

Read Book Intentions In Architecture

Intentions In Architecture

*This book takes the
position that the
dynamic of the
architectural
environment is a key*

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*aspect of good design,
yet one which is not
well anticipated or
understood.*

*Environmental variety is
a design characteristic
closely related to our*

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*experience of
architecture - an
architecture of the
senses. Each chapter
demonstrates how an
understanding of a
particular context or*

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*environmental
characteristic in
dynamic terms informs
design. The book is an
antidote to the
misconceptions of
'optimum' environmental*

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*performance or fixed
criteria, instead
embracing the richness
of environmental
variety.*

*So much writing about
architecture tends to*

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*evaluate it on the basis
of its intentions: how
closely it corresponds
to the artistic will of
the designer, the
technical skills of the
builder, or whether it*

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*reflects the spirit of
the place and time in
which it was built,
making it not much more
than the willful (or
even subconscious)
assemblage of objects*

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*that result from design
and construction
techniques. Renowned
writer and thinker David
Leatherbarrow, in this
groundbreaking new book,
argues for a richer and*

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more profound, but also simpler, way of thinking about architecture, namely on the basis of how it performs. Not simply how it functions, but how it acts, "its

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*manner of existing in
the world," including
its effects on the
observers and
inhabitants of a
building as well as on
the landscape that*

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*situates it. In the
process, Leatherbarrow
transforms our way of
discussing buildings
from a passive technical
or programmatic
assessment to a highly*

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*active and engaged
examination of the lives
and performances,
intended and otherwise,
of buildings.*

Architecture's

Historical Turn traces

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*the hidden history of
architectural
phenomenology, a
movement that reflected
a key turning point in
the early phases of
postmodernism and a*

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*legitimizing source for
those architects who
first dared to confront
history as an
intellectual problem and
not merely as a
stylistic question.*

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Jorge Otero-Pailos shows how architectural phenomenology radically transformed how architects engaged, theorized, and produced history. In the first

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*critical intellectual
account of the movement,
Otero-Pailos discusses
the contributions of
leading members,
including Jean Labatut,
Charles Moore, Christian*

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*Norberg-Schulz, and
Kenneth Frampton. For
architects maturing
after World War II,
Otero-Pailos contends,
architectural history
was a problem rather*

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than a given.

Paradoxically, their awareness of modernism's historicity led some of them to search for an ahistorical experiential constant that might

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*underpin all
architectural
expression. They drew
from phenomenology,
exploring the work of
Bachelard, Merleau-
Ponty, Heidegger, and*

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Ricoeur, which they translated for architectural audiences. Initially, the concept that experience could be a timeless architectural language provided a

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*unifying intellectual
basis for the stylistic
pluralism that
characterized
postmodernism. It helped
give theory—especially
the theory of*

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*architectural history—a
new importance over
practice. However, as
Otero-Pailos makes
clear, architectural
phenomenologists could
not accept the idea of*

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*theory as an end in
itself. In the mid-1980s
they were caught in the
contradictory and
untenable position of
having to formulate
their own demotion of*

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*theory. Otero-Pailos
reveals how, ultimately,
the rise of
architectural
phenomenology played a
crucial double role in
the rise of*

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*postmodernism, creating
the antimodern specter
of a historical
consciousness and
offering the modern
notion of essential
experience as the means*

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to defeat it.

*The Architecture of
Nothingness*

*Towards a Phenomenology
of Architecture*

The Architecture of

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Happiness

*A Description of the
Intentions, Including
Philosophy and Program
Implementation, of the
College of Architecture
An Exploration of Some*

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*Supportive Myths
: [thesis]*

In the same philosophical tradition of Husserl, Heidegger, Merleau-Ponty, and Sartre, this provocative design manifesto confronts a

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**neglected dimension of our
experience of cities and
architecture. It proposes a
new professional "Paper
Practice" of unbuilt projects
where the moral and ethical
transcendence of distinct**

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**anticipated futures, poetry,
eidetic universals, and
multiple imaginative variations
counter-propose conventional
professional practices based
on vagueness, consumerism,
and useless material gains.**

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Architecture can seem complicated, mysterious or even ill-defined, especially to a student being introduced to architectural ideas for the first time. One way to approach architecture is simply as the

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**design of human
environments. When we
consider architecture in this
way, there is a good place to
start – ourselves. Our
engagement in our
environment has shaped the**

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way we think which we, in turn, use to then shape that environment. It is from this foundation that we produce meaning, make sense of our surroundings, structure relationships and even frame

