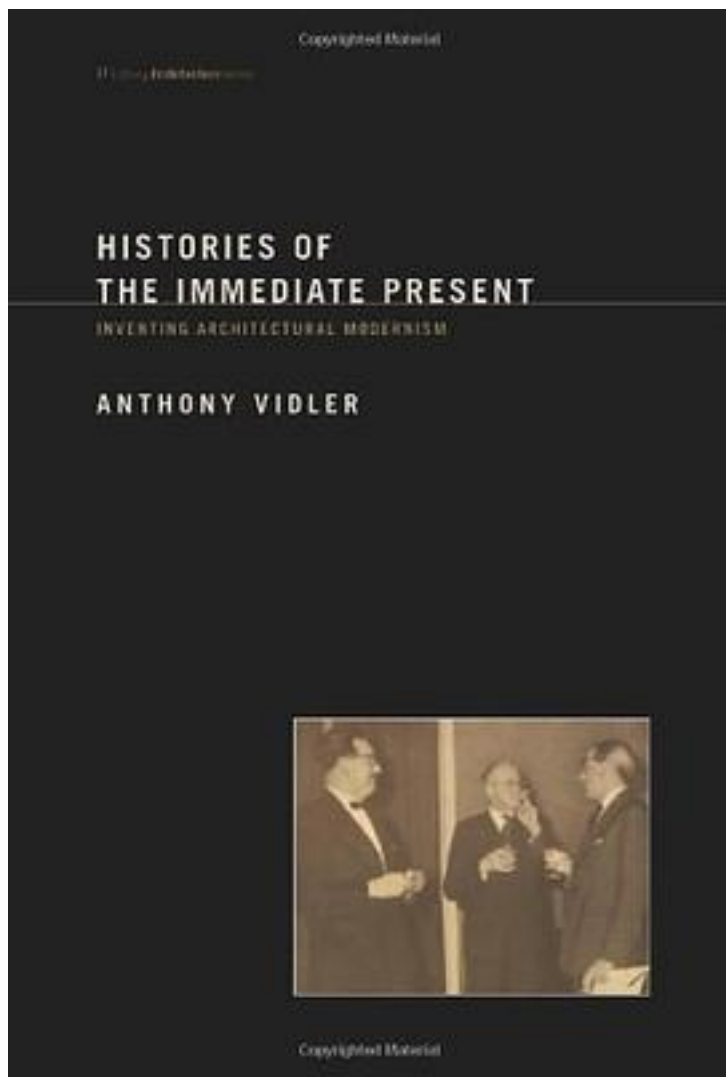


Histories of the Immediate Present



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Architecture, at least since the beginning of the twentieth century, has suspended historical references in favor of universalized abstraction. In the decades after the Second World War, when architectural historians began to assess the legacy of the avant-gardes in order to construct a coherent narrative of modernism's development, they were inevitably influenced by contemporary concerns. In *Histories of the Immediate Present*, Anthony Vidler examines the work of four historians of architectural modernism and the ways in which their histories were constructed as more or less overt programs for the theory and practice of design in a contemporary context. Vidler looks at the historical approaches of Emil Kaufmann, Colin Rowe, Reyner Banham, and Manfredo Tafuri, and the specific versions of modernism advanced by their historical narratives. Vidler shows that the modernism conceived by Kaufmann was, like the late Enlightenment projects he revered, one of pure, geometrical forms and elemental composition; that of Rowe saw mannerist ambiguity and complexity in contemporary design; Banham's modernism took its cue from the aspirations of the futurists; and the "Renaissance modernism" of Tafuri found its source in the division between the technical experimentation of Brunelleschi and the cultural nostalgia of Alberti. Vidler's investigation demonstrates the inevitable collusion between history and design that pervades all modern architectural discourse--and has given rise to some of the most interesting architectural experiments of the postwar period. Anthony Vidler is Dean and Professor of the Irwin S. Chanin School of Architecture at The Cooper Union, New York. He is the author of *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (2000), *The Architectural Uncanny: Essays in the Modern Unhomely* (1992), both published by The MIT Press, and other books.

作者介绍:

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评论

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澄清好多原来觉得模糊的问题

理论家写理论家～

推倒的是作为“风格”的历史，树立起来的则是作为“技术进步”的历史和作为“视觉感知、空间体悟以及抽象构成”的历史，有意思。

大家觉得Vidler的文笔如何？我觉得很dry哎。。。

每个理论家都被vidler挖掘精准当深刻，旁征博引，但写得着实过于晦涩有卖弄学术之嫌

做作业

掰扯清楚极不容易，四个人几乎路数完全不同，社会背景也不同，又各自根源盘虬，作

者选材叙事能力堪称卓越，而在终章之概括精确亦令人赞叹。早间读的现代主义原著与艺术理论对于阅读此书帮助极大。

先读了这本书对班纳姆的评介，然后再去读班老师的原作，互相对证，读的有趣。

史学史什么的语句太难了，君羊老师课上阅读文本，如果不是为了听课和作业，大概率读不进去的吧

在2014年的时候，打印出来，一句句的读，让我对建筑史论产生的兴趣过渡到景观史论上，不知道是偶然还是必然，大概也是缘分吧。

这学期多亏了维德勒，尤其在考夫曼连英译版都没有的情况下

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书评

在《历史现在时：建筑之现代主义的创生》（Histories of the Immediate Present: Inventing Architectural Modernism，以下简称《历史现在时》）这本书里，现代主义有四个版本。四个讲故事的高手分别讲述了一个关于现代主义运动的故事，从头到尾读下来，脑海中依次闪现...

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