

*Vitruvius Crucifixus: Architecture, Mimesis and the Death Instinct*¹

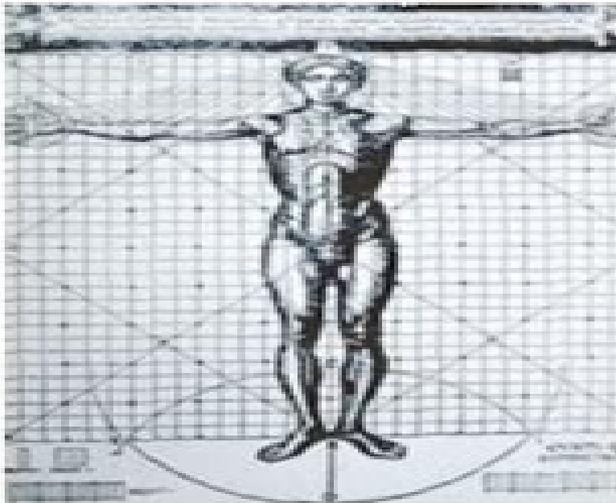


Illustration 1. Vitruvian Man within a square by Cesariano, taken from Vitruvius, *De Architectura*, Como, 1521.

The comments made by Vitruvius on the subject of proportions have proved to be highly influential within the history of architectural theory. They have provided the grounding for much subsequent theoretical work on the relationship between buildings and the human body. The tradition of relating the layout of temples and churches to the form of the body is captured explicitly in the drawings of Francesco di Giorgio, where the ghost-like figure of a human body is quite literally mapped onto the plans and elevations of buildings. It is these drawings, along with those of Fra Giocondo, Cesariano, Leonardo da Vinci and others, that Rudolf Wittkower addresses in his discussion of proportions in his seminal work on the centralised church of the early Italian Renaissance (Wittkower, 1962). Joseph Rykwert and John Onians, among others, have continued the tradition of

¹This paper could not have been completed without the inspiration and assistance of many colleagues. In particular, I am grateful for the help and advice of Yvonne Derratt, who has already made the argument for a link between narcissism, mimesis and the death instinct (see M. Phil. thesis, University of Cambridge). I am also grateful to Matt Connell, with whom the initial ideas for this paper were first discussed.

Mimesis Neil Leach

Peter Mörtenböck



Mimesis Neil Leach:

Performing Ground L. Levin, 2014-07-31 *Performing Ground* explores camouflage as a performance practice arguing that the act of blending into one's environment is central to the ways we negotiate our identities through space. The book offers a critically rich investigation of how the performative practice of camouflage renders the politics of space, power, and gender in visible.

German Façade Design Randall Ott, 2016-09-17 German architecture prior to the modern period has received less systemic analytical study than that of Italy, France, and Britain. Scholarly discussion of broad traditions or continuities within Germanic or Central European façade design is even sparser. Baroque era studies of the region mostly devote themselves to isolated architects, monuments, or movements. Modernism's advent decisively changed this. Germanic architecture enjoyed sudden ascendancy. Yet even so, study specifically of that region's façades still lagged. Nothing compares to the dozens of treatments of Le Corbusier's façade systems, for example, and how these juxtapose with French neoclassical or Italian Renaissance methods. Given the paucity of multi-period studies, one can be forgiven for believing Germany's effervescence of radical modern works seems unprecedented. This book takes up these multiple quandaries. It identifies and documents a previously unrecognized compositional tradition, characterized here as the screen façade, and posits it as a counter-narrative critiquing the essentialist, authentic canon currently dominant in Western architectural history. By crossing evenly over the dividing line between the historical and modern periods, it offers valuable insights on indigenous roots underlying some aspects of Germany's invigorating early twentieth-century architectural developments. The book chronologically examines 400 years of closely related façades concentrated in Germany but also found in Austria, the Czech Republic, German-speaking Switzerland, and nearby areas of Central Europe. While nearly 75 buildings are mentioned and illustrated, a dozen are given extensive analysis, and the book focuses on the works of three architects: Schinkel, Behrens, and Mies. Relationships between examples of these three architects' façades far transcend mere homage amongst masters. Glimmers of the system they eventually codify are apparent as early as at Heidelberg Castle in 1559 and Nürnberg's Rathaus in 1622. The book argues that in Germany, northern Gothic affinities for bisection, intense repetition, and rote aggregation intersected with southern Classical affinities for symmetry, hierarchy, and centrality, thereby spawning a unique hybrid product: the screen. Instead of graphic formality, this study is guided by on-site perceptions, propositional contrasts, means of approach, interpretive conflicts, and emotion, and it relates the design of these façades to concepts proposed by contemporary philosophers including Novalis, Hegel, Nietzsche, Freud, Adorno, and most importantly, Gadamer on hermeneutics.

