

Read Free Jorge Otero Pailos
The Ethics Of Dust

Jorge Otero Pailos The Ethics Of Dust

Transporting readers from derelict homesteads to imperiled harbors, postindustrial ruins to Cold War test sites, Curated Decay presents an unparalleled provocation to conventional thinking on the conservation of cultural heritage. Caitlin DeSilvey proposes rethinking the care of certain vulnerable sites in terms of ecology and entropy, and explains how we must adopt an ethical stance that allows us to collaborate with—rather than defend against—natural processes. Curated Decay chronicles DeSilvey's travels to places where

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experiments in curated ruination and creative collapse are under way, or under consideration. It uses case studies from the United States, Europe, and elsewhere to explore how objects and structures produce meaning not only in their preservation and persistence, but also in their decay and disintegration. Through accessible and engaging discussion of specific places and their stories, it traces how cultural memory is generated in encounters with ephemeral artifacts and architectures. An interdisciplinary reframing of the concept of the ruin that combines historical and philosophical depth with attentive storytelling, Curated

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Decay represents the first attempt to apply new theories of materiality and ecology to the concerns of critical heritage studies.

The twentieth century was the most destructive in human history, but from its vast landscapes of ruins was born a new architectural type: the cultural monument. In the wake of World War I, an international movement arose which aimed to protect architectural monuments in large numbers, and regardless of style, hoping not only to keep them safe from future conflicts, but also to make them worthy of protection from more quotidian forms of destruction. This movement was motivated by hopeful idealism as

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much as by a pragmatic belief in bureaucracy. An evolving group--including architects, intellectuals, art historians, archaeologists, curators, and lawyers--grew out of the new diplomacy of the League of Nations. During and after World War II, it became affiliated with the Allied Military Government, and was eventually absorbed by the UN as UNESCO. By the 1970s, this organization had begun granting World Heritage status to a global register of significant sites--from buildings to bridges, shrines to city centers, ruins to colossi. Examining key episodes in the history of this preservation effort--including

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projects for the Parthenon, for the Cathedral of St-Lô, the temples of Abu Simbel, and the Bamyian Buddahs --Lucia Allais demonstrates how the group deployed the notion of culture to shape architectural sites, and how architecture in turn shaped the very idea of global culture. More than the story of an emergent canon, *Designs of Destruction* emphasizes how the technical project of ensuring various buildings' longevity jolted preservation into establishing a transnational set of codes, values, practices. Yet as entire nations' monumental geographies became part of survival plans, Allais also shows, this paradoxically helped

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integrate technologies of destruction--from bombs to bulldozers--into cultural governance. Thus *Designs of Destruction* not only offers a fascinating narrative of cultural diplomacy, based on extensive archival findings; it also contributes an important new chapter in the intellectual history of modernity by showing the manifold ways architectural form is charged with concretizing abstract ideas and ideals, even in its destruction. As the distinction between the digital and the material world becomes increasingly blurred, the ways in which we think about design are also shifting and

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evolving. How can the human, digital and material be brought together to intervene in the world? What constitutes our digital-material environments? How can we engage with digital technologies to make sustainable, healthy and meaningful decisions, both now and in the future? *Digital Materialities* presents twelve chapters by scholars and practitioners working at the intersection between design and digital research in the UK, Spain, Australia and the USA. By incorporating in-depth understandings of the digital-material world from both the social sciences and design, the book considers how this combined

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knowledge might advance our capacity to design for the future. Divided into three parts, the focus of the book moves from the theoretical to the practical: how different digital materialities are imagined and emerge, through software emulation, urban sensors and smart homes; how new digital designs are sparked through collaborations between social scientists and designers; and finally, how digital design emerges from the insider work of everyday designers. A fascinating, ground-breaking book for students and scholars of digital anthropology, media and communication, and anyone interested in the future of digital design.

