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The Architectural Uncanny-Anthony Vidler 1992 Anthony Vidler interprets contemporary buildings and projects in light of the resurgent interest in the uncanny as a metaphor for a fundamentally "unhomely" modern condition. The Architectural Uncanny presents an engaging and original series of meditations on issues and figures that are at the heart of the most pressing debates surrounding architecture today. Anthony Vidler interprets contemporary buildings and projects in light of the resurgent interest in the uncanny as a metaphor for a fundamentally "unhomely" modern condition. The essays are at once historical--serving to situate contemporary discourse in its own intellectual tradition and theoretical--opening up the complex and difficult relationships between politics, social thought, and architectural design in an era when the reality of homelessness and the idealism of the neo-avant-garde have never seemed so far apart. Vidler, one of the deftest and surest critics of the contemporary scene, explores aspects of architecture through notions of the uncanny as they have been developed in literature, philosophy, and psychology from the beginning of the nineteenth century to the present. He interprets the unsettling qualities of today's architecture--its fragmented neo-constructivist forms reminiscent of dismembered bodies, its "seeing walls" replicating the passive gaze of domestic cyborgs, its historical monuments

indistinguishable from glossy reproductions - in the light of modern reflection on questions of social and individual estrangement, alienation, exile, and homelessness. Focusing on the work of architects such as Bernard Tschumi, Rem Koolhaas, Peter Eisenman, Coop Himmelblau, John Hejduk, Elizabeth Diller, and Ricardo Scofidio, as well as theorists of the urban condition, Vidler delineates the problems and paradoxes associated with the subject of domesticity.

Warped Space-Anthony Vidler 2000 Traces the emergence of a psychological idea of space from Pascal and Freud to the identification of agoraphobia and claustrophobia in the nineteenth century to twentieth-century theories of spatial alienation and estrangement in the writings of Georg Simmel, Siegfried Kracauer, and Walter Benjamin.

Landscapes of Fear-Yi-Fu Tuan 2013-04-01 To be human is to experience fear, but what is it exactly that makes us fearful? Landscapes of Fear—written immediately after his classic Space and Place—is renowned geographer Yi-Fu Tuan’s influential exploration of the spaces of fear and of how these landscapes shift during our lives and vary throughout history. In a series of linked essays that journey broadly across place, time, and

cultures, Tuan examines the diverse manifestations and causes of fear in individuals and societies: he describes the horror created by epidemic disease and supernatural visions of witches and ghosts; violence and fear in the country and the city; fears of drought, flood, famine, and disease; and the ways in which authorities devise landscapes of terror to instill fear and subservience in their own populations. In this groundbreaking work—now with a new preface by the author—Yi-Fu Tuan reaches back into our prehistory to discover what is universal and what is particular in our inheritance of fear. Tuan emphasizes that human fear is a constant; it causes us to draw what he calls our “circles of safety” and at the same time acts as a foundational impetus behind curiosity, growth, and adventure.

The Scenes of the Street and Other Essays-Anthony Vidler 2011

Anthony Vidler, an internationally recognized scholar, theorist, and critic of modern and contemporary architecture, is widely known for his essays on the most pressing issues and debates in the field. This volume brings together a collection of such writings—including the iconic, long unavailable “Scenes of the Street”—into one volume. *Scenes of the Street and Other Essays* showcases Vidler’s engaging and accessible expertise on both contemporary and historic subjects that are relevant to today’s concerns. “Scenes of the Street,” a multi-faceted analysis of city planning is one such example; other essays in this volume include “Unknown Lands: Guy Debord and the Cartographies of a Landscape to be Invented,” “Transparency and Utopia: Constructing the Void from Pascal to Foucault,” and “The Modern Acropolis: Tony Garnier from La Cité Antique to the Cité Industrielle.” Vidler writes in his introduction: In the following essays, I have interrogated the struggle for an urban architecture in the modern period, its critiques and aspirations, in the belief that understanding the historical dimensions of the debate will lead to a renewal of interest in an architecture calculated to redeem, if only partially, our “planet of slums” and its deteriorating environment; an interest that will not simply reject “utopia” out of hand or fall back into the complacencies of nostalgia. Written during a period in which the debates themselves were actively engaged by critics and supporters of modernism, they reflect contemporary issues as they search for their prehistory. As historical inquiries, they inevitably also engage the transformations in history writing itself since 1970, intellectual responses to the social and political conditions of postwar modernity. This fascinating

series of essays on issues and figures is an invaluable resource for architects and art historians and enthusiasts of structure and substance alike.

