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Common Ground Critical Reader Venice Biennale

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**MAKING HOME @ Common
Ground, Venice Architecture
Biennale 2012** *David*

*Chipperfield - Common Ground //
VENICE BIENNALE 2012 // by*

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Common Ground: A Critical Reader: Venice Biennale of Architecture 2012 [David Chipperfield, Kieran Long, Shumi Bose] on Amazon.com. *FREE* shipping on qualifying offers.
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~~Reader: Venice Biennale of ...~~

'Common Ground: a critical reader' book launch la Biennale di Venezia Channel 26.9.2012

Venice Biennale. A conversation with Ricky Burdett, Kieran Long and David Chipperfield. watch video; Biennale Architettura 2012 - David Chipperfield (interview) ...

~~David Chipperfield Architects~~

Common Ground. An essay on Islamophobia and the stand-off between heritage and the avant-garde commissioned for a critical reader accompanying the 2012 Venice Biennale. Article on Scribd.

Post navigation ← PREVIOUS: Heritage Journalism.

~~Common Ground - Authentic Futures - Robert Bevan~~

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Presentazione del libro 'Common Ground: a critical reader' con David Chipperfield. Book launch 'Common Ground: a critical reader' with David Chipperfield. ... Venice Architecture Biennale 2012 ...

~~Biennale Architettura 2012~~
~~Common Ground: a critical reader~~
"Common Ground," the title British architect David Chipperfield chose for the 13th edition of the Venice Architecture Biennale, suggests a generous and expansive, if somewhat tame, strategy for organizing what still ranks as the most important architecture exhibition in the world.

~~Common Ground. A Critical~~

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~~Reader. Venice Biennale of ...~~

The theme 'Common Ground' celebrates interconnected architectural culture and explores the things architects have in common, from the conditions of practice, to influences, collaborations and histories. The graphic identity did not have to have its roots in Venice, but the city was impossible to ignore.

~~Common ground: a designer's letter from Venice~~

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The UCLA-affiliated Venice Family Clinic and the nonprofit Common Ground, two preeminent health care and service providers for those in need on Los Angeles' Westside, have merged, bringing their respective HIV services under a single umbrella — the Common Ground program of Venice Family Clinic. As the Westside's only provider of comprehensive HIV services for low-income and homeless patients, the Common Ground facility in Santa Monica will continue to offer critical support to those living ...

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~~Venice Family Clinic, Common Ground merge to provide ...~~

There is common ground to be found in a host of policy areas. Political leaders should be pressed to cultivate it. The Times is committed to publishing a diversity of letters to the editor.

~~Opinion | Joe Biden Should Build on Common Ground - The ...~~

ation becomes critical especially in the way the production of architecture is communicated in exhibitions and publications. In this way the common is reduced to the point of convergence of individualities, which appear as ...
Common Ground: A Critical Reader, Venice, 2012.

~~The Common and the Production~~

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~~Venice Biennale of Architecture: Early ...~~

Venice Biennale of Architecture in search for “common ground” 30 August 2012 Marking the start of the 13th International Architecture Exhibition in Venice (29th August to 25th November 2012), Biennale director David Chipperfield launched this year’s critical reader under the theme of ‘Common Ground’.

~~Venice Biennale of Architecture in search for “common ground”~~

In: David Chipperfield; Kieran Long and Shumi Bose, eds. Common Ground: A Critical Reader. Venice: Marsilio. ISBN 978-88-3171-435-8 . Weizman, Ines and Weizman, Eyal. 2012. Mobilizing Dissent: The Possible Architecture of the Governed’. In:

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C. Greig Crysler; Stephen Cairns
and Hilde Heynen, eds. The SAGE
Handbook of Architectural Theory.

~~Professor Eyal Weizman |
Goldsmiths, University of London~~
Forensic Architecture (FA) is a
research agency, based at
Goldsmiths, University of London.
We undertake advanced spatial
and media investigations into
cases of human rights violations,
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Barry Garelick on Common Core Math. Cogito Zero Sum. Hannah Arendt on The Crisis in Education. Critical Thinking: Why is it So Hard to Teach? ... The information and opinions expressed on The Critical Reader are the exclusive work of Erica Meltzer and are in no way affiliated with the College Board or the ACT.

