

Pdf White Walls Designer Dresses Book By Mit Press

White Walls, Designer DressesHow
Architecture Learned to SpeculateThe Waste FixOrganizing ColorFashion,
Performance, and PerformativityHouse of FashionOn Surface and
PlaceWhiteWallsBlueprintBuilding AgeModern Book-plates and Their
DesignersThe Art InterchangeRailway AgeCarpentry and BuildingThe
BuilderBulletin of the American Iris SocietyArt IndexThe Architectural
Quarterly of Harvard UniversityThe Teachers' Aid Mark Wigley Mark
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Sturtevant* *Alice Maria Dougan*

in a daring revisionist history of modern architecture mark wigley opens up a new understanding of the historical avant garde he explores the most obvious but least discussed feature of modern architecture white walls although the white wall exemplifies the stripping away of the decorative masquerade costumes worn by nineteenth century buildings wigley argues that modern buildings are not naked the white wall is itself a form of clothing the newly athletic body of the building like that of its occupants wears a new kind of garment and these garments are meant to match not only did almost all modern architects literally design dresses wigley points out their arguments for a modern architecture were taken from the logic of clothing reform architecture was understood as a form of dress design wigley follows the trajectory of this key subtext by closely reading the statements and designs of most of the protagonists demonstrating that it renders modern architecture s relationship with the psychosexual economy of

fashion much more ambiguous than the architects endlessly repeated rejections of fashion would suggest indeed wigley asserts the very intensity of these rejections is a symptom of how deeply they are embedded in the world of clothing by drawing on arguments about the relationship between clothing and architecture first formulated in the middle of the nineteenth century modern architects in fact presented a sophisticated theory of the surface modernizing architecture by transforming the status of the surface white walls designer dresses shows how this seemingly incidental clothing logic actually organizes the detailed design of the modern building dictating a system of polychromy understood as a multicolored outfit the familiar image of modern architecture as white turns out to be the effect of a historiographical tradition that has worked hard to suppress the color of the surfaces of the buildings that it describes wigley analyzes this suppression in terms of the sexual logic that invariably accompanies discussions of clothing and color recovering those sensuously colored surfaces and the extraordinary arguments about clothing that were used to defend them

for the first time the speculative in architecture becomes a topic of critical research it is investigated not as idealistic but as strategic acting within endless modernity this modernity implies that speculation as strategic acting is not only applied to economic but also to political and aesthetic values values become mobile valuations become a play with highs and lows authors architects become winners or losers and culture becomes fashion includes projects by nl architects mvrDV aristide antonias fat ralf schreiber pascual sisto ant farm caspar stracke oma jodi kevin bauman and others from publisher s website

this volume is a comprehensive collection of critical essays on the taming of the shrew and includes extensive discussions of the play s various printed versions and its theatrical productions aspinall has included only those essays that offer the most influential and controversial arguments surrounding the play the issues discussed include gender authority female autonomy and unruliness courtship and marriage language and speech and performance and theatricality

we live in a world that is saturated with color but how should we make sense of color s force and capacities this book develops a theory of color as fundamental medium of the social constructed as a montage of scenes from the past two hundred years organizing color demonstrates how the interests of capital management governance science and the arts have wrestled with color s allure and flux beyes takes readers from goethe s chocolate experiments in search of chromatic

transformation to nineteenth century scottish cotton mills designed to modulate workers moods and productivity from the colonial production of indigo in india to globalized categories of skin colorism and their disavowal tracing the consumption control and excess of industrial and digital color other chapters stage encounters with the literary chromatics of pynchon s gravity s rainbow processing the machinery of the chemical industries the red of political revolt in godard s films and the blur of education and critique in steyerl s adorno s grey contributing to a more general reconsideration of aesthetic capitalism and the role of sensory media this book seeks to pioneer a theory of social organization a chromatics of organizing that is attuned to the protean and world making capacity of color

in the first comprehensive study of the interactions between fashion performance and performativity a group of international experts explore fashion as the ideal complex space or in other words the ideal space where performance and performativity come together according to the works of seminal theorists eve kosofsky sedgwick and andrew parker bringing together western and non western historical and contemporary case studies and theories the book explores the magazines photography exhibitions global colonial divides digital media and more which have become key markers of the fashion industry as we know it today using existing literature as a springboard and incorporating perspectives from fashion studies art history media studies and gender studies as well as from artists and practitioners fashion performance and performativity is an innovative and essential work for students scholars and practitioners across multiple disciplines

since charles fredrick worth established his luxurious maison de couture in 1858 the interior has played a crucial role in the display of fashion house of fashion provides a full historical account of the interplay between fashion and the modern interior demonstrating how they continue to function as a site for performing modern gendered identities for designers and their clientele alike in doing so it traces how designers including poiret vionnet schiaparelli and dior used commercial spaces and domestic interiors to enhance their credentials as connoisseurs of taste and style taking us from the early years of haute couture to the luxury fashion of the present day berry explores how the salon the atelier and the boutique have allowed fashion to move beyond the aesthetics of dress to embrace the visual seduction of the theatrical artistic and the exotic from the art deco allure of coco chanel s maison to the luminous spaces of contemporary flagship stores house of fashion sets out fashion s links with key figures in architecture and design including louis sue robert mallet

stevens eileen gray and jean michel frank drawing on photographs advertisements paintings and illustrations this interdisciplinary study examines how fashionable interiors have shaped our understanding of architecture dress and elegance

on surface and place is a rich and poetic exploration of surfaces which foregrounds their significance in our understanding and experience of place adopting weaving as its overarching metaphor it departs from gottfried semper s discussion of correspondences between architecture and textiles and emerges from the reading of photographs a swatch of harris tweed and curtain wall façade juxtaposed in juxtaposing the fabric of the city with the weave of harris tweed the book charts an original course across a range of connected ideas and questions combining many different themes writers and disciplines it presents integrated and innovative rethinkings on a number of fundamental relationships including correlations between body and building word and image and between the rural and the metropolitan and the hand crafted and the mass reproduced in doing so it seeks to foreground the very interrelationship of surface and place as it makes a claim for the relational nature of the world in which we live

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