Crafting Anatomies Katherine Townsend, Rhian Solomon, Amanda Briggs-Goode, 2020-02-20 The human body lies at the centre of our relationship to fashion and textiles. *Crafting Anatomies* explores how the body has become a catalyst for archival research, creative dialogues, and hybrid fabrications in fashion design. Focusing on how our response to the corporeal has shifted over time, the book looks at how it is currently influencing design and socio-material practices. With contributions from a multidisciplinary range of

scholars and researchers *Crafting Anatomies* examines how new technologies have become integrated with traditional fashion and textiles techniques bringing together art science and biomedical approaches *Traversing the cutting edge of design research* the chapters take us from the forgotten lives of historical garments to the potential of biofabrication to cross the boundaries between skin and textile Illustrated with 120 images visualising original research the book reveals how the human body continues to inspire future design from historical wearables to prosthetic limbs and 3D printed footwear In doing so it provides an inspiring account of how fashion and textile culture now impacts socio creativity and the formation of contemporary identity

Body and Building George Dodds, Robert Tavernor, Joseph Rykwert, 2002 Essays on the changing relationship of the human body and architecture

AA Files, 1999

Walter Benjamin and Architecture Gevork Hartoonian, 2009-10-27 Drawing from Walter Benjamin's ideas the essays compiled in this book contribute to a critical understanding of contemporary architectural theories

Designing for a Digital World Neil Leach, 2002-03-29 Digital technologies are changing the way that we live and work today But what impact are they having on the discipline of architecture This volume brings together some of the world's leading voices from digital theory technology and design to address this question With a discussion ranging from broad cultural concerns to new techniques of construction *Designing for a Digital World* offers a snapshot of informed opinion at a crucial juncture in the history of the discipline Contributors Ben van Berkel and Caroline Bos UN Studio Sarah Chaplin Karl S Chu Metaxy Richard Coyne Manuel DeLanda Andrew Gillespie Mark Goulthorpe dECOi Marcelyn Gow Jeffrey Inaba AMO Neil Leach William J Mitchell Farshid Moussavi and Alejandro Zaera Polo Foreign Office Architects Sadie Plant Hani Rashid Asymptote Douglas Rushkoff Patrik Schumacher Lars Spuybroek NOX Sherry Turkle David Turnbull ATOPIA Yvonne Wilhelm Christian Huebler and Andreas Broeckmann Knowbotic Research Slavoj Zizek

Radical Philosophy, 2010

The X-files and Literature Sharon R. Yang, 2007 *The X Files and Literature* Unweaving the Story Unraveling the Lie to find the Truth provides an innovative and valuable exploration of the groundbreaking television program Although much academic work has been devoted to the social psychological and spiritual significance of *The X Files* until this collection none has fully addressed the series TM rich adaptation of literature to interrogate our perception definition or recounting of the oetruth This collection not only unveils new twists and insights into expected connections between *The X Files* and Gothic writers or with its modernist and post modernist slants on narrative plot and characterization *The X Files and Literature* also delves into some unexpected literary sources shaping the series such as the Arthurian quest Catholic and Biblical mythology folkloristics and James Fennimore Cooper and the oevanishing American mythos This collection of essays covers both how *The X Files* works with literature TM s own constantly morphing definition and portrayal of truth through form and content as well as how the television program may or may not subvert our own contradictory expectations and distrust of literature TM s providing us with enlightenment As television becomes more and more literary with shows like *Lost* and *Gilmore Girls* sending us off to the bookstore and the

library so we might read them more carefully a book like *The X Files and Literature* is welcome indeed Sharon R Yang TM s diverse collection on one of Nineties TM TV TM s richest texts finds the truth of the gothic and the Arthurian and the folkloric of the postmodern and the metafictional of Poe Pynchon Cooper Nabokov and Tennyson not just oeout there but in the perhaps too complicated narrative of the perpetually frustrated quests of Mulder and Scully Valuable in itself as an intellectual exercise its real worth may come when we put the book down and return smarter better readers to the primary text David Lavery Co Editor Deny All Knowledge Investigating *The X Files* Sharon Yang s X Files collection deals with an important subject addressed by thoughtful writers The idea that television can be seen as a branch of literature is certainly sustained by *The X Files* and the contributors to this volume succeed in making the case Brian Hauser on Fenimore Cooper Cary Jones on Mary Shelley Tamy Burnett on Poe Thomas Argiro on Pynchon Matthew VanWinkle on Tennyson these and more explore the connections with *The X Files* not only in terms of sources but also themes and techniques Both students of television and literature will want to own this book Rhonda V Wilcox Ph D Professor of English Gordon College Barnesville

