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An examination of architecture and art as a screen of vital cultural memory that considers museum culture, visual technology, and the border of public and private space. In this thoughtful collection of essays on the relationship of architecture and the arts, Giuliana Bruno addresses the crucial role that architecture plays in the production of art and the making of public intimacy.

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Public Intimacy by Giuliana Bruno: 9780262524650 ...

Now that we no longer need a public place to cleanse ourselves, the role of the public bath has been greatly diminished, much to the detriment of modern society. This journey to baths in the Middle East and Central Europe evokes the communal “ The Architecture of Intimacy ” ...

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Public Intimacy: Architecture and the Visual Arts: Bruno ...

As art melts into spatial construct In his thoughtful collection of essays on the relationship of architecture and the arts, Giuliana Bruno addresses the crucial role that architecture plays in the production of art and the making of public intimacy. As art melts into spatial construction and architecture mobilizes artistic vision, Bruno argues, a new moving space--a screen of vital cultural memory--has come to shape our visual culture.

Public Intimacy - Giuliana Bruno - Anobii

Intimacy names the enigma of this range of attachments, and more; and it poses a question of scale that links the instability of individual lives to the trajectories of the collective. 14. Intimacy, for Berlant, always exceeds the domestic sphere. It is a collection of “ attachments ” that transcend the public and the private.

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Surface: Matters of Aesthetics, Materiality, and Media (University of Chicago Press, 2014) References This page was last edited on 20 November 2020, at 01:57 (UTC). Text is available under the Creative ...

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'BOXES: Intersection, Intimacy and Spectacle' Installation ...

In this thoughtful collection of essays on the relationship of architecture and the arts, Giuliana Bruno addresses the crucial role that architecture plays in the production of art and the making of public intimacy.

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In this regard, many urban homes are great examples of privacy in architecture in that they give their inhabitants refuge from the noise and bustle that surrounds them. In the urban context, a good home must feel like an oasis of calm in a stormy desert.

100 Examples of Privacy in Architecture

Conversely, sacred architecture as a locale for meta-intimacy may also be non-monolithic, ephemeral and intensely private, personal and non-public. Interior of the Sultan Ahmed Mosque in Istanbul, Turkey. Sacred, religious and holy structures often evolved over centuries and were the largest buildings in the world, prior to the modern ...

An examination of architecture and art as a screen of vital cultural memory that considers museum culture, visual technology, and the border of public and private space. In this thoughtful collection of essays on the relationship of architecture and the arts, Giuliana Bruno addresses the crucial role that architecture plays in the production of art and the making of public intimacy. As art melts into spatial construction and architecture mobilizes artistic vision, Bruno argues, a new moving space—a screen of vital cultural memory—has come to shape our visual culture. Taking on the central topic of museum culture, Bruno leads the reader on a series of architectural promenades from modernity to our times. Through

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these "museum walks," she demonstrates how artistic collection has become a culture of recollection, and examines the public space of the pavilion as reinvented in the moving-image art installation of Turner Prize nominees Jane and Louise Wilson. Investigating the intersection of science and art, Bruno looks at our cultural obsession with techniques of imaging and its effect on the privacy of bodies and space. She finds in the work of artist Rebecca Horn a notable combination of the artistic and the scientific that creates an architecture of public intimacy. Considering the role of architecture in contemporary art that refashions our "lived space"—and the work of contemporary artists including Rachel Whiteread, Mona Hatoum, and Guillermo Kuitca—Bruno argues that architecture is used to define the frame of memory, the border of public and private space, and the permeability of exterior and interior space. Architecture, Bruno contends, is not merely a matter of space, but an art of time.

