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Venice traces: grids, mats, tentaclesVenice impossible: representations of the dynamic; Chapter 4 Readings; Manhattan: performance, artificial chorality and exhibitionism; Urban performance; Artificial chorality; Exhibitionism; Venice: normative chorality, masks, tenderness; Normative chorality; Masks; Constitutive tenderness; Chapter 5 Modern (s); The impossibility of the modern project; Le Corbusier and Manhattan; Against Manhattan; American cathedrals; United Nations and other fragments; Le Corbusier and Venice; Le Corbusier and the past; Venice and modernity; Making Venice
Chapter 6 ContemporariesThe city as event: Bernard Tschumi in Manhattan; Manhattan Transcripts; Moving architecture and sequencing voids; Topology to diagram: Peter Eisenman between Venice and Manhattan; Venice after Le Corbusier; Manhattan after the Grid; The city as diagram. Gianugo Polesello's Venice; The city as architecture; 'Novissime': Venice anew; Cannaregio Ovest; 4, 9, 16 Towers; Citta Ideale; From capriccio to montage to urban diagram; Chapter 7 Representations; Manhattan; Manhattan vertical; Manhattan horizontal; Manhattan round; Venice; Venice labyrinths; Venice vertical
Venice horizontalManhattan room; Chapter 8 Islands; Manhattan molluscs; Venice clouds; Epilogue; Notes; Bibliography; Name Index; Subject Index

| Sommario/riassunto | Concerning architecture and the city, built, imagined and narrated, this book focuses on Manhattan and Venice, but considers architecture as an intellectual and spatial process rather than a product. A critical look at the making of Manhattan and Venice provides a background to addressing the dynamic redefinition and making of space today. The gradual processes of adjustment, the making of a constantly changing dense space, the emphasis on forming rather than on figure, the incorporation of new forms and languages through their adaptation and transformation, make both Manhatta |