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more complex and abstract ideas. This is the start of architectural design. Making Architecture Through Being Human is a reference book that presents 51 concepts, notions, ideas and actions that

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are fundamental to human thinking and how we interpret the environment around us. The book focuses on the application of these ideas by architectural designers to produce meaningful spaces

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that make sense to people. Each idea is isolated for clarity in the manner of a dictionary with short and concise definitions, examples and illustrations. They are organized in five sections of

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**increasing complexity or
changing focus. While many of
the entries might be familiar to
the reader, they are presented
here as instances of a larger
system of human thinking
rather than simply graphic or**

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formal principles. The cognitive approach to these design ideas allows a designer to understand the greater context and application when aligned with their own purpose or

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intentions.

Since its first appearance in 1981, critical regionalism has enjoyed a celebrated worldwide reception. The 1990s increased its pertinence as an architectural theory that

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defends the cultural identity of a place resisting the homogenising onslaught of globalisation. Today, its main principles (such as acknowledging the climate, history, materials, culture and

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topography of a specific place) are integrated in architects' education across the globe. But at the same time, the richer cross-cultural history of critical regionalism has been reduced to

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**schematic juxtapositions of
'the global' with 'the local'.
Retrieving both the globalising
branches and the overlooked
cross-cultural roots of critical
regionalism, Resisting
Postmodern Architecture**

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resituates critical regionalism within the wider framework of debates around postmodern architecture, the diverse contexts from which it emerged, and the cultural media complex that

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conditioned its reception. In so doing, it explores the intersection of three areas of growing historical and theoretical interest: postmodernism, critical regionalism and globalisation.

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Based on more than 50 interviews and previously unpublished archival material from six countries, the book transgresses existing barriers to integrate sources in other languages into anglophone

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architectural scholarship. In so doing, it shows how the 'periphery' was not just a passive recipient, but also an active generator of architectural theory and practice. Stylianos Giamarellos

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**challenges long-held 'central'
notions of supposedly
'international' discourses of
the recent past, and outlines
critical regionalism as an
unfinished project apposite
for the 21st century on the**

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**fronts of architectural theory,
history and historiography.
Blueprints for Behavior
The Intentions of Architects to
Influence Social Action
Through Design
(2. printing).**

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Best of Intentions

Retreat Into the Future

Making Architecture Through

Being Human

American philosopher Nelson
Goodman (1906-1998) was one of the
foremost analytical thinkers of the

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twentieth century, with groundbreaking contributions in the fields of logic, philosophy of science, epistemology, and aesthetics. This book is an introduction to the aspects of Goodman's philosophy which have been the most influential among architects and architectural

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theorists. Goodman specifically discussed architecture in his major work on aesthetics, *The Languages of Art: An Approach to a Theory of Symbols* (1968), and in two essays "How Buildings Mean" (1985), and "On Capturing Cities" (1991). His main philosophical notions in *Ways*

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of Worldmaking (1978) also apply well to architecture. Goodman's thought is particularly attractive because of its constructive aspect: there is not a given and immutable world, but both knowledge and reality are constantly built and rebuilt. Whereas other theories, such

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as deconstruction, implicitly entail an undoing of modern precepts, Goodman's conception of world-making offers a positive, constructive way to understand how a plural reality is made and remade. Goodman's approach to architecture is not only relevant thinking in

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providing new insights to understanding the built environment, but serves also as an illustration of analytical thinking in architecture. This book shows that the methods, concepts, and ways of arguing characteristic of analytical philosophy are helpful tools to

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examine buildings in a novel and fruitful way and they will certainly enhance the architect's critical skills when designing and thinking about architecture.

Studie over het werk van de Italiaanse architect (1888-1916).

Attempts to develop a theory of

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understanding architecture in
concrete, existential terms, following
the guidelines of Heidegger
Architecture as cultural dialogue
Architecture and the Experience
Economy
Intentions in architecture
Architecture Oriented Otherwise

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Environmental Diversity in
Architecture

From Form to Place

The chief focus of the book is on the symbolic and linguistic. The purpose is to develop an integrated theory of architectural

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description and architectural intention (and this includes the intention of the user as well as that of the designer), insofar as architecture is an art.