What is the place of materiality—the expression or condition of physical substance—in our visual age of rapidly changing materials and media? How is it fashioned in the arts or manifested in virtual forms? In *Surface*, cultural critic and theorist Giuliana Bruno deftly explores these questions, seeking to understand materiality in the contemporary world. Arguing that materiality is not a question of the materials themselves but rather the substance of material relations, Bruno investigates the space of those relations, examining how they appear on the surface of different media—on film and video screens, in gallery installations, or on the skins of buildings and people. The object of visual studies, she contends, goes well beyond the image and engages the surface as a place of contact between people and art objects. As Bruno threads through these surface encounters, she unveils the fabrics of the visual—the textural qualities of works of art, whether manifested on canvas, wall, or

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screen. Illuminating the modern surface condition, she notes how façades are becoming virtual screens and the art of projection is reinvented on gallery walls. She traverses the light spaces of artists Robert Irwin, James Turrell, Tacita Dean, and Anthony McCall; touches on the textured surfaces of Isaac Julien's and Wong Kar-wai's filmic screens; and travels across the surface materiality in the architectural practices of Diller Scofidio + Renfro and Herzog & de Meuron to the art of Doris Salcedo and Rachel Whiteread, where the surface tension of media becomes concrete. In performing these critical operations on the surface, she articulates it as a site in which different forms of mediation, memory, and transformation can take place. Surveying object relations across art, architecture, fashion, design, film, and new media, *Surface* is a magisterial account of contemporary visual culture.

A literary and cultural history of the intimate space of the eighteenth-century closet—and how it fired the imaginations of Pepys, Sterne, Swift, and so many other writers Long before it was a hidden storage space or a metaphor for queer and trans shame, the closet was one of the most charged settings in English architecture. This private room provided seclusion for reading, writing, praying, dressing, and collecting—and for talking in select company. In their closets, kings and duchesses shared secrets with favorites, midwives and apothecaries dispensed remedies, and newly wealthy men and women expanded their social networks. In *The Closet*, Danielle Bobker presents a literary and cultural history of these sites of extrafamilial intimacy, revealing how, as they proliferated both in buildings and in books, closets also became powerful symbols of the unstable virtual intimacy of the first mass-medium of print. Focused on the connections between status-conscious—and often awkward—interpersonal dynamics and an increasingly inclusive social and media landscape, *The Closet* examines dozens of historical and fictional encounters taking place in the various iterations of this room: courtly closets, bathing closets, prayer

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closets, privies, and the "moving closet" of the coach, among many others. In the process, the book conjures the intimate lives of well-known figures such as Samuel Pepys and Laurence Sterne, as well as less familiar ones such as Miss Hobart, a maid of honor at the Restoration court, and Lady Anne Acheson, Swift's patroness. Turning finally to queer theory, *The Closet* discovers uncanny echoes of the eighteenth-century language of the closet in twenty-first-century coming-out narratives. Featuring more than thirty illustrations, *The Closet* offers a richly detailed and compelling account of an eighteenth-century setting and symbol of intimacy that continues to resonate today.

An award-winning cultural history of how we experience the world through art, film and architecture *Atlas of Emotion* is a highly original endeavor to map the cultural terrain of spatio-visual arts. In an evocative blend of words and pictures, Giuliana Bruno emphasizes the connections between "sight" and "site" and "motion" and "emotion." In so doing, she touches on the art of Gerhard Richter and Louise Bourgeois, the filmmaking of Peter Greenaway and Michelangelo Antonioni, media archaeology and the origins of the museum, and her own journeys to her native Naples. Visually luscious and daring in conception, Bruno's book opens new vistas and understandings at every turn.

Transgression suggests operating beyond accepted norms and radically reinterpreting practice by pushing at the boundaries of both what architecture is, and what it could or even should be. The current economic crisis and accompanying political/social unrest has exacerbated the difficulty into which architecture has long been sliding: challenged by other professions and a culture of conservatism, architecture is in danger of losing its prized status as one of the pre-eminent visual arts. Transgression opens up new possibilities for practice. It highlights the positive impact that working on the architectural periphery can make on the

