

From Formalism To Weak Form The Architecture And

This is likewise one of the factors by obtaining the soft documents of this **from formalism to weak form the architecture and** by online. You might not require more mature to spend to go to the books foundation as with ease as search for them. In some cases, you likewise pull off not discover the declaration from formalism to weak form the architecture and that you are looking for. It will agreed squander the time.

However below, behind you visit this web page, it will be correspondingly enormously simple to acquire as without difficulty as download lead from formalism to weak form the architecture and

It will not agree to many grow old as we notify before. You can reach it though pretend something else at home and even in your workplace. hence easy! So, are you question? Just exercise just what we meet the expense of below as skillfully as evaluation **from formalism to weak form the architecture and** what you next to read!

Architectural Education Through Materiality Elke Couchez 2021-11-26 What kind of architectural knowledge was cultivated through drawings, models, design-build experimental houses and learning environments in the 20th century? And, did new teaching techniques and tools foster pedagogical, institutional and even cultural renewal? Architectural Education Through Materiality: Pedagogies of 20th Century Design brings together a collection of illustrated essays dedicated to exploring the complex processes that transformed architecture's pedagogies in the 20th century. The last decade has seen a substantial increase in interest in the history of architectural education. This book widens the geographical scope beyond local school histories and sets out to discover the very distinct materialities and technologies of schooling as active agents in the making of architectural schools. Architectural Education Through Materiality argues that knowledge transmission cannot be reduced to 'software', the relatively easily detectable ideas in course notes and handbooks, but also has to be studied in close relation to the 'hardware' of, for instance, wall pictures, textiles, campus designs, slide projectors and even bodies. Presenting illustrated case studies of works by architects, educators and theorists including Dalibor Vesely, Dom Hans van der Laan, the Global Tools group Heinrich Wölfflin, Alfons Hoppenbrouwers, Joseph Rykwert, Pancho Guedes and Robert Cummings, and focusing on student-led educational initiatives in Europe, the UK, North America and Australia, the book will inspire students, educators and professionals with an interest in the many ways architectural knowledge is produced and taught.

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 of Great Expositions 1937-1959 Rika Devos 2016-03-09 This book investigates architecture as a form of diplomacy in the context of the Second World War at six major European international and national expositions that took place between 1937 and 1959. The volume gives a fascinating account of architecture assuming the role of the carrier of war-related messages, some of them camouflaged while others quite frank. The famous standoffs between the Stalinist Russia and the Nazi Germany in Paris 1937, or the juxtaposition of the USSR and USA pavilions in Brussels 1958, are examples of very explicit shows of force. The book also discusses some less known - and more subtle - messages, revealed through an examination of several additional pavilions in both Paris and Brussels; of a series of expositions in Moscow; of the Universal Exhibition in Rome that was planned to open in 1942; and of London's South Bank Exposition of 1951: all of them related, in one way or another, to either an anticipation of the global war or to its horrific aftermaths. A brief discussion of three pre-World War II American expositions that are reviewed in the Epilogue supports this point. It indicates a significant difference in the attitude of American exposition commissioners, who were less attuned to the looming war than their European counterparts. The book provides a novel assessment of modern architecture's involvement with national representation. Whether in the service of Fascist Italy or of Imperial Japan, of Republican Spain or of the post-war Franquista regime, of the French Popular Front or of socialist Yugoslavia, of the arising FRG or of capitalist USA, of Stalinist Russia or of post-colonial Britain, exposition architecture during the period in question was driven by a deep faith in its ability to represent ideology. The book argues that this widespread confidence in architecture's ability to act as a propaganda tool was one of the reasons why Modernist architecture lent itself to the service of such different masters.