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Britain began the twenty-first century convinced of its creativity. Throughout the New Labour era, the visual and performing arts, museums and galleries, were ceaselessly promoted as a stimulus to national economic revival, a post-industrial revolution where spending on culture would solve everything, from national decline to crime. Tony Blair heralded it a "golden age." Yet despite huge investment, the audience for the arts remained a privileged minority. So what went wrong? In *Cultural Capital*, leading historian Robert Hewison gives an in-depth account of how creative Britain lost its way. From Cool Britannia and the Millennium Dome

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to the Olympics and beyond, he shows how culture became a commodity, and how target-obsessed managerialism stifled creativity. In response to the failures of New Labour and the austerity measures of the Coalition government, Hewison argues for a new relationship between politics and the arts.

The Ethics of Dust [Venetië, 2009].

Architecture and the Planetary
Imaginary

Design and Anthropology

The Ethics of the Dust

From Modern Painters

Adaptive Reuse for Productive
Landscapes

Two Hundred Years of John Ruskin

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An innovative and lavishly illustrated account of the art, writings, and global influence of one of the 19th century's most influential thinkers

Architecture and Authorship is a collection of 17 essays by leading international architectural historians that explore issues of authorship, ownership and 'copyright' in architecture. The book includes both contemporary and historical case studies, tracing how since the fifteenth century, architects and architectural movements have endeavoured to maintain their status by defending what they see as their own unique territory - the origins and intentions of their work, and their signature style. Case studies include domestic space; eighteenth century landscape gardens; the Berlin of the late nineteenth and early twentieth century; postmodernism and the 'Death of the

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Author'. The book also explores the work of luminaries from Ernst Neufert and Cedric Price to Lewis Carroll, Rem Koolhaas, and Peter Eisenman. The result of the Annual Meeting of The Society of Architectural Historians held in Vancouver in 2005, *Architecture and Authorship* is global in scope and far-reaching in its implications. An alternative look at the history and culture of architecture, *Architecture and Authorship* includes original research into themes that are of increasing importance to contemporary architectural theory and practice relating to indemnity, ownership, gender, and the writing of history. An inventive examination of a crucial but neglected aspect of architecture, by an architect writing to architects. Maintenance plays a crucial role in the production and endurance of

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architecture, yet architects for the most part treat maintenance with indifference. The discipline of architecture values the image of the new over the lived-in, the photogenic empty and stark building over a messy and labored one. But the fact is: homes need to be cleaned and buildings and cities need to be maintained, and architecture no matter its form cannot escape from such realities. In *Maintenance Architecture*, Hilary Sample offers an inventive examination of the architectural significance of maintenance through a series of short texts and images about specific buildings, materials, and projects. Although architects have seldom choose to represent maintenance—imagining their work only from conception to realization—artists have long explored subjects of endurance and permanence in iconic architecture. Sample explores a

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range of art projects—by artists including Gordon Matta-Clark, Jeff Wall, and Mierle Laderman Ukeles—to recast the problem of maintenance for architecture. How might architectural design and discourse change as a building cycle expands to include “post-occupancy”? Sample looks particularly at the private home, exhibition pavilion, and high-rise urban building, giving special attention to buildings constructed with novel and developing materials, technologies, and precise detailing in relation to endurance. These include Buckminster Fuller's Dymaxion House (1929), the Lever House (1952), the U.S. Steel Building (1971), and the O-14 (2010). She considers the iconography of skyscrapers; maintenance workforces, both public and private; labor-saving technology and devices; and contemporary architectural projects and

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preservation techniques that encompass the afterlife of buildings. A selection of artworks make the usually invisible aspects of maintenance visible, from Martha Rosler's *Cleaning the Drapes* to Inigo Manglano-Ovalle's *The Kiss*. Award-winning author, curator, and activist Lucy R. Lippard is one of America's most influential writers on contemporary art, a pioneer in the fields of cultural geography, conceptualism, and feminist art. Hailed for "the breadth of her reading and the comprehensiveness with which she considers the things that define place" (*The New York Times*), Lippard now turns her keen eye to the politics of land use and art in an evolving New West. Working from her own lived experience in a New Mexico village and inspired by gravel pits in the landscape, Lippard weaves a number of fascinating

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themes—among them fracking, mining, land art, adobe buildings, ruins, Indian land rights, the Old West, tourism, photography, and water—into a tapestry that illuminates the relationship between culture and the land. From threatened Native American sacred sites to the history of uranium mining, she offers a skeptical examination of the "subterranean economy." Featuring more than two hundred gorgeous color images, *Undermining* is a must-read for anyone eager to explore a new way of understanding the relationship between art and place in a rapidly shifting society.