The Third Typology and Other Essays-Anthony Vidler 2015-02-01 The *Third Typology and Other Essays* comprises a collection of Anthony Vidler's writings, opening with his 1976 editorial for *Oppositions*, "The Third Typology." Looking at theory and design from 1965 through to today, Vidler analyses changing ideas in the theory and history of architecture through a wide selection of essays and extracts from sources such as *Oppositions*, *The Princeton Journal*, *Beaux-Arts*, *Skyline*, and *Artforum*. Included among this selection of essays is a section dedicated to the Ledoux Museum he designed for the Saline de Chaux, France. Other publications by Vidler include *Claude-Nicolas Ledoux: Architecture and Social Reform at the End of the Ancient Regime* which won the Society of Architectural Historians' Henry-Russell Hitchcock Award, *The Architectural Uncanny: Essays in the Modern Unhomely and Warped Space: Architecture and Anxiety in Modern Culture*, *Histories of the Immediate Present: Inventing Architectural Modernism*, and *James Frazer Stirling: Notes from the Archive*.

Ibsen's Houses-Mark B. Sandberg 2015-03-16 Henrik Ibsen's plays came at a pivotal moment in late nineteenth-century European modernity. They engaged his public through a strategic use of metaphors of house and home, which resonated with experiences of displacement, philosophical homelessness, and exile. The most famous of these metaphors - embodied by the titles of his plays *A Doll's House*, *Pillars of Society*, and *The Master Builder* - have entered into mainstream Western thought in ways that mask the full force of the reversals Ibsen performed on notions of architectural space. Analyzing literary and performance-related reception materials from Ibsen's lifetime, Mark B. Sandberg concentrates on the interior dramas of the playwright's prose-play cycle, drawing also on his selected poems. Sandberg's close readings of texts and cultural commentary present the immediate context of the plays, provide new perspectives on them for international readers, and reveal how Ibsen became a master of the modern uncanny.

Noah's Ark-Hubert Damisch 2016-02-12 From Noah's Ark to Diller + Scofidio's "Blur" Building, a distinguished art historian maps new ways to think about architecture's origin and development.

The Writing of the Walls-Anthony Vidler 1989

The Urban Uncanny-Lucy Huskinson 2016-04-28 The Urban Uncanny explores through ten engaging essays the slippage or mismatch between our expectations of the city—as the organised and familiar environments in which citizens live, work, and go about their lives—and the often surprising and unsettling experiences it evokes. The city is uncanny when it reveals itself in new and unexpected light; when its streets, buildings, and people suddenly appear strange, out of place, and not quite right. Bringing together a variety of approaches, including psychoanalysis, historical and contemporary case study of cities, urban geography, film and literary critique, the essays explore some of the unsettling mismatches between city and citizen in order to make sense of each, and to gauge the wellbeing of city life more generally. Essays examine a number of cities, including Edmonton, London, Paris, Oxford, Las Vegas, Berlin and New York, and address a range of issues, including those of memory, death, anxiety, alienation, and identity. Delving into the complex repercussions of contemporary mass urban development, The Urban Uncanny opens up the pathological side of cities, both real and imaginary. This interdisciplinary collection provides unparalleled insights into the urban uncanny that will be of interest to academics and students of urban studies, urban geography, psychoanalysis, cultural studies, social studies and film studies, and to anyone interested in the darker side of city life.