Architectural Research Methods Linda N. Groat 2013-04-03 A practical guide to research for architects and designers—now updated and expanded! From searching for the best glass to prevent glare to determining how clients might react to the color choice for restaurant walls, research is a crucial tool that architects must master in order to effectively address the technical, aesthetic, and behavioral issues that arise in their work. This book's unique coverage of research methods is specifically targeted to help professional designers and researchers better conduct and understand research. Part I explores basic research issues and concepts, and includes chapters on relating theory to method and design to research. Part II gives a comprehensive treatment of specific strategies for investigating built forms. In all, the book covers seven types of research, including historical, qualitative, correlational, experimental, simulation, logical argumentation, and case studies and mixed methods. Features new to this edition include: Strategies for investigation, practical examples, and resources for additional information A look at current trends and innovations in research Coverage of design studio-based research that shows how strategies described in the book can be employed in real life A discussion of digital media and online research New and updated examples of research studies A new chapter on the relationship between design and research Architectural Research Methods is an essential reference for architecture students

and researchers as well as architects, interior designers, landscape architects, and building product manufacturers.

In-Between: Architectural Drawing and Imaginative Knowledge in Islamic and Western Traditions

Hooman Koliji 2016-03-09 Contemporary technical architectural drawings, in establishing a direct relationship between the drawing and its object, tend to privilege the visible physical world at the expense of the invisible intangible ideas and concepts, including that of the designer's imagination. As a result, drawing may become a utilitarian tool for documentation, devoid of any meaningful value in terms of a kind of knowledge that could potentially link the visible and invisible. This book argues that design drawings should be recognized as intermediaries, mediating between the world of ideas and the world of things, spanning the intangible and tangible. The notion of the 'Imaginal' as an intermediary between the invisible and visible is discussed, showing how architectural drawings lend themselves to this notion by performing as creative agents contributing not only to the physical world but also penetrating the realm of concepts. The book argues that this 'in-between' quality to architectural drawing is essential and that it is critical to perceive drawings as subtle bodies that hold physical attributes (for example, form, proportion, color), highly evocative, yet with no matter. Focusing on Islamic geometric architectural drawings, both historical and contemporary, it draws on key philosophical and conceptual notions of imagination from the Islamic tradition as these relate to the creative act. In doing so, this book not only makes important insights into the design process and act of architectural representation, but more broadly it adds to debates on philosophies of the imagination, linking both Western and Islamic traditions.

Becoming Places Kim Dovey 2009-07-09 About the practices and politics of place and identity formation – the slippery ways in which who we are becomes wrapped up with where we are – this book exposes the relations of place to power. It links everyday aspects of place experience to the social theories of Deleuze and Bourdieu in a very readable manner. This is a book that takes the social critique of built form another step through detailed fieldwork and analysis in particular case studies. Through a broad range of case studies from nationalist monuments and new urbanist suburbs to urban laneways and avant garde interiors, questions are explored such as: What is neighborhood character? How do squatter settlements work and does it matter what they look like? Can architecture liberate? How do monuments and public spaces shape or stabilize national identity?

Cities' Identity Through Architecture and Arts Anna Catalani 2018-05-01 Every city has its unique and valuable identity, this identity is revealed through its physical and visual form, it is seen through the eyes of its residents and users. The city develops over time, and its identity evolves with it. Reflecting the rapid and constant changes the city is subjected to, Architecture and Arts, is the embodiment of the cultural, historical, and economical characteristics of the city. This conference was dedicated to the investigation of the different new approaches developed in Architecture and Contemporary arts. It has focused on the basis of urban life and identities. This volume provides discussions on the examples and tendencies in dealing with urban identities as well as the transformation of cities and urban cultures mentioned in terms of their form, identity, and their current art. Contemporary art, when subjected to experiments, continues to be produced in various directions, to be consumed and to put forward new ideas. Art continuously renews itself, from new materials to different means of communication, from interactive works to computer games, from new approaches to

perceptual paradigms and problems of city and nature of the millennium. This is an Open Access ebook, and can be found on www.taylorfrancis.com.

Healing Spaces, Modern Architecture, and the Body Sarah Schrank 2016-07-15 Healing Spaces, Modern Architecture, and the Body brings together cutting-edge scholarship examining the myriad ways that architects, urban planners, medical practitioners, and everyday people have applied modern ideas about health and the body to the spaces in which they live, work, and heal. The book's contributors explore North American and European understandings of the relationship between physical movement, bodily health, technological innovation, medical concepts, natural environments, and architectural settings from the nineteenth century through the heyday of modernist architectural experimentation in the 1920s and 1930s and onward into the 1970s. Not only does the book focus on how professionals have engaged with the architecture of healing and the body, it also explores how urban dwellers have strategized and modified their living environments themselves to create a kind of vernacular modernist architecture of health in their homes, gardens, and backyards. This new work builds upon a growing interdisciplinary field incorporating the urban humanities, geography, architectural history, the history of medicine, and critical visual studies that reflects our current preoccupation with the body and its corresponding therapeutic culture.