Slow Reader

Distributed Monuments

A Wild Ride in Words and Images
through Land Use Politics in the
Changing West

The Ethics of Dust : Artangel at
Westminster Hall, The Houses of

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Parliament

Don't Follow the Wind

Utopia's Ghost

Architecture's Other Environments

Written at the intersection of culture, politics & the city, particularly in the context of corporate globalization, 'Utopia's Ghost' challenges dominant theoretical paradigms & opens new avenues for architectural scholarship & cultural analysis.

Preservation is Overtaking Us

brings together two lectures given

by Rem Koolhaas at Columbia

University's Graduate School of

Architecture, Planning and

Preservation, along with a response

(framed as a supplement to the

original lectures) by Jorge Otero-

Pailos. In the first essay Koolhaas

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describes alternative strategies for preserving Beijing, China. The second talk marks the inaugural Paul Spencer Byard lecture, named in celebration of the longtime professor of Historic Preservation at GSAPP. These two lectures trace key moments of Koolhaas' thinking on preservation, including his practice's entry into China and the commission to redevelop the State Hermitage Museum in St. Petersburg, Russia. In a format well known to Koolhaas' readers, Otero-Pailos reworks the lectures into a working manifesto, using it to interrogate OMA's work from within the discipline of preservation. Architecture's Historical Turn traces the hidden history of architectural

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phenomenology, a movement that reflected a key turning point in the early phases of postmodernism and a legitimating source for those architects who first dared to confront history as an intellectual problem and not merely as a stylistic question. Jorge Otero-Pailos shows how architectural phenomenology radically transformed how architects engaged, theorized, and produced history. In the first critical intellectual account of the movement, Otero-Pailos discusses the contributions of leading members, including Jean Labatut, Charles Moore, Christian Norberg-Schulz, and Kenneth Frampton. For architects maturing after World War II, Otero-Pailos

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contends, architectural history was a problem rather than a given. Paradoxically, their awareness of modernism's historicity led some of them to search for an ahistorical experiential constant that might underpin all architectural expression. They drew from phenomenology, exploring the work of Bachelard, Merleau-Ponty, Heidegger, and Ricoeur, which they translated for architectural audiences. Initially, the concept that experience could be a timeless architectural language provided a unifying intellectual basis for the stylistic pluralism that characterized postmodernism. It helped give theory—especially the theory of architectural history—a new

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importance over practice. However, as Otero-Pailos makes clear, architectural phenomenologists could not accept the idea of theory as an end in itself. In the mid-1980s they were caught in the contradictory and untenable position of having to formulate their own demotion of theory. Otero-Pailos reveals how, ultimately, the rise of architectural phenomenology played a crucial double role in the rise of postmodernism, creating the antimodern specter of a historical consciousness and offering the modern notion of essential experience as the means to defeat it.

In Jorge Otero-Pailos' installations, the act of preservation is freed from

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its historic investment in stabilizing architecture. In The Ethics of Dust, he employs the cutting edge of conservation science to probe cultural, political, ethical and aesthetic definitions of architecture as it intersects with science and psychoanalysis.

Heritage Futures

Heritage beyond Saving

One Artist, One Material

Preservation is Overtaking Us

Make New History

Rethinking Global Modernism

2017 Chicago Architecture Biennial

We are conditioned over time to regard environmental forces such as dust, mud, gas, smoke, debris, weeds, and insects as inimical to architecture. Much of today's discussion about sustainable and

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green design revolves around efforts to clean or filter out these primitive elements. While mostly the direct result of human habitation, these 'subnatural forces' are nothing new. In fact, our ability to manage these forces has long defined the limits of civilized life. From its origins, architecture has been engaged in both fighting and embracing these so-called destructive forces. In Subnature, David Gissen, author of our critically acclaimed Big and Green, examines experimental work by today's leading designers, scholars, philosophers, and biologists that rejects the idea that humans can somehow recreate a purely natural world, free of the untidy elements that actually constitute