A Critic Writes-Reyner Banham 1999-03-24 "Reyner Banham's special skill was to take objects that we otherwise might take for granted and to open our eyes and minds to their visual and cultural associates. Unlike many historians he had an 'eye' and this came through in his writings. He was also a popularizer—ahead of his time. These perspectives are every bit as

relevant now as they were in the past."—Sir Norman Foster, Foster Associates "Banham's stubborn insistence on the proper terms by which to measure the contemporary predicament reveals the depth and the breadth of his contribution to architectural history and theory. The modern, for Banham and for us, simply refuses to go away."—Anthony Vidler, author of The Architectural Uncanny

Architecture Between Spectacle and Use-Anthony Vidler 2008 This volume examines the state of contemporary architecture worldwide and the ways in which it is caught between the art of display and the accommodation of use.

Mark Z. Danielewski's House of Leaves-Mark Z. Danielewski 2000 A family relocates to a small house on Ash Tree Lane and discovers that the inside of their new home seems to be without boundaries

Unconcept, The-Anneleen Masschelein 2012-01-02 Explores the conceptualization of the Freudian uncanny in various late-twentieth-century theoretical and critical discourses (literary studies, psychoanalysis, cultural studies, art history, trauma studies, architecture, etc.).

Uncanny Valley-Anna Wiener 2020-01-14 A NEW YORK TIMES BESTSELLER. ONE OF THE NEW YORK TIMES'S 10 BEST BOOKS OF 2020. Named one of the Best Books of 2020 by The Washington Post, NPR, the Los Angeles Times, ELLE, Esquire, Parade, Teen Vogue, The Times (UK), Fortune, Glamour, Town & Country, Apartment Therapy, Good Housekeeping, Electric Literature, Self, The Week (UK) and BookPage. One of Amazon's Best 100 Books of 2020. A New York Times Book Review Editors' Choice and a January 2020 IndieNext Pick. "A definitive document of a world in transition: I won't be alone in returning to it for clarity and consolation for many years to come." --Jia Tolentino, author of Trick Mirror: Reflections on Self-Delusion The prescient, page-turning account of a journey in Silicon Valley: a defining memoir of our digital age In her mid-

twenties, at the height of tech industry idealism, Anna Wiener—stuck, broke, and looking for meaning in her work, like any good millennial—left a job in book publishing for the promise of the new digital economy. She moved from New York to San Francisco, where she landed at a big-data startup in the heart of the Silicon Valley bubble: a world of surreal extravagance, dubious success, and fresh-faced entrepreneurs hell-bent on domination, glory, and, of course, progress. Anna arrived amidst a massive cultural shift, as the tech industry rapidly transformed into a locus of wealth and power rivaling Wall Street. But amid the company ski vacations and in-office speakeasies, boyish camaraderie and ride-or-die corporate fealty, a new Silicon Valley began to emerge: one in far over its head, one that enriched itself at the expense of the idyllic future it claimed to be building. Part coming-of-age-story, part portrait of an already-bygone era, Anna Wiener's memoir is a rare first-person glimpse into high-flying, reckless startup culture at a time of unchecked ambition, unregulated surveillance, wild fortune, and accelerating political power. With wit, candor, and heart, Anna deftly charts the tech industry's shift from self-appointed world savior to democracy-endangering liability, alongside a personal narrative of aspiration, ambivalence, and disillusionment. Unsparing and incisive, *Uncanny Valley* is a cautionary tale, and a revelatory interrogation of a world reckoning with consequences its unwitting designers are only beginning to understand.

Horror in Architecture-Joshua Comaroff 2013 In *Horror in Architecture*, normal compositions become strange: extra limbs appear, holes open where they should not, individual objects are doubled or split or perversely occupied. These buildings reimagine the possibilities of architectural language, shifting from natural norms to other, more rarefied and exciting options. They define an expanded aesthetic field that marries the beautiful to the distorted, the awkward, the manifold, and the indeterminate. Through an investigation that spans architecture, art, and literature, this study limns horror through its shifting forms and identifies a creeping unease that lingers at the very center of the modern project.