From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman Stefano Corbo 2016-04-15 Peter Eisenman is one of the most controversial protagonists of the architectural scene, who is known as much for his theoretical essays as he is for his architecture. While much has been written about his built works and his philosophies, most books focus on one or the other aspect. By structuring this volume around the concept of form, Stefano Corbo links together Eisenman's architecture with his theory. From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman argues that form is the sphere of mediation between our body, our inner world and the exterior world and, as such, it enables connections to be made between philosophy and architecture. From the start of his career on, Eisenman has been deeply interested in the problem of form in architecture and has constantly challenged the classical concept of it. For him, form is not simply a cognitive tool that determines a physical structure, which discriminates all that is active from what is passive, what is inside from what is outside. He has always tried to connect his own work with the cultural manifestations of the time: firstly under the influence of Colin Rowe and his formalist studies; secondly, by re-interpreting Chomsky's linguistic theories; in the 80's, by collaborating with Derrida and his de-constructivist approach; more recently, by discovering Henri Bergson's idea of Time. These different moments underline different phases, different projects, different programmatic manifestos; and above all, an evolving notion of form. Taking a multi-disciplinary approach based on the intersections between architecture and philosophy, this book investigates all these definitions and, in doing so, provides new insights into and a deeper understanding of the complexity of Eisenman's work.

Sfera E Il Labirinto Manfredo Tafuri 1990 "Tafuri's work is probably the most innovative and exciting new form of European theory since French poststructuralism and this book is probably the best introduction to it for the newcomer. ..."

Differences Ignasi De Sola-Morales 1997-01-07 Differences brings together ten essays written over the past decade by the distinguished Spanish architect and theorist Ignasi de Solà-Morales. Differences brings together ten essays written over the past decade by the

distinguished Spanish architect and theorist Ignasi de Sola-Morales. Many of the essays have never previously been translated, and the author has provided a new introduction especially for this English edition. Contemplating the panorama of contemporary art and architecture, de Sola-Morales posits that there is no one way to describe today's practice; instead he concentrates on elucidating the present dynamic of contrast, diversity, and tension. In an unorthodox pairing, de Sola-Morales derives his inspiration from both phenomenology and Deleuzian poststructuralism. Combining these philosophical inheritances allows him to reinvoke the human subject without referring to classical humanism or announcing the death of the object. His retrospective review of the disciplines of art and architecture, particularly as they have developed since World War II, provokes him to design, draft, and ultimately build a description of Modernism's lineage of subjectivity. The result is a provocative construction of fluid "topographies" that articulate, rather than depict, the shaky ground on which our current artistic and architectural production rests. The essays: Sado-masochism: Criticism and Architectural Practice. Topographies of Contemporary Architecture. Mies van der Rohe and Minimalism. Architecture and Existentialism. Weak Architecture. From Autonomy to Untimeliness. Place: Permanence or Production. Difference and Limit: Individualism in Contemporary Architecture. High-Tech: Functionalism or Rhetoric. The Work of Architecture in the Age of Mechanical Reproduction.

Folding in Architecture Greg Lynn 2004-06-07 This seminal book from Architectural Design was originally published in 1993, at a time of crucial change and on the eve of the digital revolution. It brought together a series of essays that many believe created the favourable environment in which computer-based design could thrive. Considered one of the most influential architecture publications of the 1990s, this book ranks as a classic and in itself is a crucial chapter of history, though one that has been out of print since 1999. This faithful reprinting includes a substantial new introductory essay by Mario Carpo, Head of the Study Centre at the Canadian Centre for Architecture, which examines the impact of the original texts and their ongoing significance. Thereafter, the book is true to its original content showcasing projects by ground-breaking architects such as Greg Lynn, Jeffrey Kipnis, Bahram Shirdel, Frank Gehry and Philip Johnson.

