NEW

**Fit**  
An Architect’s Manifesto  
Robert Geddes

“In this elegant little book, mixing aphorism and example, Robert Geddes argues for the importance of ‘making it fit’ and shows us the many ways of doing this. His manifesto is both provocation and enlightenment.”

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“Robert Geddes has written a lucid, perceptive, and wise book about the fundamental elements of architecture, including the basic needs that it addresses, as well as the wide range of architectural approaches and styles available to the designer and practitioner today.”

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*Fit* is a book about architecture and society that seeks to fundamentally change how architects and the public think about the task of design. Distinguished architect and urbanist Robert Geddes argues that buildings, landscapes, and cities should be designed to *fit*: fit the purpose, fit the place, fit future possibilities. *Fit* replaces old paradigms, such as form follows function, and less is more, by recognizing that the relationship between architecture and society is a true dialogue—dynamic, complex, and, if carried out with knowledge and skill, richly rewarding.

With a tip of the hat to John Dewey, *Fit* explores architecture as we experience it. Geddes starts with questions: Why do we design where we live and work? Why do we not just live in nature, or in chaos? Why does society care about architecture? Why does it really matter? *Fit* answers these questions through a fresh examination of the basic purposes and elements of architecture—beginning in nature, combining function and expression, and leaving a legacy of form.

Robert Geddes is dean emeritus of the Princeton School of Architecture; Henry Luce Professor Emeritus of Architecture, Urbanism, and History at New York University; and a fellow of the New York Institute for the Humanities and the National Academy of Design.

2012. 144 pages. 10 color illus. 4 x 8.

Pa: 978-0-691-15575-3 $19.95 | £13.95
Ai Weiwei is unquestionably one of the most important artists of our time. His practice encompasses the production of objects, the circulation of information, and politics in a manner that is absolutely unique. This worthy compilation of short quotations will introduce a broad audience to his thought and activism, and makes clear the scope and span of this truly global artist.

—David Joselit, author of *After Art*

“First, there was Confucius. Then, the sayings of Chairman Mao. And now the pithy, ironic, and humorous insights of Ai Weiwei. I thoroughly enjoyed reading this collection, which reflects a well-developed philosophy as well as a keen understanding of the Chinese Communist system.”

—Jerome A. Cohen, New York University

This collection of quotes demonstrates the elegant simplicity of Ai Weiwei’s thoughts on key aspects of his art, politics, and life. A master at communicating powerful ideas in astonishingly few words, Ai Weiwei is known for his innovative use of social media to disseminate his views. The short quotations presented here have been carefully selected from articles, tweets, and interviews given by this acclaimed Chinese artist and activist. The book is organized into six categories: freedom of expression; art and activism; government, power, and moral choices; the digital world; history, the historical moment, and the future; and personal reflections.

Together, these quotes span some of the most revealing moments of Ai Weiwei’s eventful career—from his risky investigation into student deaths in the 2008 Sichuan earthquake to his arbitrary arrest in 2011—providing a window into the mind of one of the world’s most electrifying and courageous contemporary artists.

Ai Weiwei is one of China’s most influential and inspiring figures. Artist, architect, curator, and activist, he has been an outspoken critic of the Chinese government’s stance on human rights and democracy. His work has been exhibited at the Venice Biennale, the Guangzhou Triennial, Tate Modern, the Smithsonian, and other venues throughout the world.

2012. 152 pages. 2 halftones. 4 x 5.
Cl: 978-0-691-15766-5 $12.95 | £8.95

“The art always wins. Anything can happen to me, but the art will stay.” (47)

—Ai Weiwei
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T. J. Clark

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T. J. Clark is professor emeritus of modern art at the University of California, Berkeley.

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Sarah Whiting, series editor

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NEW
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David Joselit

“Standing at the intersection of media studies, architectural criticism, and art history, David Joselit’s After Art confronts the question of contemporary art in an age of proliferating networks. Joselit tracks the literal and epistemic ‘states of form’ of recent visual culture and offers a powerful new model for thinking about art’s circulation and currency.”
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“David Joselit’s concisely argued After Art might well have been entitled After Aura as he elegantly replies to Walter Benjamin’s sense of art’s loss of power with the introduction of technological reproduction. Instead, Joselit makes a persuasive case for the reinvigoration of the power of the image in contemporary artistic and architectural production as a result of the distributive capacity of communication networks.”
—Anthony Vidler, The Cooper Union

Art as we know it is dramatically changing, but popular and critical responses lag behind. In this trenchant illustrated essay, David Joselit describes how art and architecture are being transformed in the age of Google.

David Joselit is the Carnegie Professor of the History of Art at Yale University.

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“Standing at the intersection of media studies, architectural criticism, and art history, David Joselit’s After Art confronts the question of contemporary art in an age of proliferating networks. Joselit tracks the literal and epistemic ‘states of form’ of recent visual culture and offers a powerful new model for thinking about art’s circulation and currency.”
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David Joselit is the Carnegie Professor of the History of Art at Yale University.

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Michael Ann Holly is the Starr Director of the Research and Academic Program at the Clark Art Institute and teaches in the Graduate Program in the History of Art at Williams College.

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Alexander Nemerov is the Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities at Stanford University.

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Johanna G. Seasonwein is the Andrew W. Mellon Curatorial Fellow for Academic Programs at the Princeton University Art Museum.

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James Cuno is president and CEO of the J. Paul Getty Trust and former director of the Art Institute of Chicago.

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