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nature. Each chapter provides an examination of a particular form of subnature and its actualization in contemporary design practice. The exhilarating and at times unsettling work featured in Subnature suggests an alternative view of natural processes and ecosystems and their relationships to human society and architecture. R&Sie(n)'s Mosquito Bottleneck house in Trinidad uses a skin that actually attracts mosquitoes and moves them through the building, while keeping them separate from the occupants. In his building designs the architect Philippe Rahm draws the dank air from the earth and the gasses and moisture from our breath to define new forms of spatial

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experience. In his Underground House, Mollier House, and Omnisport Hall, Rahm forces us to consider the odor of soil and the emissions from our body as the natural context of a future architecture. [Cero 9]'s design for the Magic Mountain captures excess heat emitted from a power generator in Ames, Iowa, to fuel a rose garden that embellishes the industrial site and creates a natural mountain rising above the city's skyline. Subnature looks beyond LEED ratings, green roofs, and solar panels toward a progressive architecture based on a radical new conception of nature.

***Essays by Dieter Bogner,
Friedrich Kiesler, Harald Krejci
and Valentina Sonzogni.***

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Offering a study in the history of ideas, of design and architecture, and of cultural politics, this book converges on the issues of globalisation. It explores the development of international laws of intellectual property, ideas of design pedagogy, and competing philosophies of aesthetics. Documenting an invisible, inaccessible exhibition within the radioactive Fukushima exclusion zone. The twelfth volume of the Critical Spatial Practices series focuses on "Don't Follow the Wind," the acclaimed collaborative project situated in Fukushima's radioactive exclusion zone. The book explores the long-term environmental crisis in the coastal Japanese region through this ongoing,

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inaccessible exhibition, which maintains traces of human presence amid the fallout of the March 2011 nuclear reactor meltdown that displaced entire towns. What can art do in a continuing catastrophe when destruction and contamination have made living impossible? The exhibition is located inside the exclusion zone, an evacuated radioactive area established after the nuclear disaster that forcibly separated residents from their homes, land, and community. In cooperation with former residents, participating artists installed newly commissioned works at sites in the exclusion zone. Although the exhibition opened in March 2015, the zone is still inaccessible to the

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public—the exhibition, like the radiation, is virtually invisible. The exhibition can only be viewed when restrictions are lifted and people are permitted to return. This might take several years or decades—a period that could extend beyond our lifetime. While nuclear contamination has displaced and ruptured communities, new temporary and translocal formations have emerged among the residents who have lent their sites, other former residents collaborating on the project, and the artists, curators, and cultural workers. This book includes new texts by feminist theorist Silvia Federici, art historians Noi Sawaragi and Sven Lütticken, and political philosopher Jodi Dean. The

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project was codeveloped and curated by the collective Don't Follow the Wind, whose members include Chim ↑ Pom, Kenji Kubota, Eva & Franco Mattes, and Jason Waite. The participating artists include Ai Weiwei, Chim ↑ Pom, Nikolaus Hirsch & Jorge Otero-Pailos, Meiro Koizumi, Eva & Franco Mattes, Grand Guignol Mirai, Aiko Miyanaga, Ahmet Öğüt, Trevor Paglen, Taryn Simon, Nobuaki Takekawa, and Kota Takeuchi.

Curated Decay

The Professional Practice of Landscape Architecture

My Barbarian

Undermining

Ethics of Dust

Being the Substance (with

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Additions) of Two Lectures Delivered at Manchester, July 10th and 13th, 1857 Friedrich Kiesler

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Walther König

A catalogue of works by the artist Jorge Otero-Pailos, published on the occasion of the exhibition at Sapar Gallery June 18th - August 14th, 2021.

Old things, historic things, smelly dirty things, all the things that were considered the very opposite of "contemporary," have suddenly irrupted forcefully into architecture and art, blurring their boundaries. This book takes stock of the emerging generation behind this turn, and examines their experimental engagements with the preservation of culturally charged objects. Structured

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around a series of interdisciplinary dialogues among practitioners and thinkers, and illustrated with recent projects, the book provides a window into the unfolding intellectual frameworks, aesthetic modes, cultural ambitions, and political commitments that are the basis of experimental preservation.