Notes from the Underworld Stefano Corbo 2019-11-28 Since early times, humans have explored the space below their feet for different purposes: to flee persecution and war, to find protection from severe climates, to improve urban life--and more recently, to solve environmental problems. A rare look at old and new subterranean structures from an architect's perspective, this seminal book examines the underworld through the lenses of wartime, life and death, religious and secular rituals, and adaptive reuse. The atlas of 80+ international projects range widely in time period and type, from a house in a defunct nuclear silo to an Arctic seed bank, a Beirut nightclub, art venues, an Italian winery, and a monastery carved into a mountain. All are surprising examples of how invisible manmade spaces follow the same cultural and economic cues as their visible counterparts and are places where we store, hide, repress, and live.

Traditions and Transformations Michaela Hailbronner 2015-10-29 German constitutionalism has gained a central place in the global comparative debate, but what underpins it remains imperfectly understood. Its distinctive understanding of the rule of law and the widespread support for its powerful Constitutional Court are typically explained in one of two ways: either as a story of change in a reaction to National Socialism or as the continuation of an older

nineteenth-century line of constitutional thought that emphasizes the function of constitutional law as a constraint on state power. But while both narratives account for some important features, their explanatory value is ultimately overrated. This book adopts a broader comparative perspective to understand the rise of the German Constitutional Court. It interprets the particular features of German constitutional jurisprudence and the Court's strength as a reconciliation of two different legal paradigms: first, a hierarchical legal culture as described by Mirjan Damaska, building on Max Weber, as opposed to a more co-ordinated understanding of legal authority such as prevails in the United States and secondly, a more recent paradigm of transformative constitutionalism, which is most often associated with countries like South Africa and India. Using post-war legal history and sociological and empirical research in addition to case law, this book demonstrates how German developments reflect the frequently conflicting demands of these two legal paradigms - yielding an idiosyncratic synthesis in Value Formalism, a specific type of constitutional reasoning, at once pragmatic, open, formalist, and technical. Value Formalism however, also comes with serious problems, such as a lack of self-reflection in the Court's jurisprudence and the closure of constitutional discourse towards laymen.

Architectural Humanities in Progress A. Bagoes P. Wiryomartono 2022 This monograph brings three branches of philosophy together: epistemology, ethics and aesthetics. It assesses the built environment as a case study from a phenomenological perspective. Under the notion of phenomenology, this study understands the built environment as the hermeneutical phenomenon of being in the life-world that is experienced by people within the socio-cultural and historical context of habitation. Hermeneutically, the built environment as a phenomenon is contextually interwoven with other phenomena within the socio-cultural, historical, and environmental network. Phenomenologically speaking, the task of the study is to excavate, listen to, unfold, divulge, and reconstruct the socio-culturally, environmentally, and historically constructed relationship between people and their built environment that build, develop, and elaborate the system of knowledge, ethics, and aesthetics. By and large, its nature and findings are theoretical and interdisciplinary, so it will be of interest not only for philosophers, but also to scholars studying urban development and anthropology.

Architecture, You and Me S. Giedion 2013-10

The Language of Architecture Andrea Simitch 2014-06-01 DIV Learning a new discipline is similar to learning a new language; in order to master the foundation of architecture, you must first master the basic building blocks of its language - the definitions, function, and usage. Language of Architecture provides students and professional architects with the basic elements of architectural design, divided into twenty-six easy-to-comprehend chapters. This visual reference includes an introductory, historical view of the elements, as well as an overview of how these elements can and have been used across multiple design disciplines./divDIV /divDIV Whether you're new to the field or have been an architect for years, you'll want to flip through the pages of this book throughout your career and use it as the go-to reference for inspiration, ideas, and reminders of how a strong knowledge of the basics allows for meaningful, memorable, and beautiful fashions that extend beyond trends./divDIV /divDIV This comprehensive learning tool is the one book you'll want as a staple in your library./divDIV /div