~~Students – The Critical Reader~~
Common ground : a critical reader: Common ground : Biennale Architettura 2012 : 29.08-25.11 Venice: David Chipperfield : 1991-2001 : [spatial abstraction = abstracción espacial] David Chipperfield : 1998-2004 : minimalismo denso = dense minimalism: David Chipperfield : 2006-2010 :

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~~Venice Diurnal~~
conciliación de contrarios =
concilliation of opposites

~~42642925—VIAF~~

David Chipperfield, Kieran Long
and Shumi Bose, eds., Common
Ground: A Critical Reader (Venice:
Marsilio Editori) — 2012. Active
Form Dana Cuff and Roger
Sherman, eds., Fast Forward
Urbanism (New York: Princeton
Architectural Press) — 2011. The
Action is the Form

~~Keller Easterling — The Action is
the Form: Victor Hugo's ...~~
Mr. Lukas won his first Pulitzer in
1968 for chronicling the
generational upheavals of the
1960's for The New York Times,
and his second in 1986 for
"Common Ground," a

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painstakingly detailed ...

~~J. Anthony Lukas, 64, an Author, Is Dead—The New York Times~~
Common Ground: The Water, Earth, and Air We Share, with its boldly drawn, simple illustrations drives an When we all use our resources to our own short-term advantage without realizing what it will do to the whole, there is the distinct possibility of depleting those resources beyond repair.

~~Common Ground: The Water, Earth, and Air We Share by Molly~~

...

One common ground lies in a crude reading of Nietzsche, and supposes that Aschenbach's writing lacks "Dionysian passion." Wisely, Carey does not propose

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this diagnosis. Instead he turns to the novella's deflating characterizations of Aschenbach's work, which occur in the second chapter and in the moralizing judgment after Aschenbach ...

~~What Killed Aschenbach? | by Philip Kitcher | The New York ...~~

imagined reader. 1 The goal of the writer is to create a momentary common ground between the reader and the writer. You want the reader to share your knowledge and your attitude toward that knowledge. Even if the reader eventually disagrees, you want him or her to be able for the moment to see things as you see them. A good piece of writing

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An analytical insight on the Biennale exhibition's main themes. The critical companion to the Biennale catalog, this book presents a general overview of the exhibition's contents, helping one understand the Common Ground event. The list of authors features many great luminaries of architectural and cultural writing as well as daily reporters and journalists. By elucidating some of the underlying concerns of the exhibition, the book seeks to strengthen the ties to the Biennale by adding short, often visually led pieces directly related to Common Ground. For this reason, the book is destined to have a broad and enduring influence on architectural and

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The Biennial of Architectural and Urban Restoration is composed by a series of cultural events like seminars, shows, art exhibitions, projections of documentaries, debates, visits, all open and also aimed to the public. The purpose of these activities is to bring out the architectural and urban local heritage and raise public awareness to its protection, creating an international forum of discussion between countries with similar problems, but various economic and socio-political situations.

There are a number of recent texts that draw on psychoanalytic theory as an interpretative

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Approach for understanding architecture, or that use the formal and social logics of architecture for understanding the psyche. But there remains work to be done in bringing what largely amounts to a series of independent voices, into a discourse that is greater than the sum of its parts, in the way that, say, the architect Peter Eisenman was able to do with the architecture of deconstruction or that the historian Manfredo Tafuri was able to do with the Marxist critique of architecture. The discourse of the present volume focuses specifically for the first time on the subject of the unconscious in relation to the design, perception, and understanding of architecture. It

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Brings together an international group of contributors, who provide informed and varied points of view on the role of the unconscious in architectural design and theory and, in doing so, expand architectural theory to unexplored areas, enriching architecture in relation to the humanities. The book explores how architecture engages dreams, desires, imagination, memory, and emotions, how architecture can appeal to a broader scope of human experience and identity. Beginning by examining the historical development of the engagement of the unconscious in architectural discourse, and the current and historical, theoretical and practical, intersections of

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Architecture and psychoanalysis, the volume also analyses the city and the urban condition.

In the contemporary city, the physical infrastructure and sensorial experiences of two millennia are now inter-woven within an invisible digital matrix. This matrix alters human perceptions of the city, informs our behaviour and increasingly influences the urban designs we ultimately inhabit. *Digital Futures and the City of Today* cuts through these issues to analyse the work of architects, designers, media specialists and a growing number of community activists, laying out a multi-faceted view of the complex integrated phenomenon of the contemporary

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city. Split into three sections, the book interrogates the concept of the 'smart' city, examines innovative digital projects from around the world, documents experimental visions for the future, and describes projects that engage local communities in the design process.

Dynamic processes and conflicts are at the core of the urban condition. Against the background of continuous change in cities, concepts and assumptions about spatial transformations have to be constantly re-examined and revised. Norbert Kling explores the rich body of narrative knowledge in architecture and urbanism and confronts this knowledge with an empirically

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grounded situational analysis of a large housing estate. The outcome of this twofold research approach is the sensitising concept of the Redundant City. It describes a specific form of collectively negotiated urban change.