Privacy and Publicity-Beatriz Colomina 1996 *Privacy and Publicity* boldly questions certain ideological assumptions underlying the received view of

modern architecture and reconsiders the methodology of architectural criticism itself. Where conventional criticism portrays modern architecture as a high artistic practice in opposition to mass culture, Colomina sees the emerging systems of communication that have come to define twentieth-century culture -the mass media - as the true site within which modern architecture was produced. She considers architectural discourse as the intersection of a number of systems of representation such as drawings, models, photographs, books, films, and advertisements. This does not mean abandoning the architectural object, the building, but rather looking at it in a different way. The building is understood here in the same way as all the media that frame it, as a mechanism of representation in its own right.

Das Unheimliche-Sigmund Freud 2018-08-23 *Das Unheimliche* Sigmund Freud Aus dem Buch: "Der Psychoanalytiker verspürt nur selten den Antrieb zu ästhetischen Untersuchungen, auch dann nicht, wenn man die Ästhetik nicht auf die Lehre vom Schönen einengt, sondern sie als Lehre von den Qualitäten unseres Fühlens beschreibt. Er arbeitet in anderen Schichten des Seelenlebens und hat mit den zielgehemmten, gedämpften, von so vielen begleitenden Konstellationen abhängigen Gefühlsregungen, die zumeist der Stoff der Ästhetik sind, wenig zu tun. Hie und da trifft es sich doch, daß er sich für ein bestimmtes Gebiet der Ästhetik interessieren muß, und dann ist dies gewöhnlich ein abseits liegendes, von der ästhetischen Fachliteratur vernachlässigtes. Ein solches ist das »Unheimliche«. Kein Zweifel, daß es zum Schreckhaften, Angst- und Grauerregenden gehört, und ebenso sicher ist es, daß dies Wort nicht immer in einem scharf zu bestimmenden Sinne gebraucht wird, so daß es eben meist mit dem Angsterregenden überhaupt zusammenfällt. Aber man darf doch erwarten, daß ein besonderer Kern vorhanden ist, der die Verwendung eines besonderen Begriffswortes rechtfertigt." Sigmund Freud (1856-1939) war ein österreichischer Neurologe, Tiefenpsychologe, Kulturtheoretiker und Religionskritiker. Als Begründer der Psychoanalyse erlangte er weltweite Bekanntheit. Freud gilt als einer der einflussreichsten Denker des 20. Jahrhunderts; seine Theorien und Methoden werden bis heute viel diskutiert.

The Cognition of Basic Musical Structures-David Temperley 2004 A

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computational framework, based on preference rules, for studying musical cognition.

The Uncanny-Nicholas Royle 2003 This is the first book-length study of the uncanny, an important concept for contemporary thinking and debate across a range of disciplines and discourses, including literature, film, architecture, cultural studies, philosophy, psychoanalysis, and queer theory. Much of this importance can be traced back to Freud's essay of 1919, "The uncanny," where he was perhaps the first to foreground the distinctive nature of the uncanny as a feeling of something not simply weird or mysterious but, more specifically, as something strangely familiar. As a concept and a feeling, however, the uncanny has a complex history going back to at least the Enlightenment. Nicholas Royle offers a detailed historical account of the emergence of the uncanny, together with a series of close readings of different aspects of the topic. Following a major introductory historical and critical overview, there are chapters on the death drive, *déjà-vu*, "silence, solitude and darkness," the fear of being buried alive, doubles, ghosts, cannibalism, telepathy, and madness, as well as more "applied" readings concerned, for example, with teaching, politics, film, and religion. This is a major critical study that will be welcomed by students and academics but will also be of interest to the general reader.

From Technological to Virtual Art-Frank Popper 2007 Frank Popper traces the development of immersive, interactive new media art from its antecedents through today's digital, multimedia, & networked art.