Notes on the Synthesis of Form Christopher Alexander 1964 "These notes are about the

process of design: the process of inventing things which display new physical order, organization, form, in response to function." This book, opening with these words, presents an entirely new theory of the process of design. In the first part of the book, Christopher Alexander discusses the process by which a form is adapted to the context of human needs and demands that has called it into being. He shows that such an adaptive process will be successful only if it proceeds piecemeal instead of all at once. It is for this reason that forms from traditional un-self-conscious cultures, molded not by designers but by the slow pattern of changes within tradition, are so beautifully organized and adapted. When the designer, in our own self-conscious culture, is called on to create a form that is adapted to its context he is unsuccessful, because the preconceived categories out of which he builds his picture of the problem do not correspond to the inherent components of the problem, and therefore lead only to the arbitrariness, willfulness, and lack of understanding which plague the design of modern buildings and modern cities. In the second part, Mr. Alexander presents a method by which the designer may bring his full creative imagination into play, and yet avoid the traps of irrelevant preconception. He shows that, whenever a problem is stated, it is possible to ignore existing concepts and to create new concepts, out of the structure of the problem itself, which do correspond correctly to what he calls the subsystems of the adaptive process. By treating each of these subsystems as a separate subproblem, the designer can translate the new concepts into form. The form, because of the process, will be well-adapted to its context, non-arbitrary, and correct. The mathematics underlying this method, based mainly on set theory, is fully developed in a long appendix. Another appendix demonstrates the application of the method to the design of an Indian village.

Meaning in Architecture Charles Jencks 1969

The Domestic and the Foreign in Architecture Sang Lee 2007 For centuries, across nations, dialogue between the domestic and the foreign has affected and transformed architecture. Today these dialogues have become highly intensified. "The Domestic and the Foreign in Architecture" examines how these exchanges manifest themselves in contemporary architecture, in terms of its aesthetic potential and its practice, which, in turn, are impacted by broad economic, cultural and political issues. This book traces how diverse cultural encounters inevitably modify conventional categories, standards and codes of architecture, such as domestic identity, its political and economic representations and the negotiations with what is deemed foreign. Theoretical reflections by distinguished scholars are accompanied by interviews with some of the most influential architects practicing today, as well as stunning visual presentations by professional photographers.

Film, Architecture and Spatial Imagination Renée Tobe 2016-08-25 Films use architecture as visual shorthand to tell viewers everything they need to know about the characters in a short amount of time. Illustrated by a diverse range of films from different eras and cultures, this book investigates the reciprocity between film and architecture. Using a phenomenological approach, it describes how we, the viewers, can learn how to read architecture and design in film in order to see the many inherent messages. Architecture's representational capacity contributes to the plausibility or 'reality' possible in film. The book provides an ontological understanding that clarifies and stabilizes the reciprocity of the actual world and a filmic world of illusion and human imagination, thereby shedding light on both film and architecture.

Architecture and Narrative Sophia Psarra 2009-01-06 Architecture is often seen as the art

Downloaded from avenza-dev.avenza.com
on September 28, 2022 by guest

of a thinking mind that arranges, organizes and establishes relationships between the parts and the whole. It is also seen as the art of designing spaces, which we experience through movement and use. Conceptual ordering, spatial and social narrative are fundamental to the ways in which buildings are shaped, used and perceived. Examining and exploring the ways in which these three dimensions interact in the design and life of buildings, this intriguing book will be of use to anyone with an interest in the theory of architecture and architecture's relationship to the cultural human environment.

Constructing Architecture Andrea Deplazes 2005-07-25 Now in its second edition: the trailblazing introduction and textbook on construction includes a new section on translucent materials and an article on the use of glass.