Norberg-Schulz is a practicing architect; his

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buildings stand in several countries; and he elucidates the nature of architectural reality with a practiced eye and from a practical viewpoint. Although the methods and theory that his book develops are

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uncompromisingly rigorous and tightly formed, they are everywhere related to actual building, through specific examples and through the use of over 100 photographs. The structure that Norberg-Schulz has fashioned is

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surely one of the most impressive intellectual edifices that any architect has ever produced. The materials that are organically worked into it include Gestalt psychology, the mechanics of perception,

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information theory, modern analytic philosophy, and in particular, linguistic analysis, and the general theory of signs and symbols. The result, however, is not an eclectic hodge-podge; all these materials have their

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place and purpose; none is applied extraneously for "show" or purely decorative effect. And all this divergent material had to be joined according to plan within formal bounds in order to produce a theory

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with equally divergent applications: one that can treat not only of the aesthetics of architecture but equally well of its social, psychological, and cultural effects. The chief focus of the book is on the

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symbolic and linguistic. The purpose is to develop an integrated theory of architectural description and architectural intention (and this includes the intention of the user as well as that of the

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designer), insofar as
architecture is an art.
Contemporary architecture of
theme-based design is
examined in this book,
leading to a new
understanding of
architecture's role in the

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increasingly diversified
consumer environment. It
explores the 'Experience
Economy' to reveal how
everyday environments
strategically and
opportunistically blur our
leisure, work, and personal

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life experiences.

Considering scientific design research, consumer psychology, and Hollywood story-telling techniques, the book looks at how the design of theme parks, casinos, and shopping malls

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has influenced our more unexpectedly themed spaces, from the city to the hospital. Widely taking architecture as a social practice, this text is of relevance to all cultural and sociological studies in

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the built and material
environment.

Often problematically
labeled as "Brutalist"
architecture, the concrete
buildings that transformed
Boston during 1960s and
1970s were conceived with

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progressive-minded
intentions by some of the
world's most influential
designers, including Marcel
Breuer, Le Corbusier, I. M.
Pei, Henry Cobb, Araldo
Cossutta, Gerhard Kallmann
and Michael McKinnell, Paul

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Rudolph, Josep Lluís Sert,
and The Architects
Collaborative. As a
worldwide phenomenon,
building with concrete
represents one of the major
architectural movements of
the postwar years, but in

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Boston it was deployed in more numerous and diverse civic, cultural, and academic projects than in any other major U.S. city. After decades of stagnation and corrupt leadership, public investment in Boston

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in the 1960s catalyzed enormous growth, resulting in a generation of bold buildings that shared a vocabulary of concrete modernism. The period from the 1960 arrival of Edward J. Logue as the powerful and

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often controversial director of the Boston Redevelopment Authority to the reopening of Quincy Market in 1976 saw Boston as an urban laboratory for the exploration of concrete's structural and sculptural

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qualities. What emerged was a vision for the city's widespread revitalization often referred to as the "New Boston." Today, when concrete buildings across the nation are in danger of insensitive renovation or

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demolition, Heroic presents the concrete structures that defined Boston during this remarkable period—from the well-known (Boston City Hall, New England Aquarium, and cornerstones of the Massachusetts Institute of

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Technology and Harvard
University) to the already
lost (Mary Otis Stevens and
Thomas F. McNulty's concrete
Lincoln House and Studio;
Sert, Jackson & Associates'
Martin Luther King Jr.
Elementary School)—with

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hundreds of images; essays by architectural historians Joan Ockman, Lizabeth Cohen, Keith N. Morgan, and Douglass Shand-Tucci; and interviews with a number of the architects themselves. The product of 8 years of

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research and advocacy,
Heroic surveys the
intentions and aspirations
of this period and considers
anew its legacies—both
troubled and inspired.

Maintenance Architecture
Language, Graphic and

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Creative Intentions in
Architecture

The Introductory Workshop
Program, School of
Architecture, University of
British Columbia

Goodman for Architects
Toward an Architecture

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Heroic

Bestselling author Alain de Botton considers how our private homes and public edifices influence how we feel, and how we could build dwellings in which we would stand a better chance of happiness. In

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this witty, erudite look at how we shape, and are shaped by, our surroundings, Alain de Botton applies Stendhal's motto that "Beauty is the promise of happiness" to the spaces we inhabit daily. Why should we pay

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attention to what architecture has to say to us? de Botton asks provocatively. With his trademark lucidity and humour, de Botton traces how human needs and desires have been served by styles of architecture, from stately

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Classical to minimalist Modern, arguing that the stylistic choices of a society can represent both its cherished ideals and the qualities it desperately lacks. On an individual level, de Botton has deep sympathy for our need to see our selves

