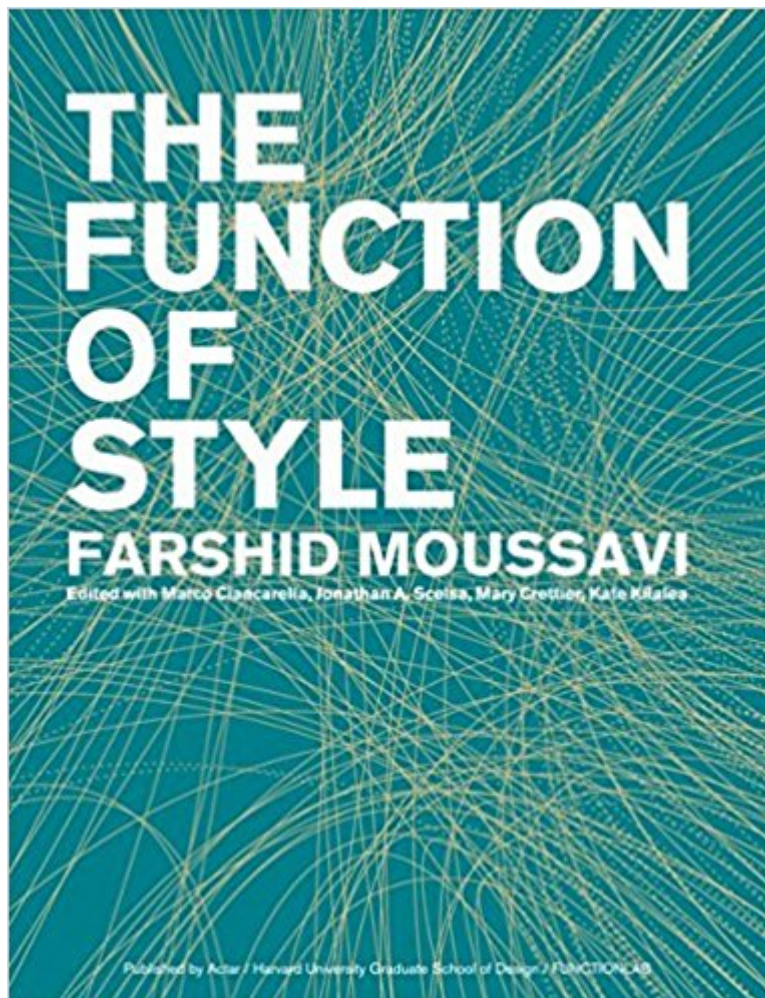


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# The Function Of Style



## Synopsis

What is the function of style today? If the 1970s were defined by Postmodernism and the 1980s by Deconstruction, how do we characterize the architecture of the 1990s to the present? Some built forms transmit affects of curvilinearity, others of crystallinity; some transmit multiplicity, others unity; some transmit cellularity, others openness; some transmit dematerialization, others weight. Does this immense diversity reflect a lack of common purpose? In this book, acclaimed architect and theorist Farshid Moussavi argues that this diversity should not be mistaken for an eclecticism that is driven by external forces. The Function of Style presents the architectural landscape as an intricate web in which individual buildings are the product of ideas which have been appropriated from other buildings designed for the different activities of everyday life, ideas which are varied to produce singular buildings that are related to one another but also different. This network of connections is illustrated on the cover of this book (and in more detail inside). Moussavi argues that, by embracing everyday life as a raw material, architects can change the conventions of how buildings are assembled, to ground style, and the aesthetic experience of buildings, in the micro-politics of the everyday. The third volume in Moussavi's *Function* series, *The Function of Style* provides an updated approach to style which can be used as an invaluable and highly productive tool by architects today. Assistant Editors: Marco Ciancarella, Jonathan A. Scelsa, Mary Crettier, Kate Kilalea