Architecture and Modern Literature-David A Spurr 2017-05-09 Architecture and Modern Literature explores the representation and interpretation of architectural space in modern literature from the early nineteenth century to the present, with the aim of showing how literary production and architectural construction are related as cultural forms in the historical context of modernity. In addressing this subject, it also examines the larger questions of the relation between literature and architecture and the extent to which these two arts define one another in

the social and philosophical contexts of modernity. Architecture and Modern Literature will serve as a foundational introduction to the emerging interdisciplinary study of architecture and literature. David Spurr addresses a broad range of material, including literary, critical, and philosophical works in English, French, and German, and proposes a new historical and theoretical overview of this area, in which modern forms of "meaning" in architecture and literature are related to the discourses of being, dwelling, and homelessness.

Challengers, Competition, and Reelection-Jonathan S. Krasno 1997-02-01 Why do US Senators have a harder time winning re-election than members of the House of Representatives? This text argues that Senate challengers are more likely to be experienced politicians who wage intense, costly media campaigns than are those who take on House incumbents.

The Childhood of Art-Sarah Kofman 1988

Antony Gormley-Anthony Vidler 2007 Anthony Gormley is widely recognised as one of the most imaginative and original artists working in the UK today. This illustrated book accompanies the exhibition Anthony Gormley: Blind Light at The Hayward, the artist's first major showing in London in over 25 years. Since the 1980s Gormley has focused consistently on the human figure, often using his own body as the starting point for works that explore our perception of space, architecture, and bodily presence. Alongside specially commissioned photography of Gormley's major new projects, the book includes an original visual essay by the artist that elaborates his aesthetic preoccupations with images selected from his own photographic archive. Essays from leading writers and scholars Anthony Vidler, Susan Stewart and W. J. T. Mitchell provide a context in which to understand Gormley's new work, while an in-depth interview with The Hayward Director Ralph Rugoff and co-curator Jacky Klein reconsiders Gormley's place within contemporary culture and the history of art.

Surrealism and Architecture-Thomas Mical 2005 This is a historically informed examination of architecture's perceived absence in surrealist thought, surrealist tendencies in the theories and projects of modern architecture, and the place of surrealist thought in contemporary design. This book represents current insights into surrealism in the thought and practice of modern architecture. In these essays, the role of the subconscious, the techniques of defamiliarization, aesthetic and social forces affecting the objects, interiors, cities and landscapes of the twentieth century are revealed. The book contains a diversity of voices from across modern art and architecture to bring into focus what is often overlooked in the histories of the modernist avant-garde. This collection examines the practices of writers, artists, architects, and urbanists with emphasis on a critique of the everyday world-view, offering alternative models of subjectivity, artistic effect, and the production of meanings in the built world.

Architecture and Control- 2018-02-05 Architecture and Control addresses the urgent question residing at the intersection of architectural and cultural theory: how can the interplay between designed structures and practices of control foster an emergence of the unforeseen and the uncontrolled in post-2000 architectures and infrastructures?

Freud-Legende-Samuel Weber 2000 "Psychoanalysis is dead!" Again and again this obituary is pronounced, with ever-increasing conviction in newspapers and scholarly journals alike. But the ghost of Freud and his thought continues to haunt those who would seal the grave. The Legend of Freud shows why psychoanalysis has remained uncanny, not just for its enemies but for its advocates and practitioners as well—and why it continues to fascinate us. For psychoanalysis is not just a theory of psychic conflict: it is a thought in conflict with itself. Often violent, the conflicts of psychoanalysis are most productive where they remain unresolved, thus producing a text that must be read: deciphered, interpreted, rewritten. Psychoanalysis: legenda est. Review "The Legend of Freud is a fine example of what can be done with Freud's texts when philosophical and literary

approaches converge, and you leave the couch in the other room. . . . Like Lacan and Derrida, Weber doesn't so much explain or interpret Freud as engage him, performing what Freud would have called an Auseinandersetzung, a discussion or argument that's also a taking apart, a deconstruction. . . . Deconstruction has picked up a bad name, especially in the minds of those who don't understand it; but this wouldn't be the case if there were more books like Weber's. The Legend of Freud is the best deconstructive work I've seen lately, and the best response to Freud; it merits close attention from anyone who wants a challenge, not merely a guide to what's right and wrong. . . . Weber is brilliantly imaginative, respectful of his subject and his readers, and productive of new ideas."
□Village Voice Literary Supplement

Claude-Nicolas Ledoux-Anthony Vidler 1990 A product of detailed research into late-eighteenth-century cultural and social history, this book examines the controversial architect's life and work in the context of the Revolutionary period.