A groundbreaking history of the confluence of regulatory thinking and building design in the United States

What is the origin of “ room temperature ” ? When did food become considered fresh or not fresh? Why do we think management makes things more efficient? The answers to these questions share a history with architecture and regulation at the turn of the twentieth century. This pioneering

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technological and architectural history of environmental control systems during the Gilded Age begins with the premise that regulation—of temperature, the economy, even the freshness of food—can be found in the guts of buildings. From cold storage and scientific laboratories to factories, these infrastructures first organized life in a way we now call “modern.” Drawing on a range of previously unexplored archival resources, Michael Osman examines the increasing role of environmental technologies in building design from the late nineteenth century. He shows how architects appropriated and subsumed the work of engineers as thermostats, air handlers, and refrigeration proliferated. He argues that this change was closely connected to

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broader cultural and economic trends in management and the regulation of risk. The transformation shaped the evolution of architectural modernism and the development of the building as a machine. Rather than assume the preexisting natural order of things, participants in regulation—including architects, scientists, entrepreneurs, engineers, managers, economists, government employees, and domestic reformers—became entangled in managing the errors, crises, and risks stemming from the nation ' s unprecedented growth. Modernism ' s Visible Hand not only broadens our conception of how industrial capitalism shaped the built environment but is also vital to understanding the role of design in dealing with ecological crises today.

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Jorge Otero-Pailos

Architectural Historiography and the
Postcolonial

Architecture's Historical Turn

A Complete Guide to Starting and
Running Your Own Firm

Log 42

Climates

Ugliness and Judgment

For thousands of years humans have experimented with various methods of waste disposal—from burning and burying to simply packing up and moving in search of an unscathed environment. Habits of disposal are deeply ingrained in our daily lives, so casual and

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continual that we rarely ever stop to ponder the big-picture effects on social, spatial and ecological orders. Rethinking the ways in which we produce, collect, discard and reuse our waste, whether it's materials, spaces or places, is essential to ensure a more feasible future. Waste Matters: Adaptive Reuse for Productive Landscapes presents a series of historical and contemporary design ideas that reimagine a range of repurposed materials at

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diverse scales and in various contexts by exploring methods of hacking, disassembly, reassembly, recycling, adaptive reuse and preservation of the built environment. Waste Matters will inspire designers to sample and rearrange bits of artifacts from the past and present to produce culturally relevant and ecologically sensitive materials, objects, architecture and environments.

The Explicit Material focuses on objects as complex constructs of

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material relations, and points to the increased blurring of boundaries between practices of conservation and curation, thereby announcing a shift in sensibilities and understanding of the objects' material significance.

A novel interpretation of architecture, ugliness, and the social consequences of aesthetic judgment When buildings are deemed ugly, what are the consequences? In Ugliness and Judgment, Timothy Hyde considers the role of aesthetic

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judgment—and its concern for ugliness—in architectural debates and their resulting social effects across three centuries of British architectural history. From eighteenth-century ideas about Stonehenge to Prince Charles's opinions about the National Gallery, Hyde uncovers a new story of aesthetic judgment, where arguments about architectural ugliness do not pertain solely to buildings or assessments of style, but intrude into other spheres of civil society. Hyde

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explores how accidental and willful conditions of ugliness—including the gothic revival Houses of Parliament, the brutalist concrete of the South Bank, and the historicist novelty of Number One Poultry—have been debated in parliamentary committees, courtrooms, and public inquiries. He recounts how architects such as Christopher Wren, John Soane, James Stirling, and Ludwig Mies van der Rohe have been summoned by tribunals of aesthetic judgment. With his novel scrutiny of

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lawsuits for libel, changing paradigms of nuisance law, and conventions of monarchical privilege, he shows how aesthetic judgments have become entangled in wider assessments of art, science, religion, political economy, and the state. Moving beyond superficialities of taste in order to see how architectural improprieties enable architecture to participate in social transformations, Ugliness and Judgment sheds new light on the role of

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aesthetic measurement in our world.