## Book Information

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## Customer Reviews

"Style has been the term used historically to identify a particular architect's oeuvre or to indicate some common features of buildings in a place or a period, says Moussavi, but it contains several dubious and conflicting assumptions. Among these are that style consists of repetition of formal elements, that it is the product of an individual personality or intellect, and that it relates to something larger and less tangible than the buildings that embody it. She explores the functions of architectural style as residing, working, residing and working, learning, reading and research, viewing exhibitions, viewing a performance, watching sports, shopping, and traveling by airplane. Co-published by the Harvard University Graduate School of Design." --Eithne O'Leyne, Editor, ProtoView

If you think of style as being about external appearance, as something that can be added and taken away, Moussavi does not. Rather she presents project after project, over 600 pages, in an analytical way -- it should be said this is a book for professionals and students. Things like materials, location and authorship are underplayed in favour of organisational ideas, which are where, by implication, style lies -- The Guardian

"The Function of Style offers college-level arts holdings a discussion on what comprises the function of style today, in the 1990s to modern times, and considers the various forms that occupy the very modern art world in all their diversity. Does such a wide-ranging collection of art approaches indicate a lack of central focus or purpose? Here architect and theorist Moussavi argues that such diversity in the architectural arts world provides a network of connections that not only embrace modern life, but offer architects the opportunity to change conventional perceptions of art and process alike. In such a milieu, the aesthetics regarding buildings are changed. This third volume in his 'Function' series creates an updated approach to style which architects can use to understand and synthesize ideas of art, architecture, and evolving modern styles, and is recommended for college-level collections strong in discussions of modern art and architectural evolution." --D. Donovan, Senior Reviewer, Midwest Book Review

"...the book is a solid collection of notable buildings and projects. It includes just about every modern building that students of architecture should learn about." --John Hill, A Daily Dose of Architecture

Reinforced by its primer style objectivity, Moussavi's book brings a welcome lucidity and a real sense of critical curiosity to how both architecture and the role of the architect are understood. For Moussavi, the challenge for architects today is to assemble a coherent whole with a new cluster of affects that encourages people to react creatively -- Architectural Review

Farshid Moussavi is an internationally acclaimed architect and Professor in Practice of Architecture at Harvard University Graduate School of Design. She was previously co-founder of the London-based Foreign Office Architects (FOA). Moussavi has completed her first U.S. commission,

the Museum of Contemporary Art in Cleveland (2012), its installation at the 13th Architecture Biennale in Venice (2012), and The Victoria Beckham Flagship Store in London (2014), and she is currently working on a wide range of prestigious international projects including residential complexes in the La Défense district of Paris and in Montpellier, as well as a department store in Paris, France; and an office complex in the City of London, UK.

I've received this gorgeous book today, exactly what I was expected. Well defined and I love every single part of it...the colour coding, pictures, texts all are thoughtfully managed. When I read through the book I feel like Farshid is sitting in front of me and explaining it to me which is amazing. To me it has got something more than The Function of Form and I totally feel the trend of developing the ideas in the context of the whole story. It was just a quick review from someone who bought the book before being available in the stock. ...great book, strongly recommend

An invaluable tool for my office

dude, if you are an architect or architecture student, this book is a masterpiece. This and Function of Form and the soon to print second edition of Function of Ornament are must have's.

Great book, even greater price.

One of a trilogy (with The Function of Form and The Function of Ornament) of excellent survey/catalogs by Ms. Moussavi of mostly 21st century architecture/projects. The format and content are similar to many contemporary architectural project surveys having been and being published these days - two pages project, catalogued by type. At close to 600 pages, it is another "fat-book" by a contemporary architect... but absent of the typical pseudo theory and diatribes that these books usually purvey. All three of these books are particular useful to a practitioner.

The drawings are fine.

Farshid Moussavi's newest compendium seeks to find shared conventions (or what she terms "affects") among certain typologies which create spaces for "residing, for listening to concerts, for working, for viewing exhibitions, for traveling through, for learning". Materials have no influence on style here, for her purposes. The format of

the book wastes verso pages with basically decorative black and white CG views of characteristic elements but otherwise this is an intriguing if perhaps quixotic survey of contemporary solutions, what determined them and how they relate to one another. A good tool to turn to when you need to orient yourself to a particular building type.

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