradition – of the ideas and projects that defined a particular design sensibility that knows no limits of context or scale.

Transnational Architecture and Urbanism

Providing a critique of the concepts attached to the representation of urban space, this ground-breaking book formulates a new theory of space, which understands the dynamic interrelations between physical and social spaces while tracing the wider urban context. It offers a new tool to approach the reading of these interrelations through reflexive reading strategies that identify singular reading fragments of the different spaces through multiple reader-time-space relations. The strategies proposed in the volume seek to develop an integrative reading of urban space through recognition of the singular (influenced by discourse, institution, etc.); and temporal (influenced by reading perspective in space and time), thereby providing a relational perspective that goes beyond the paradox of place in between social and physical space, identifying each in terms of relationships oscillating between the conceptual, the physical and social content, and the context. In conclusion, the book suggests that space/place can be read through sequential fragments of people, place, context, mind, and author/reader. Operating at different scales between conceptual space and reality, the sequential reading helps the recognition of multiplicity and the dynamics of place as a transformational process without hierarchy or classification.

Dwell

"Cine-scapes explores the relationship between urban space, architecture and the moving image. While an impressive amount of research has been done with regards to the study of architecture portrayed in film, this book will offer a new perspective. There is little doubt that film can 'reflect' a postmodern condition, however, what this book demonstrates is that the postmodern, architectural condition in which we live is in fundamental terms filmic. We daily engage with spaces and places that are essentially cine-tectural. Drawing on the author's knowledge derived from architectural and film practice, Cine-scapes will: offer insight into architecture and urban debates through the eyes of a practitioner working in both fields - film and architectural design emphasise how cine-tectural tendencies are taking place or finding their way into urban practices can be used as a tool for educators, students and practitioners in architecture and urban design to communicate and discuss design issues with regard to contemporary architecture and cities. Cine-scapes ignites new ways of seeing, thinking and debating the nature of architecture and urban spaces"--

La ville

This is a graphic novel about the contemporary architectural profession, in which it acts as the protagonist in the form of an imaginary city called Practiceopolis. The novel narrates quasi-realistic stories that exaggerate the architectural everyday and the tacit, in order to make them prominent and tangible. They depict and dramatise the value conflicts between the different cultures of practising architecture and between the architectural profession and other members of the building industry as political conflicts around the future of Practiceopolis. The book uses the metaphorical world of Practiceopolis to provoke big questions about everyday routines in the profession that practitioners may take for granted and to examine different ideologies at work among architects and other members of the construction industry. The novel ends in the tradition of dystopian worlds common in a certain strand of graphic novels. By vividly illustrating and narrating the critical issues he interrogates, the author has created a world which any architect, student or professional, will both instantly recognise and simultaneously reject, provoking the reader to challenge themselves and the profession at large.

From Within. Between Interior Architecture and Design

W obr bie relacji mi dzy filozoficzn dekonstrukcj a architektur wyrólni mo|na trzy podstawowe odmiany: pierwsz , w której filozofia dekonstrukcji zajmuje si poj ciami architektonicznymi, lecz nie wchodzi w |adne zwi zki z rzeczywist architektur , drug , w której dochodzi do wspó|pracy Jacques'a Derridy z grup zainteresowanych jego koncepcjami architektów i trzeci , w której dominacj nad filozofi zyskuj obiekty b dz stworzone przez architektów nowe koncepty dekonstrukcji. W ksi |ce poddano analizie owe trzy mo|liwo|ci, przede wszystkim w odniesieniu do dzia|alno|ci Petera Eisenmana i Bernarda Tschumiego.

A Reflexive Reading of Urban Space

Lugares complexos, poéticas da complexidade: entre arquitetura, arte e paisagem contribui para a discussão sobre a contextualização e a produção de lugar na contemporaneidade. Seu texto atravessa trabalhos e escritos de artistas/arquitetos na busca por uma leitura multidimensional da paisagem - imagem, quiasma, interstício e evento - e aceita em sua visão crítica a transitividade do entre para tratar da tensão, do paradoxo e da indeterminação próprios à complexidade: entre alta e baixa cultura, realidade, ilusão e ficcionalidade; entre sujeito e objeto, pensamento e experiência, forma e antiforma;

entre passado, presente e futuro, lugar e não lugar; entre o programado e o não programado, o público e o privado, a ordem e o caos.