An unprecedented look at the contemporary collective's theatrical art, charting their performances and exploring their social and creative commitments The first monographic publication on the art collective My Barbarian (Malik Gaines, Jade Gordon, and Alexandro Segade) offers new insights into the work of this singular group of performers. My Barbarian has used performance to theatricalize social issues, adapting

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narratives from modern plays, historical texts, and mass media; this volume accompanies a major retrospective celebrating the group's twentieth anniversary. An overview essay relates their work's formal qualities to several historical moments over this span: the club era following September 11, 2001; postcolonial theater after the 2008 financial collapse; and political theater responding to the pressing issues of today. Other contributions read the collective's output

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through a lens of queer and other critical theory, and contextualize it within the twenty-first-century experimental performance scene. A richly illustrated visual chronology features texts on each of My Barbarian's past works written by the artists. Performances and video works are re-created using stills alongside photos, drawings, scripts, and personal materials drawn from the artists' archives, many never previously published. Inquiries on the Intersection of Curatorial

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*and Conservation Cultures
Observations on*

*Architecture and the
Contemporary City*

Unto This Last

Counterpreservation

Subnature

endless house

*Phenomenology and the Rise
of the Postmodern*

Divided into six chapters,
fifty-five artists talk
about their material of
choice. Does living in the
digital age intensify our
relationship with the
material world? The success
of One Artist, One Material,
a regular feature section
that has appeared in Frame
magazine for over a decade,

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suggests that it does. An interview with a maker about his or her chosen material, it first appeared in Frame 65 (May/June 2007) and is still going strong. This book contains 55 of those interviews. Within the deceptively simple formula, dramatic, amusing, perplexing and humbling stories unfold. The subjects are enthusiastic about their chosen material to the point of monomania, spending long hours on eBay procuring vintage furniture (Michael Samuels), or behind a microscope arranging diatoms, which are invisible to the human eye (Klaus Kemp), or tracing huge yet

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transient patterns in sand or snow (Jim Denevan and Simon Beck, respectively). A material's simplicity often bears no relation to the complexity it expresses in the hands of a creator. Magpie feathers are shaped into disturbing spatial deluges by Kate MccGwire; white balloons are used over and over again by Charles Pétillon to undermine our perceptions of everyday reality. Over One Artist, One Material's lifetime, art and design have been steadily converging, with pop-up shops now often appearing to be art installations (and occasionally vice versa).

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Pressures on budgets and increasing awareness of sustainability issues have led designers to take a new look at materials, opting for recycling, making, and even growing their own. Handcrafted items have meanwhile found a new popularity and relevance. All of these material trends are prefigured in *One Artist, One Material*. This book is a collection of essays at the intersection of architecture and climate change. Neither a collective lament nor an inventory of architectural responses, the essays consider cultural values ascribed to climate and ask how climate reflects

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our conception of what architecture is and does. Which materials and conceptual infrastructures render climate legible, knowable, and actionable, and what are their spatial implications? How do these interrelated questions offer new vantage points on the architectural ramifications of climate change at the interface of resiliency, sustain- ability, and ecotechnology? Climates also contains a dossier of precedents for thinking about architecture and climate change drawn from a number of leading practitioners. New approaches to understanding

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climate in architecture make this book invaluable. This publication is a project by The Avery Review, a journal produced by the Office of Publications at Columbia University's Graduate School of Architecture, Planning and Preservation."

A new edition of John Ruskin's *Of Truth of Water* (from *Modern Painters*) with specially commissioned introductory essays by Heather Birchall, Howard Hull and Mark Haywood, has been published to accompany Ruskin's *Pond*. Each book has been designed as a separate but related publication and can be purchased either individually or together.

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Preservation of natural and cultural heritage is often said to be something that is done for the future, or on behalf of future generations, but the precise relationship of such practices to the future is rarely reflected upon. Heritage Futures draws on research undertaken over four years by an interdisciplinary, international team of 16 researchers and more than 25 partner organisations to explore the role of heritage and heritage-like practices in building future worlds. Engaging broad themes such as diversity, transformation, profusion

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and uncertainty, Heritage Futures aims to understand how a range of conservation and preservation practices across a number of countries assemble and resource different kinds of futures, and the possibilities that emerge from such collaborative research for alternative approaches to heritage in the Anthropocene. Case studies include the cryopreservation of endangered DNA in frozen zoos, nuclear waste management, seed biobanking, landscape rewilding, social history collecting, space messaging, endangered language documentation, built and natural heritage

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management, domestic keeping and discarding practices, and world heritage site management.