Acceptance-Jeff VanderMeer 2014-09-02 It is winter in Area X, the mysterious wilderness that has defied explanation for thirty years, rebuffing expedition after expedition, refusing to reveal its secrets. As Area X expands, the agency tasked with investigating and overseeing it--the Southern Reach--has collapsed on itself in confusion. Now one last, desperate team crosses the border, determined to reach a remote island that may hold the answers they've been seeking. If they fail, the outer world is in peril. Meanwhile, Acceptance tunnels ever deeper into the circumstances surrounding the creation of Area X--what initiated this unnatural upheaval? Among the many who have tried, who has gotten close to understanding Area X--and who may have been corrupted by it? In this last installment of Jeff VanderMeer's Southern Reach trilogy, the mysteries of Area X may be solved, but their consequences and implications are no less profound--or terrifying.

House X-Peter Eisenman 1982 Uses the architectural design of a house to

show the principles of structuralism and a possible reaction against traditional functionalism

History of Italian Architecture, 1944-1985-Manfredo Tafuri 1991-04-24 Traces the development of Italian postwar architecture, and shows examples of apartment buildings, homes, office buildings, and government buildings

Public Intimacy-Giuliana Bruno 2007 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 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.

The Routledge Companion to Critical Approaches to Contemporary Architecture-Swati Chattopadhyay 2019-08-14 The Routledge Companion to Critical Approaches to Contemporary Architecture convenes a wide array of critical voices from architecture, art history, urbanism, geography, anthropology, media and performance studies, computer science, bio-engineering, environmental studies, and sociology that help us understand the meaning and significance of global architecture of the twenty-first century. New chapters by 36 contributors illustrated with over 140 black-and-white images are assembled in six parts concerning both real and virtual spaces: design, materiality, alterity, technologies, cityscapes, and practice.

The Architecture of Deconstruction-Mark Wigley 1995 By locating the architecture already hidden within deconstructive discourse, Wigley opens up more radical possibilities for both architecture and deconstruction.

Claude-Nicolas Ledoux-Anthony Vidler 2006-05-05 Claude-Nicolas Ledoux (1736-1806) is the "boldest and most extreme" (Nikolaus Pevsner) French revolutionary architect. Since the 1930s, when he was rediscovered by Emil Kaufmann in the famous study "From Ledoux to Le Corbusier", his visionary but widely realized buildings have served as a source of inspiration for unusual designs. His famous tollgates are familiar to every cultured traveler to Paris, and the TV film on the Royal Saltworks of Arc-et-Senans has also brought fresh proof of his popular appeal.

Age of the Masters-Reyner Banham 1975 "The Age of the Masters was the age of an architectural revolution that lasted over fifty years - from Charles Rennie Mackintosh's Glasgow Art School at the beginning of the century to Mies van der Rohe's National Gallery in Berlin at the end of the sixties. While they lived, the Masters comprised some of the most powerful architectural talents the Western world has yet produced, and at least two men of towering genius - Frank Lloyd Wright and Le Corbusier. Their aspirations for the future of men, cities, and society may have been thwarted, but the prototypes they created still reflect the light of their