The Publishers Weekly

Architect and educator Bernard Tschumi is one of the most influential figures in architectural theory and practice. This fascinating volume presents, in a sequence of ten "conversations," his autobiography in architecture, from his conceptual proposals of the early 1970s through his major current buildings and projects. Tschumi approaches his work as the gradual construction of an argument. The conversations, drawn from a six-year series of interviews with critic Enrique Walker, represent that argument in an analysis of Tschumi's writings, buildings, and other works. The conversations offer a clear-eyed analysis of Tschumi's work, suggesting the interwoven relationship between the strategies of each individual design and the formation of the architect's overarching theoretical project. Among the major works of architecture investigated are Parc de la Villette in Paris; Le Fresnoy National Studio for Contemporary Arts in Tourcoing, France; and the New Acropolis Museum in Athens. Also included are Tschumi's conceptual works and writings such as *The Manhattan Transcripts* and *Architecture and Disjunction*.

Cine-scapes

In the first half of the twentieth century, Theodor Adorno wrote about the 'culture industry'. For Adorno, culture too along with the products of factory labour was increasingly becoming a commodity. Now, in what they call the 'global culture industry', Scott Lash and Celia Lury argue that Adorno's worst nightmares have come true. Their new book tells the compelling story of how material objects such as watches and sportswear have become powerful cultural symbols, and how the production of symbols, in the form of globally recognized brands, has now become a central goal of capitalism. *Global Culture Industry* provides an empirically and theoretically rich examination of the ways in which these objects - from Nike shoes to Toy Story, from global football to conceptual art - metamorphose and move across national borders. This book is set to become a dialectic of enlightenment for the age of globalization. It will be essential reading for students and scholars across the social sciences.

Practiceopolis: Stories from the Architectural Profession

One could read the collection of essays herein as a political voice to architecture and the architecture profession, constantly gnawing away at the disciplinary, only to find favor in the imaginative, intellectually interesting and the creative. Beyond embodying a collection of thought on architecture and its discipline, the present collection of essays also serves as a not-so-veiled political program for the possibility of architecture.

Choice

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.

Architettura a dekonstrukcja

Nella pratica tra pensiero e progetto, siamo spesso chiamati a ricomporre parti, a rileggere frammenti da risignificare e tessere – tra loro – una nuova rete di funzionamenti e di relazioni. L'immagine che si ricompone abbandona i limiti del passato e si fluidifica nella condizione contemporanea, a partire dal tempo che eredita dal presente, senza cancellarne l'accaduto. In queste strutture temporali si rintracciano radici e significati che tengono insieme lo spazio e il tempo. Un multiversum, una visione "dialettica a più strati" composta da differenti "dislivelli spaziali e temporali", regolati da tempi plurali e ritmi della natura, della storia e dell'attività dell'uomo. Alcuni corpi hanno come dote una predisposizione della struttura dello spazio al mutamento: una metamorfosi che si attiva senza stravolgere il senso

più profondo originario e senza scardinarne i propri caratteri identitari, come innata propensione alla trasmutazione del corpo, legata alla capacità dello spazio e della materia di accogliere le modificazioni. Rappresentano delle possibili metasemie dello spazio, nel tempo. Questo è il caso dell'ex Monastero benedettino di San Nicolò l'Arena a Catania, nel progetto di Giancarlo De Carlo.

Environment and Planning

A comprehensive look at the eagerly anticipated New Acropolis Museum in Athens, Greece, and the celebrated collection it houses. Marking the opening of the New Acropolis Museum, this book examines both its architecture and the archaeological treasures it was built to house. The building addresses the dramatic complexities of the collection and the site with minimalist simplicity by using three main materials—glass, stainless steel, and concrete. "There's no way at the beginning of the twenty-first century you can try to imitate even superficially the art of 2,500 years ago," Tschumi says. The "precision of the concept was really what counted." The book provides an in-depth look at the creation of the building, set only 280 meters from the Parthenon, as well as the restoration, preservation, and housing of its exhibits through over 200 photographs, drawings, and texts.

Il senso dell'abitare contemporaneo

Il progetto imperfetto