

John Hejduk 7 Houses Insute Architecture

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This book traces the development of John Hejduk's architectural career, using the idea of "exorcism" to uncover his thought process when examining architectural designs. His work encouraged profound questioning on what, why and how we build, which allowed for more open discourse and enhance the phenomenology found in architectural experiences. Three distinct eras in his architectural career are applied to analogies of outlines, apparitions and angels throughout the book across seven chapters. Using these thematic examples, the author investigates the progression of thought and depth inside the architect's imagination by studying key projects such as the Texas houses, Wall House, Architectural Masques and his final works. Featuring comments by Gloria Fiorentino Hejduk, Stanley Tigerman, Steven Holl, Zaha Hadid, Charles Jencks, Phyllis Lambert, Juhani Pallasmaa, Toshiko Mori and others, this book brings to life the intricacies in the mind of John Hejduk, and would be beneficial for those interested in architecture and design in the 20th century.

Judging from the debates taking place in both education and practice, it appears that architecture is deeply in crisis. New design and production techniques, together with the globalization of capital and even skilled-labour, have reduced architecture to a commodified object, its aesthetic qualities tapping into the current pervasive desire for the spectacular. These developments have changed the architect's role in the design and production processes of architecture. Moreover, critical architectural theories, including those of Breton, Heidegger and Benjamin, which explored the concepts of technology, modernism, labour and

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capital and how technology informed the cultural, along with later theories from the 1960s, which focused more on the architect's theorization of his/her own design strategies, seem increasingly irrelevant. In an age of digital reproduction and commodification, these theoretical approaches need to be reassessed. Bringing together essays and interviews from leading scholars such as Kenneth Frampton, Peggy Deamer, Bernard Tschumi, Donald Kunze and Marco Biraghi, this volume investigates and critically addresses various dimensions of the present crisis of architecture. It poses questions such as: Is architecture a conservative cultural product servicing a given producer/consumer system? Should architecture's affiliative ties with capitalism be subjected to a measure of criticism that can be expanded to the entirety of the cultural realm? Is architecture's infusion into the cultural the reason for the visibility of architecture today? What room does the city leave for architecture beyond the present delirium of spectacle? Should the thematic of various New Left criticisms of capitalism be taken as the premise of architectural criticism? Or alternatively, putting the notion of criticality aside is it enough to confine criticism to the production of insightful and pleasurable texts?

The book is a combined memoir and impressionistic history of the Institute for Architecture and Urban Studies. At first affiliated with New York's Museum of Modern Art and Cornell University, The Institute housed architects, artists and historians who worked on creative design and intellectual projects and would become world renown. Its creation and direction was in the hands of its able leader, Peter Eisenman. Besides a documentary study of the work that went on there, among an international clearing house, The book is laced with impressions of the author's experience there. it has been in the works for over 12 years and was originally

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financed by the Graham Foundation For The Study of the Fine Arts and has subsequently been aided by Dr. Jenny Kaufmann. The photographs of the Institute at the height of its activity are included and so does an original ground plan of its West 40th Street office done by Scott Brandi who also designed the book. it ends with 27 interviews of prominent members of the Institute who comment on it and their experiences. The book should appeal to architecture students and those interested in architecture and urbanism of the seventies when the government in the United States was more reasonable in economic and political equity.

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