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mainstream, as transgressive practices have the potential to reinvent and reposition the architectural profession: whether they are subverting notions of progress; questioning roles and mechanisms of production; aligning with political activism; pioneering urban interventions; advocating informal or incomplete development; actively destabilising environments or breaking barriers of taste. In this new dispersed and expanded field of operation, the balance of architectural endeavour is shifted from object to process, from service to speculation, and from formal to informal in a way that provides both critical and political impetus to proactively affect change. Contributors: Can Altay, Edward Denison and Guangyu Ren, Kim Dovey, Chris Jenks, David Littlefield, Silvia Loeffler, Alistair Parvin, Louis Rice, Patrik Schumacher and Robin Wilson. Featured architects: atelier d'architecture autogérée, Lina Bo Bardi, Construire/La Machine, EXYZT, Didier Faustino/Bureau des Mésarchitectures, Lacaton & Vassal, N55, Catie Newell/*Alibi Studio, Wang Shu, Superflex and Bernard Tschumi

An important resource for scholars of contemporary art and architecture, this volume considers contemporary art that takes architecture as its subject. Concentrated on works made since 1990, *Contemporary Art About Architecture: A Strange Utility* is the first to take up this topic in a sustained and explicit manner and the first to advance the idea that contemporary art functions as a form of architectural history, theory, and analysis. Over the course of fourteen essays by both emerging and established scholars, this volume examines a diverse group of artists in conjunction with the vernacular, canonical, and fantastical structures engaged by their work. I? Mangano-Ovalle, Matthew Barney, Monika Sosnowska, Pipo Nguyen-duy, and Paul Pfeiffer are among those considered, as are the compelling questions of architecture's relationship to photography, the evolving legacy of Mies van der Rohe, the notion of an architectural unconscious, and the provocative concepts of the

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unbuilt and the unbuildable. Through a rigorous investigation of these issues, *Contemporary Art About Architecture* calls attention to the fact that art is now a vital form of architectural discourse. Indeed, this phenomenon is both pervasive and, in its individual incarnations, compelling - a reason to think again about the entangled histories of architecture and art.

Architects historically devote their analytical and critical attention to architecture as an object, as a monument, separate to its context. Consequently, this thesis explores how architecture can create intimacy in public space. This proposition is investigated through a design through research approach, where action and reflection focuses on creating design knowledge. In combination with an iterative design process, film was used as the primary method, to design for the body. This thesis follows a linear structure where the literary and physical context of the research precedes the design explorations. Three scales were used from the installation, house and public building, each increasing in complexity. The aim was to allow the smaller scale explorations to inform the larger scale work; to challenge the historical hierarchy between large and small scale spaces. In the process, the explorations developed an architectural language and series of qualities which can be used to create intimate public spaces. To conclude, public intimacy is achieved by designing from the inside out, scaling up and down to create a series of small scale spaces within a larger space, which give form to qualities of edge, depth and atmosphere, which afford a sense of intimacy.

This book maps the presence of moving images within the field of public art through encounters with passersby. It argues that far from mere distraction or spectacle, moving images can produce moments of enchantment that can renew, intensify, or challenge our everyday engagement with public space and each other. These artworks also offer frameworks for understanding how moving images operate in public space—how they move viewers and reconfigure the site of

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the screen. Each chapter explores a mode of address that examines how artists and curators leverage the moving image 's attentional power to engage audiences, create spaces, make place, and challenge assumptions. This book also examines the difficulties and compromises that arise when using urban screens for public art.

From the mid-1960s onwards Michel Foucault has had a significant impact on diverse aspects of culture, knowledge and arts including architecture and its critical discourse. The implications for architecture have been wide-ranging. His archaeological and genealogical approaches to knowledge have transformed architectural history and theory, while his attitude to arts and aesthetics led to a renewed focus on the avant-garde. Prepared by an architect, this book offers an excellent entry point into the remarkable work of Michel Foucault, and provides a focused introduction suitable for architects, urban designers, and students of architecture. Foucault ' s crucial juxtaposition of space, knowledge and power has unlocked novel spatial possibilities for thinking about design in architecture and urbanism. While the philosopher's ultimate attention on the issues of body and sexuality has defined our understanding of the possibilities and limits of human condition and its relation to architecture. The book concentrates on a number of historical and theoretical issues often addressed by Foucault that have been grouped under the themes of archaeology, enclosure, bodies, spatiality and aesthetics in order to examine and demonstrate their relevancy for architectural knowledge, its history and its practice.

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