**INSIDE: ARTISTS AND WRITERS
IN READING PRISON.**

**Architecture and Authorship
The Making of Monuments in
the Twentieth Century**

**Architecture and
Postmodernism, Again
Digital Materialities
Fifty-five makers on their
medium**

**On Architecture in the
Public Eye**

In Berlin, decrepit structures do not always denote urban blight. Decayed buildings are incorporated into everyday life as residences, exhibition spaces, shops, offices, and as leisure space. As nodes of public dialogue,

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they serve as platforms for dissenting views about the future and past of Berlin. In this book, Daniela Sandler introduces the concept of counterpreservation as a way to understand this intentional appropriation of decrepitude. The embrace of decay is a sign of Berlin's iconoclastic rebelliousness, but it has also been incorporated into the mainstream economy of tourism and development as part of the city's countercultural cachet. Sandler presents the possibilities and shortcomings of counterpreservation as a dynamic force in Berlin and as a potential concept for other cities. Counterpreservation is part of Berlin's fabric: in the city's famed Hausprojekte (living projects) such as the Kōpi, Tuntenhaus, and KA 86; in cultural centers such as the Haus

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Schwarzenberg, the Schokoladen, and the legendary, now defunct Tacheles; in memorials and museums; and even in commerce and residences. The appropriation of ruins is a way of carving out affordable spaces for housing, work, and cultural activities. It is also a visual statement against gentrification, and a complex representation of history, with the marks of different periods—the nineteenth century, World War II, postwar division, unification—on display for all to see. Counterpreservation exemplifies an everyday urbanism in which citizens shape private and public spaces with their own hands, but it also influences more formal designs, such as the Topography of Terror, the Berlin Wall Memorial, and Daniel Libeskind's unbuilt redevelopment proposal for a site

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peppered with ruins of Nazi barracks. By featuring these examples, Sandler questions conventional notions of architectural authorship and points toward the value of participatory environments.

The first English-language anthology of historic preservation theory with a global perspective, including highlights of 100 essential texts, each with a critical introduction by the editor.

"The baggage that phenomenology carries with it in architectural discourse is weighty," writes guest editor Bryan E. Norwood in Log 42. "This issue of Log aims to lighten the load, or at the very least redistribute it." Subtitled "Disorienting Phenomenology," the thematic 204-page Winter/Spring 2018 issue presents 18 essays by philosophers, theorists, art and architectural historians, and architects

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that range from Mark Jarzombek's close reading of the first three sentences in Husserl's Ideas: General Introduction to Pure Phenomenology to Caroline A. Jones's historical analysis of phantom phenomena in Doug Wheeler's work Synthetic Desert; from Charles L. Davis's speculations on an architectural phenomenology of blackness to Adrienne Brown's look at the role of space in producing racialization to Jos Boys's and Sun-Young Park's explorations of disability. In addition, Norwood - a philosopher/architectural historian - talks with Jorge Otero-Pailos, author of Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern, a key reassessment of the idea of architectural phenomenology first put forth in the mid 20th century. As

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Norwood concludes, "Architecture doesn't need a phenomenology; it needs phenomenologies." Log 42 is a critical observation of those phenomenologies that reflects architecture's and society's increasing awareness of the sociocultural richness to be had in diversity. Also in this issue: Joseph Bedford rethinks the practice of phenomenology, Kevin Berry projects a new mode of being-in-the-world, Lisa Guenther infiltrates the gated community, Bruce Janz wonders about creativity, Rachel McCann exfoliates the flesh, Winifred E. Newman disputes disembodied visuality, Ginger Nolan historicizes the metahistorical, Dorothée Legrand suspends the reduction, Benjamin M. Roth seeks out meaninglessness, David Theodore inverts the Vitruvian Man, Dylan Trigg excavates a

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prehistory.