Architecture for the Commons dives into an analysis of how the tectonics of a building is fundamentally linked to the economic organizations that allow them to exist. By tracing the origins and promises of current technological practices in design, the book provides an alternative path, one that reconsiders the means of achieving complexity through combinatorial strategies. This move requires reconsidering

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serial production with crowdsourcing and user content in mind. The ideas presented will be explored through the design research developed within Plethora Project, a design practice that explores the use of video game interfaces as a mechanism for participation and user design. The research work presented throughout the book seeks to align with a larger project that is currently taking place in many different fields: The Construction of the Commons. By developing both the ideological and physical infrastructure, the project of the Commons has become an antidote to current economic practices that perpetuate inequality. The mechanisms of the production and governance of

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The Commons are discussed, inviting the reader to get involved and participate in the discussion. The current political and economic landscape calls for a reformulation of our current economic practices and alternative value systems that challenge the current market monopolies. This book will be of great interest not only to architects and designers studying the impact of digital technologies in the field of design but also to researchers studying novel techniques for social participation and cooperating of communities through digital networks. The book connects principles of architecture, economics and social sciences to provide alternatives to the current

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Phenomenologies of the City: Studies in the History and Philosophy of Architecture brings architecture and urbanism into dialogue with phenomenology. Phenomenology has informed debate about the city from social sciences to cultural studies. Within architecture, however, phenomenological inquiry has been neglecting the question of the city. Addressing this lacuna, this book suggests that the city presents not only the richest, but also the politically most urgent horizon of reference for philosophical reflection on the cultural and ethical dimensions of architecture. The contributors to this volume are architects and

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Scholars of urbanism. Some have backgrounds in literature, history, religious studies, and art history. The book features 16 chapters by younger scholars as well as established thinkers including Peter Carl, David Leatherbarrow, Alberto Pérez-Gomez, Wendy Pullan and Dalibor Vesely. Rather than developing a single theoretical statement, the book addresses architecture's relationship with the city in a wide range of historical and contemporary contexts. The chapters trace hidden genealogies, and explore the ruptures as much as the persistence of recurrent cultural motifs. Together, these interconnected phenomenologies of the city raise simple but

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fundamental questions: What is the city for, how is it ordered, and how can it be understood? The book does not advocate a return to a naive sense of 'unity' or 'order'. Rather, it investigates how architecture can generate meaning and forge as well as contest social and cultural representations.

Perspectives from philosophy, aesthetics, and art on how to envisage the construction site of possible worlds. Given the highly coercive and heavily surveilled dynamics of the present moment, when the tremendous pressures exerted by capital on contemporary life produces an aggressively normative "official reality," the question of the

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construction of other possible worlds is crucial and perhaps more urgent than ever. This collection brings together different perspectives from the fields of philosophy, aesthetics, and art to discuss the mechanisms through which possible worlds are thought, constructed, and instantiated, forcefully seeking to overcome the contemporary moment's deficit of conceptualizing alternate realities—its apparent fear of imagining possible new and compelling futures—to begin the arduous task of producing the political dynamics necessary for actual construction. Implicit in this dynamic between the imaginary and the possible is the question of how thinking

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Intertwines with both rationality and the inherited contingencies and structures of the world. With no ascertainable ground on which to build, with no confidence in any given that could guarantee our labors, how do we even envisage the construction site(s) of possible worlds, and with what kind of diagrams, tools, and languages can we bring them into being?

Into the Great Wide Open is a book about a search for a form of practice in architecture. Practice here is understood both as a critical reflection of a status quo and its history, as well as forms of (active) intervention through designing and planning. The book is a fragmentary snapshot of an

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on going, constantly developing and altering process to find a place in the production and reflection of our built environment, and implicitly disputes the question: “What is to be done?”

How do people and institutions manage to bring their different perspectives into an effective and productive interplay? How can we overcome obstacles for the creative potentials of distributed perspectives? Traditionally, the perspectives of people and institutions are considered to be fixed and isolated points of view. In such a picture, the perspectives seem determined in advance by positions and persons seem trapped within their

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perspectival horizons. In contrast, the new approach of this volume's contributions focuses on the simple but fundamental fact that people (in their perceiving, speaking, thinking, and acting) always already refer to fellow human beings and coordinate their own perspectives with those of other persons and institutions. The contributions of the present volume concentrate on the structures, mechanisms, and dynamics of the interplays of different perspectives of interacting, communicating, and cooperating persons and institutions. The volume focuses on how the creative potentials as well as the organizational effectiveness of distributed perspectives can be set free.

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