creative fervor..." --

Visual Uncanny. Freud's Screen Translation in Hitchcock-Kazi Ashraf Uddin 2015-07-21 Seminar paper from the year 2012 in the subject Communications - Movies and Television, Jahangirnagar University, language: English, abstract: "Uncanny" as a recurrent gothic ingredient has been pervading the literary narratives for quite a long time since the period of The Castle of Otranto and Mysteries of Udolpho. The idea of the "return of the repressed" dominates the concept the "uncanny" which Sigmund Freud elaborated in his 1919 essay "The "Uncanny"". However, this unfamiliarity of the real is something which grounded the domain of suspense in the prose narratives and helped in rendering the text a creepy sentimentality. But it should be kept in mind that this feeling is nothing alien to our emotional praxis. Rather, it derives or finds its root from the mundaneness of our life. Maybe, such concern influenced Freud to theorize dream and propound the idea of "dream thought" and "dream content". The concept of "uncanny" is related in many ways to the concept of "return", be it a memory, an unhappy recollection or a traumatic revisitation. Such "return" definitely accounts for a psychological interpretation with probable reference to "hauntology" and unconscious. One thing has to be clarified at this point of our discussion about "uncanny, that is, this phenomenon should be distinguished from "magic realism" which rather problematizes the reality and our familiarity with the reality. But in the context of "uncanny", the reality should be recognized as an expression of the unconscious. The translation of textual "uncanny" is something which deals with the visual physicality of the objects. The "uncanny" what we perceive through words is quite different from what is spelt out by means of visuals and sound. The elaboration of popular culture and the invention of cinema technologies have facilitated and innovated a new mode of presentation of the "uncanny", that is film. Film as a new sign system can different modes of presentation to render the familiar unfamiliar ranging from shots, set-design, settings to sound cuts. As "uncanny" became the key supplement to gothic literature, so gothic films (generic term for horror movies) inculcate the depiction of the so-called unfamiliar (the unheimlich). Film plays, as Lesely Stern argues, with "indeterminacies: here/there, appearance/disappearance, life/death, past/future [...]" thus knocking our "imagination, our unconscious, to produce a sensory affect of dissonance at the very moment

of identity." The fluctuation between such indeterminacies is what renders the "uncanny" possible and helps question our own senses. [...]

Eric Owen Moss-Eric Owen Moss 1993-05-15 This monograph explores Los Angeles architect Eric Owen Moss's highly individual style. It presents his Spar City complex, as well as several new, previously unpublished, residential projects such as the Aronoff and Lawson/Westen House, demonstrating his unorthodox approach on a domestic scale.

The Brothers Karamazov-Fyodor Dostoevsky 2020-10-06 Three brothers and their relations in 19th century Russia provide the base for a sweeping epic overview of human striving, folly and hope. First published in 1880, The Brothers Karamazov is a landmark work in every respect. Revolving around shiftless father Fyodor Pavlovich Karamazov are the fates of his three sons, each of whom has fortunes entwined with the others. The eldest son, Dimitri, seeks an inheritance from his father and becomes his rival in love. Ivan, the second son, is so at odds with the world that he is driven near to madness, while the youngest, Alexi, is a man of faith and a natural optimist. These personalities are drawn out and tested in a crucible of conflict and emotion as the author forces upon them fundamental questions of morality, faith, reason and responsibility. This charged situation is pushed to its limit by the addition of the unthinkable, murder and possible patricide. Using shifting viewpoints and delving into the minds of his characters, Dostoevsky adopted fresh techniques to tell his wide-reaching story with power and startling effectiveness. The Brothers Karamazov remains one of the most respected and celebrated novels in all literature and continues to reward readers beyond expectation. With an eye-catching new cover, and professionally typeset manuscript, this edition of The Brothers Karamazov is both modern and readable.

Monrovia Modern-Danny Hoffman 2017-10-20 In Monrovia Modern Danny Hoffman uses the ruins of four iconic modernist buildings in Monrovia, Liberia, as a way to explore the relationship between the built environment and political imagination. Hoffman shows how the E. J. Roye tower and the

Hotel Africa luxury resort, as well as the unfinished Ministry of Defense and Liberia Broadcasting System buildings, transformed during the urban warfare of the 1990s from symbols of the modernist project of nation-building to reminders of the challenges Monrovia's residents face. The transient lives of these buildings' inhabitants, many of whom are ex-combatants, prevent them from making place-based claims to a right to the city and hinder their ability to think of ways to rebuild and repurpose their built environment. Featuring nearly 100 of Hoffman's color photographs,

Monrovia Modern is situated at the intersection of photography, architecture, and anthropology, mapping out the possibilities and limits for imagining an urban future in Monrovia and beyond.