The all-inclusive reference to starting and operating a landscape architecture firm The Professional Practice of Landscape Architecture, Second Edition is completely revised to keep up with the latest developments driving the day-to-day operation of a successful private-practice landscape architecture office. Whether helping a landscape architecture student identify a career track, providing direction on starting a new office, guiding an owner seeking to jumpstart a stagnant or fledgling business, or assisting a landscape architect-in-training study for the national Landscape Architecture Registration Exam (LARE), this single-source blueprint is the key to prospering in this dynamic field. This new edition features: Indispensable

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information for practicing landscape architects, including professional ethics, finances, office administration, marketing and promotion, and project management An updated look at government regulatory laws, federal tax administration, sustainable design, and LEED certification Strategies for using the Internet, computer software, and technology to market and manage a firm Examples of professional contract templates Case study profiles of landscape architecture firms Requirements for professional registration and criteria for taking the national exam This comprehensive and practical reference combines real-world experience with the highest professional standards to instruct the reader on business concepts. Expertly organized and easy to follow, The Professional Practice of Landscape

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Architecture, Second Edition continues to be the one source that landscape architects need to direct all facets of their practice.

An Anthology

Maintenance Architecture

Of Truth of Water

Designs of Destruction

Comparative Approaches to Natural

and Cultural Heritage Practices

Architecture and Regulation in

America

The Bureaucracy of Beauty

This anthology collects developing scholarship that outlines a new decentred history of global modernism in architecture using postcolonial and other related theoretical frameworks. By both

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revisiting the canons of modernism and seeking to decolonize and globalize those canons, the volume explores what a genuinely "global" history of architectural modernism might begin to look like. Its chapters explore the historiography and weaknesses of modernism's normative interpretations and propose alternatives to them. The collection offers essays that interrogate transnationalism in new ways, reconsiders the agency of the subaltern and the roles played by infrastructures, materials,

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and global institutions in propagating a diversity of modernisms internationally. Issues such as colonial modernism, architectural pedagogy, cultural imperialism, and spirituality are engaged. With essays from both established scholars and up-and-coming researchers, this is an important reference for a new understanding of this crucial and developing topic. Providing meaningful theoretical and practical substance to open up the importance of Slow

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knowledge to the contemporary design discourse; design as in thinking out new systems in diverse contexts and communities.

'In the great prison where I was then incarcerated, I was merely the figure and the letter of a little cell in a long gallery. One of a thousand lifeless numbers, as of a thousand lifeless lives.' - Oscar Wilde, **De Profundis**
Inside: Artists and Writers in Reading Prison brought together works by 23 artists and writers installed inside the empty Reading Prison, where

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Oscar Wilde was incarcerated between 1895-97, and the extraordinary extended letter De Profundis which he wrote in his prison cell. This book includes extensive excerpts from De Profundis alongside new letters by Ai Weiwei, Tahmima Anam, Anne Carson, Joe Dunthorne, Deborah Levy, Danny Morrison, Gillian Slovo, Binyavanga Wainaina and Jeanette Winterson reflecting on real and imaginary separations. Also featured are colour photographs of works

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**installed inside Reading
Prison by artists including
Vija Celmins, Marlene
Dumas, Richard Hamilton,
Nan Goldin, Felix Gonzalez-
Torres, Roni Horn, Steve
McQueen, and Wolfgang
Tillmans. Includes an
introduction by James
Lingwood and Michael
Morris. Published alongside
an exhibition at Reading
Prison, 4 September - 4
December 2016. Photo
caption: Marlene Dumas,
Oscar Wilde (2016)
Make New History, the
companion publication to
the 2017 Chicago
Architecture Biennial,**

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invites speculation on the status and importance of historical material to the field of architecture today. The book brings together an eminent collection of historians, curators and practitioners and features over a hundred artists and architects from the exhibition. The 2017 Chicago Architecture Biennial focuses on the efforts of contemporary architects to align their work with versions of history. The act of looking to the past to inform the present has always been central to architecture. The

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biennial and hence the book present the chance to consider anew the role history plays in the field today and to try to rethink this collective project of architecture. Being the largest architecture and design exhibition in North America, the 2017 Chicago Architecture Biennial presents the altering global impact of innovation and creativity regarding design and architecture. Visitors are invited to explore the impact and influence of architecture today and how it can and will make new history in different places

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Thinking and Practice**