The Architects' Journal ,2002 *Scroope* ,2000 ***Lotus International*** ,2005 *Reconstructing Space* Michael Mack,Architectural Association (Great Britain),1999 Published to accompany an exhibition held at the Architectural Association London from 19 April to 22 May 1999 ***Architects & Mimetic Rivalry*** René Girard,Léon Krier,Kent C. Bloomer,2012 Humans are imitative beings The imitation of preferred masters and forms is natural to artists and architects but also the root cause of their conflicts and rivalries leading to what Ren Girard has called mimetic rivalry *Architects Mimetic Rivalry* is a discussion of the effects of this broad yet unrecognized phenomenon on the architects and architecture of today ***China*** Neil Leach,Laurent Gutierrez,2004 China the country formally known as the People s Republic of China is the world s most populous country with approximately one fifth of the world s total population It sits on a landmass of 9 600 000 square kilometers and is the third largest country in the world Since sweeping economic reforms instituted in 1978 the country s GDP has quadrupled and it is now the second largest economy in the world But those are just six basic facts What does China really look like in the beginning of the twenty first century China paints a decisive and contemporary portrait of the country through short thematic segments that blend lively highly visual texts by Neal Leach and sumptuously illustrated photographs by Laurent Gutierrez Val rie Portefaix Each section considers a popular cultural icon Mao the Great Wall video games karaoke Yao Ming and so on and divines what they reveal about Chinese culture The book portrays China as the new America a country that is fast becoming not only the leading industrial nation but also a dynamic center of world culture

Encyclopedia of Aesthetics Michael Kelly,1998 This major reference work surveys how philosophers art historians and others reflect critically on art and culture It presents articles on the history of Western and non Western aesthetics along with accounts of the contemporary debates ***Entre arquiteturas*** Joaquim Viana Neto,2009 ***Die virtuelle Dimension*** Peter Mörtenböck,2001 Large parts of our culture are characterised by a blurring of corporeal and virtual realities Computer

industry has opened up all sorts of hybrid spaces and has itself in turn become a space for uncountable fantasies and expectations Which are the principles of cultural order depicted by this desire commonly termed cyberspace In offering novel narratives of modern architecture the author explains how the digital age couples notions of knowledge life and future with long known dimensions of architectonic space Amongst the issues being discussed the reader will find Boulees visionary designs classical modern architecture museums shopping malls science fiction advertising CAD biotechnology and the construction of a utopian cyberspace at the turn of the millennium Mit der Verbreitung neuer Technologien konstruiert sich der Ausdruck unserer Kultur als ein Gemisch aus Bildern einer virtuellen Realität und solchen der analogen Wirklichkeit Die Computerwelt hat auf diese Art neue hybride Räume eröffnet und ist dabei selbst ein Raum für unendliche Phantasien und Erwartungen geworden Im Mittelpunkt dieser Spannungsfelder vermittelt Architektur zwischen ihren inneren Welten und deren sichtbaren Oberflächen Damit verbunden stellt sich die Frage welche gesellschaftlichen und kulturellen Ordnungsprinzipien im Begehren nach dem Raum Virtuellen abgebildet werden Dieses Buch erlutert anhand von neuen Lesarten moderner Architektur wie auch im digitalen Zeitalter unsere soziale Konstruktion von Wissen Leben und Zukunft von der Einschreibung dieser Begriffe in die ordnenden Dimensionen des architektonischen Raums abhngig bleibt Es bietet einen einmaligen Einblick in Praktiken der digitalen Kultur und informiert ber die Gefahrenmomente dersthetik virtueller Architektur Das Buch spannt einen Bogen von Boulees Bibliotheksvisionen des 17 Jahrhunderts ber Architekturen der klassischen Moderne Museen Shopping Malls Science Fiction Werbung CAD und Biotechnologie bis hin zum Cyberspace des Millenniums

Architectural Publications Index ,1999 **Budućnost je ovdje Svijet distopijskog filma** Srećko Horvat,2008

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