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Analyzes the old structure of cities, suggests a new approach to city planning, and shows specific street and building plans

2014 Reprint of 1927 Edition. Full facsimile of the original edition, not reproduced with Optical Recognition Software. This classic work is a collection of essays written by Le Corbusier advocating for and exploring the concept of modern architecture. The book has had a lasting effect on the architectural profession, serving as the manifesto for a generation of architects, a subject of hatred for others, and unquestionably a critical piece of architectural theory. The architectural historian Reyner Banham once claimed that its influence was unquestionably "beyond that of any other architectural work published in this [20th] century to date." That unparalleled influence has continued, unabated, into the 21st century. The polemical book contains seven essays. Each essay dismisses the contemporary trends of eclecticism

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and art deco, replacing them with architecture that was meant to be more than a stylistic experiment; rather, an architecture that would fundamentally change how humans interacted with buildings. This new mode of living derived from a new spirit defining the industrial age, demanding a rebirth of architecture based on function and a new aesthetic based on pure form.

This is not a book for architects, but for all those that have suffered, consciously and unconsciously, from modern architecture and have wondered how it came about. This was largely due to one man, an architect called Le Corbusier. For some he was a genius, but the truth is he was a sham, a fake, a charlatan whose only gift was for self-publicity. He was the most influential architect of the second half of the twentieth century; his influence overwhelmed the architectural profession on a global scale, who swallowed his publicity whole, and still hold him in awe. For the rest of the world, the mere mortals, his influence was disastrous, as traditional buildings were destroyed and replaced by featureless boxes of varying sizes, imposing a dreariness hitherto unimagined. As usual, it was the poor who suffered most as they were herded into tower-blocks. These were often grouped into estates that ringed many towns and cities, which then degenerated into high-rise slums with all the well-known attendant social problems. This book exposes the myths that surround Le Corbusier, detailing the endless failures of his proposals and his projects. These were due to his profound dishonesty, both as a person and as an architect. His legacy was an architectural profession that believed, and still believe, they were designing buildings based on logic, functionality and honesty whereas they were doing the opposite.

Studios are, at once, material environments and symbolic forms, sites of artistic creation and physical labor, and nodes in networks of resource circulation. They are architectural places that generate virtual

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spaces—worlds built to build worlds. Yet, despite being icons of corporate identity, studios have faded into the background of critical discourse and into the margins of film and media history. In response, *In the Studio* demonstrates that when we foreground these worlds, we gain new insights into moving-image culture and the dynamics that quietly mark the worlds on our screens. Spanning the twentieth century and moving globally, this unique collection tells new stories about studio icons—Pinewood, Cinecittà, Churubusco, and CBS—as well as about the experimental workplaces of filmmakers and artists from Aleksandr Medvedkin to Charles and Ray Eames and Hollis Frampton.

From the acclaimed landscape designer, historian and author of *American Eden*, a lively, unique, and accessible cultural history of modern cities—from suburbs, downtown districts, and exurban sprawl, to shopping malls and “sustainable” developments—that allows us to view them through the planning, design, architects, and movements that inspired, created, and shaped them. *Dream Cities* explores our cities in a new way—as expressions of ideas, often conflicting, about how we should live, work, play, make, buy, and believe. It tells the stories of the real architects and thinkers whose imagined cities became the blueprints for the world we live in. From the nineteenth century to today, what began as visionary concepts—sometimes utopian, sometimes outlandish, always controversial—were gradually adopted and constructed on a massive scale in cities around the world, from Dubai to Ulan Bator to London to Los Angeles. Wade Graham uses the lives of the pivotal dreamers behind these concepts, as well as their acolytes and antagonists, to deconstruct our urban landscapes—the houses, towers, civic centers, condominiums, shopping malls, boulevards, highways, and spaces in between—exposing the ideals and ideas embodied in each. From the baroque fantasy villages of Bertram Goodhue to the superblocks of Le Corbusier’s *Radiant City* to the pseudo-agrarian dispersal of Frank Lloyd Wright’s

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Broadacre City, our upscale leafy suburbs, downtown skyscraper districts, infotainment-driven shopping malls, and “ sustainable ” eco-developments are seen as never before. In this elegantly designed and illustrated book, Graham uncovers the original plans of brilliant, obsessed, and sometimes megalomaniacal designers, revealing the foundations of today ’ s varied municipalities. *Dream Cities* is nothing less than a field guide to our modern urban world. Illustrated with 59 black-and-white photos throughout the text.