Transcending Architecture Julio Bermudez 2015-01-27 Please fill in marketing copy

Fin D'Ou T Hou S Peter Eisenman 1985

Toward an Architecture of Enjoyment Henri Lefebvre 2014-05-01 Toward an Architecture of Enjoyment is the first publication in any language of the only book devoted to architecture by Henri Lefebvre. Written in 1973 but only recently discovered in a private archive, this work extends Lefebvre's influential theory of urban space to the question of architecture. Taking the practices and perspective of habitation as his starting place, Lefebvre redefines architecture as a mode of imagination rather than a specialized process or a collection of monuments. He calls for an architecture of *jouissance*—of pleasure or enjoyment—centered on the body and its rhythms and based on the possibilities of the senses. Examining architectural examples from the Renaissance to the postwar period, Lefebvre investigates the bodily pleasures of moving in and around buildings and monuments, urban spaces, and gardens and landscapes. He argues that areas dedicated to enjoyment, sensuality, and desire are important sites for a society passing beyond industrial modernization. Lefebvre's theories on space and urbanization fundamentally reshaped the way we understand cities. Toward an Architecture of Enjoyment promises a similar impact on how we think about, and live within, architecture.

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

Lateness Peter Eisenman 2020-07-07 A provocative case for historical ambiguity in architecture by one of the field's leading theorists Conceptions of modernity in architecture are often expressed in the idea of the *zeitgeist*, or "spirit of the age," an attitude toward architectural form that is embedded in a belief in progressive time. Lateness explores how architecture can work against these linear currents in startling and compelling ways. In this incisive book, internationally renowned architect Peter Eisenman, with Elisa Iturbe, proposes a different perspective on form and time in architecture, one that circumvents the temporal constraints on style that require it to be "of the times"—lateness. He focuses on three twentieth-century architects who exhibited the qualities of lateness in their designs: Adolf Loos, Aldo Rossi, and John Hejduk. Drawing on the critical theory of Theodor Adorno and his study of Beethoven's final works, Eisenman shows how the architecture of these canonical figures was temporally out of sync with conventions and expectations, and how lateness can serve as a form of release from the restraints of the moment. Bringing together architecture, music, and philosophy, and drawing on illuminating examples from the Renaissance and

Baroque periods, Lateness demonstrates how today's architecture can use the concept of lateness to break free of stylistic limitations, expand architecture's critical capacity, and provide a new mode of analysis.

Architecture Theory Since 1968 K. Michael Hays 1998 Forty-seven of the primary texts of contemporary architecture theory, introducing each by detailing the concepts and categories necessary for its understanding and evaluation.

Architectural Styles Owen Hopkins 2014-09-08 Have you ever wondered what the difference is between Gothic and Gothic Revival, or how to distinguish between Baroque and Neoclassical? This guide makes extensive use of photographs to identify and explain the characteristic features of nearly 300 buildings. The result is a clear and easy-to-navigate guide to identifying the key styles of western architecture from the classical age to the present day.

Fundamental Concepts of Architecture Alban Janson 2014-02-28 Architecture is an experience – with the intellect and with all our senses, in motion, and in use. But in order to actually discuss and assess it with relevance, a clarification of terms is essential in order to avoid the vagueness that often prevails when talking about architecture. This dictionary provides a vocabulary that allows the architecture discourse to go beyond the declaration of constructive relationships or the description of architectonic forms in familiar terms like “roof,” “base,” “wall,” and “axis” or “proportion”. The point is to describe the experience of architecture: how exactly does it contribute to the experience of a situation? For instance, the staging of an entrance situation, or the layout and visitor routes through a museum. From “context,” through “guidance,” “readability,” “patina,” “spatial structure,” “symmetry” and “tectonics,” to “width” (and “narrowness”) or “window,” the most important terms in architectural language are explained precisely and in detail.

Global Perspectives on Critical Architecture Gevork Hartoonian 2016-03-03 Judging from the debates taking place in both education and practice, it appears that architecture is deeply in crisis. New design and production techniques, together with the globalization of capital and even skilled-labour, have reduced architecture to a commodified object, its aesthetic qualities tapping into the current pervasive desire for the spectacular. These developments have changed the architect's role in the design and production processes of architecture. Moreover, critical architectural theories, including those of Breton, Heidegger and Benjamin, which explored the concepts of technology, modernism, labour and capital and how technology informed the cultural, along with later theories from the 1960s, which focused more on the architect's theorization of his/her own design strategies, seem increasingly irrelevant. In an age of digital reproduction and commodification, these theoretical approaches need to be reassessed. Bringing together essays and interviews from leading scholars such as Kenneth Frampton, Peggy Deamer, Bernard Tschumi, Donald Kunze and Marco Biraghi, this volume investigates and critically addresses various dimensions of the present crisis of architecture. It poses questions such as: Is architecture a conservative cultural product servicing a given producer/consumer system? Should architecture's affiliative ties with capitalism be subjected to a measure of criticism that can be expanded to the entirety of the cultural realm? Is architecture's infusion into the cultural the reason for the visibility of architecture today? What room does the city leave for architecture beyond the present delirium of spectacle? Should the thematic of various New Left criticisms of capitalism be taken as the premise of architectural criticism? Or alternatively, putting the notion of criticality aside is it enough to confine criticism

to the production of insightful and pleasurable texts?

Architecture, Mentalities and Meaning Patrick Malone 2017-06-14 In order to function, architectural theory and practice must be shaped to suit current cultural, economic, and political forces. Thus, architecture embodies reductive logic that conditions the treatment of human and social processes – which raises the question of how to define objectivity for architectural mentalities that must conform to a set of immediate conditions. This book focuses on meaning, and on the physical and mental processes that define life in built environments. The potential to draw knowledge from aesthetics, psychology, political economy, philosophy, geography, and sociology is offset by the fact that architectural logic is inevitably reductive, cultural, socio-economic, and political. However, despite the duty to conform, it is argued that the treatment of human processes, and the understanding of architectural mentalities, can benefit from interdisciplinary linkages, small freedoms, and cracks in a system of imperatives that can yield the means of greater objectivity. This is valuable reading for students and researchers interested in architectural theory as a working reality, and in the relationships between architecture and other fields.

Functional Beauty Glenn Parsons 2008-11-20 *Functional Beauty* is an in-depth philosophical study of the relationship between function and aesthetic value. Breaking with the philosophical tradition of separating aesthetic value from functionality and drawing on recent research on the nature of function in the philosophy of science, Glenn Parsons and Allen Carlson explore the ways in which aesthetic value can depend upon function. In so doing, they provide a theory of the aesthetics of functional objects, including furniture, tools, and machines. They also shed new light on the aesthetics of the natural environment, architecture, and art.

Architecture, Death and Nationhood Hannah Malone 2017-04-28 In the nineteenth century, new cemeteries were built in many Italian cities that were unique in scale and grandeur, and which became destinations on the Grand Tour. From the Middle Ages, the dead had been buried in churches and urban graveyards but, in the 1740s, a radical reform across Europe prohibited burial inside cities and led to the creation of suburban burial grounds. Italy's nineteenth-century cemeteries were distinctive as monumental or architectural structures, rather than landscaped gardens. They represented a new building type that emerged in response to momentous changes in Italian politics, tied to the fight for independence and the creation of the nation-state. As the first survey of Italy's monumental cemeteries, the book explores the relationship between architecture and politics, or how architecture is formed by political forces. As cities of the dead, cemeteries mirrored the spaces of the living. Against the backdrop of Italy's unification, they conveyed the power of the new nation, efforts to construct an Italian identity, and conflicts between Church and state. Monumental cemeteries helped to foster the narratives and mentalities that shaped Italy as a new nation.

Eisenman Inside Out Peter Eisenman 2004-01-01 *Essais sur l'architecture par l'architecte Eisenman.*

Surface Architecture David Leatherbarrow 2005-02-11 A study of the building surface, architecture's primary instrument of identity and engagement with its surroundings. Visually, many contemporary buildings either reflect their systems of production or recollect earlier styles and motifs. This division between production and representation is in some ways an extension of that between modernity and tradition. In this book, David Leatherbarrow and

Mohsen Mostafavi explore ways that design can take advantage of production methods such that architecture is neither independent of nor dominated by technology. Leatherbarrow and Mostafavi begin with the theoretical and practical isolation of the building surface as the subject of architectural design. The autonomy of the surface, the "free facade," presumes a distinction between the structural and nonstructural elements of the building, between the frame and the cladding. Once the skin of the building became independent of its structure, it could just as well hang like a curtain, or like clothing. The focus of the relationship between structure and skin is the architectural surface. In tracing the handling of this surface, the authors examine both contemporary buildings and those of the recent past. Architects discussed include Albert Kahn, Ludwig Mies van der Rohe, Alison and Peter Smithson, Alejandro de la Sota, Robert Venturi, Jacques Herzog, and Pierre de Meuron. The properties of a building's surface—whether it is made of concrete, metal, glass, or other materials—are not merely superficial; they construct the spatial effects by which architecture communicates. Through its surfaces a building declares both its autonomy and its participation in its surroundings.