Disability, Space, Architecture: A Reader takes a groundbreaking approach to exploring the interconnections between disability, architecture and cities. The contributions come from architecture, geography, anthropology, health studies, English language and literature, rhetoric and composition, art history, disability studies and disability arts and cover personal, theoretical and innovative ideas and work. Richer approaches to disability – beyond regulation and design guidance – remain fragmented and difficult to find for architectural and built environment students, educators and professionals. By bringing together in one place some seminal texts and projects, as well as newly commissioned writings, readers can engage with disability in unexpected and exciting ways that can vibrantly inform their understandings of architecture and urban design. Most crucially, *Disability, Space, Architecture: A Reader* opens up not just disability but also ability – dis/ability – as a means of refusing the normalisation of only particular kinds of bodies in the design of built space. It reveals how our everyday social attitudes and practices about people, objects and spaces can be better understood through the lens of disability, and it suggests how thinking differently about dis/ability can enable innovative and new kinds of critical and creative architectural and urban design education and practice.

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This exciting collection opens up many new conversations on BodyPlace and introduces new theories of embodied places and the placing of bodies. Extensive introductory and concluding sections guide students through the key debates and themes. Places Through the Body draws on a wide range of contemporary examples and creative ideas to address such topics as: * How racist ideologies are embedded in modern architectural discourse and practice * How urban spaces make bodies disabled * How the seemingly virtual worlds of knowledge and technology are embodied * How gyms enable women body builders to make new kinds of bodies * How male bodies are placed onto the silver screen * New kinds of femininity Here geographers, architects, anthropologists, artists, film theorists, theorists of cultural studies and psycho-analysis work alongside each other to make clear connections between bodies and places.

In this study of Le Corbusier's American tour, Mardges Bacon reconstructs his encounter with America in all its fascinating detail. It presents a critical history of the tour as well as a nuanced and intimate portrait of the architect.

On the road to Survival City, Tom Vanderbilt maps the visible and invisible legacies of the cold war, exhuming the blueprints for the apocalypse we once envisioned and chronicling a time when we all lived at ground zero. In this road trip among ruined missile silos, atomic storage bunkers, and secret test sites, a lost battleground emerges amid the architecture of the 1950s, accompanied by Walter Cotten 's stunning photographs. Survival City looks deep into the national soul, unearthing the dreams and fears that drove us during the latter half of the twentieth century. “ A crucial and dazzling book, masterful, and for me at least, intoxicating. ” —Dave Eggers “ A genuinely engaging book, perhaps because

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[Vanderbilt] is skillful at conveying his own sense of engagement to the reader. ” —Los Angeles Times
“ A retracing of Dr. Strangelove as ordinary life. ” —Greil Marcus, Bookforum

The utopian visions of three of urban planning's greatest visionaries. Ebenezer Howard, Frank Lloyd Wright and Le Corbusier, hated the cities of their time with an overwhelming passion. The metropolis was the counter-image of their ideal cities, the hell that inspired their heavens. In this book Robert Fishman examines the utopian visions of three of urban planning's greatest visionaries. Howard created the concept of the "garden city" where shops and cottages formed the center of a geometric pattern with farmland surrounding; Wright conceived of "Broadacre City," the ultimate suburb, where the automobile was king; and Le Corbusier imagined "Ville Radieuse," the city of cruciform skyscrapers set down in open parkland.

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