Architectural Projects of Marco Frascari Sam Ridgway 2016-03-09 Marco Frascari believed that architects should design thoughtful buildings capable of inspiring their inhabitants to have pleasurable and happy lives. A visionary Italian architect, academic and theorist, Frascari is best-known for his extraordinary texts, which explore the intellectual, theoretical and practical substance of the architectural discipline. As a student in Venice during the late 1960s, Frascari was taught and mentored by Carlo Scarpa. Later he moved to North America with his family, where he became a fulltime academic. Throughout his academic career, he continued to work on numerous architectural projects, including exhibitions, competition entries, and designs for approximately 35 buildings, a small number of which were built. As a means of (re)constructing the theatre of imaginative theory within which these buildings were created, Sam Ridgway draws on a wide selection of Frascari's texts, including his richly poetic book *Monsters of Architecture*, to explore the themes of representation, demonstration, and anthropomorphism. Three of Frascari's delightful buildings are then brought to light and interpreted, revealing a sophisticated and interwoven relationship between texts and buildings.

The Practice Turn in Architecture: Brussels after 1968 Isabelle Doucet 2016-07-07 What makes a city? What makes architecture? And, what is to be included in the discussions of architecture and the city? Attempting to answer such ambitious questions, this book starts from a city's specificity and complexity. In response to recent debates in architectural theory around the agency and locus of critical action, this book tests the potential of criticality through-practice. Rather than through conceptual and ideological categorisations, it studies how architecture and criticality work within specific circumstances. Brussels, a complex city with a turbulent architectural and urban past, forms a compelling case for examining the tensions between urban politics, architectural imaginations, society's needs and desires, and the city's history and fabric. Inspired by pragmatist-relational philosophies, this book tests the potential of criticality through-practice. It studies a series of critical actions and tools, which occurred in Brussels' architectural and urban culture after 1968. Weaved together, Brussels architectural production emerges from a variety of actors, including architects, urban policy makers, activists, social workers, and citizens, but also architectural movements and ideologies, urban renewal programs, urban traumas, plans and projects, and mundane everyday practices and constructions. This book contributes to the study of Brussels and offers

a timely contribution to recent scholarship on the critical reappraisal of architectural debates from the 1960s through to the 1990s. In addition, by showing how pragmatist-relational philosophies can be made relevant for architectural theory, the book opens hopeful potentials for how architectural theory can better contribute to the formulation of a critical agenda for architecture.

Interior Landscapes Stefano Corbo 2016-06-30 The tension between interior and exterior has always been present in architecture, differently articulated over the centuries, and expressed through several means of representation. Contemporary architecture is often characterized by the total interpenetration of interior and exterior configurations: often the differentiation between these two dialectical poles has become undistinguishable, boundaries blurry and the result of any design process is a hybrid product, based on the superposition of different and heterogeneous layers. Starting from the 18th century, Interior Landscapes describes the principles of the relationship between interior and exterior landscapes in architecture. It unveils the invariant forms that have crossed the History of Architecture, and which have periodically re-emerged to shape contemporary design episodes. By borrowing different interpretative elements—drawings, photographs, illustrations—Interior Landscapes is configured as a visual atlas, aimed to demonstrate how, through the contamination of interior and exterior, always- new architectural insights emerge. Comprising detailed essays that contribute insightfully to the international discourse, Stefano Corbo unpacks the general re-organization of topics internal to the territory of architecture. This book distinguishes itself with almost 70 unique plates of etchings, sketches, illustrations and photographs, each linking carefully and directly the visual with the theory, providing unique entry points and examinations of this text's fascinating observations.