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reflected in our surroundings; he demonstrates with great wisdom how buildings — just like friends — can serve as guardians of our identity. Worrying about the shape of our sofa or the colour of our walls might seem self-indulgent, but de

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Botton considers the hopes and fears we have for our homes at a new level of depth and insight. When shopping for furniture or remodelling the kitchen, we don't just consider functionality but also the major questions of aesthetics

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and the philosophy of art: What is beauty? Can beautiful surroundings make us good? Can beauty bring happiness? The buildings we find beautiful, de Botton concludes, are those that represent our ideas of a meaningful life. The Architecture of

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Happiness marks a return to what Alain does best — taking on a subject whose allure is at once tantalizing and a little forbidding and offering to readers a completely beguiling and original exploration of the subject. As he did

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with Proust, philosophy, and travel, now he does with architecture. An inventive examination of a crucial but neglected aspect of architecture, by an architect writing to architects. Maintenance plays a crucial role in the production and

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endurance of architecture, yet architects for the most part treat maintenance with indifference. The discipline of architecture values the image of the new over the lived-in, the photogenic empty and stark building over a messy and labored

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one. But the fact is: homes need to be cleaned and buildings and cities need to be maintained, and architecture no matter its form cannot escape from such realities. In *Maintenance Architecture*, Hilary Sample offers an inventive

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examination of the architectural significance of maintenance through a series of short texts and images about specific buildings, materials, and projects. Although architects have seldom choose to represent maintenance—imagining

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their work only from conception to realization—artists have long explored subjects of endurance and permanence in iconic architecture. Sample explores a range of art projects—by artists including Gordon Matta-Clark, Jeff Wall, and Mierle

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Laderman Ukeles—to recast the problem of maintenance for architecture. How might architectural design and discourse change as a building cycle expands to include “post-occupancy”? Sample looks particularly at the

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private home, exhibition pavilion, and high-rise urban building, giving special attention to buildings constructed with novel and developing materials, technologies, and precise detailing in relation to endurance. These include

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Buckminster Fuller's Dymaxion House (1929), the Lever House (1952), the U.S. Steel Building (1971), and the O-14 (2010). She considers the iconography of skyscrapers; maintenance workforces, both public and private;

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labor-saving technology and devices; and contemporary architectural projects and preservation techniques that encompass the afterlife of buildings. A selection of artworks make the usually invisible aspects

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of maintenance visible, from Martha Rosler's *Cleaning the Drapes* to Inigo Manglano-Ovalle's *The Kiss*. It is a common enough assumption that good buildings make us feel good just as poor ones can make us feel insecure, depressed or even

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threatened. We may instantly decide that we 'like' one building more than another, in the same way that without thinking we choose one work of art or music over another. But what is going on when we make these instant

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decisions? In this book, Frank Lyons unpicks the complex relationships that go to make up great works of architecture. He reveals a set of principles that clarifies the distinction between the subjective and objective in culture,

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through which he provides the reader with a more coherent understanding of architecture.

The Concept of Dwelling

The Systems Basis of Architecture

Elements of Architecture

A Handbook of Design Ideas

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On the Way to Figurative
Architecture

Intentions in Architecture

***Published in 1923, Toward an
Architecture had an immediate
impact on architects throughout
Europe and remains a foundational
text for students and professionals.***

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This edition includes a new translation of the original text, a scholarly introduction, and background notes that illuminate the text and illustrations.

Colin Rowe displays a witty and inspirational view of today's architectural scene.

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Revised to incorporate the changes in opinions and attitudes since its first publication, the second edition of 'Places of the Soul' has brought Christopher Day's classic text into the 21st century. This new edition of the seminal text reminds us that true sustainable design does not

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simply mean energy efficient building. Sustainable buildings must provide for the 'soul'. For Christopher Day architecture is not just about a building's appearance, but how the building is experienced. 'Places of the Soul' presents buildings as environment,

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intrinsic to their surroundings, and offers design principles that will open the eyes of the architecture student and professional alike, presenting ideas quite different to the orthodoxy of modern architectural education. Christopher Day's experience as an architect,

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self-builder, professor and sculptor have all added to the development of his ideas that encompass issues of economic and social sustainability, commercial pressures and consensus design. This book presents these ideas and outlines universal principles that

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***will be of interest and value to
architects, builders, planners and
developers alike.***

***Architecture as Environmental
Communication***

***Intentions in architecture. 2nd
printing***

The Work of Antonio Sant'Elia

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***Architectural Drawing
System Change and Architecture ...
Phenomenology and the Rise of the
Postmodern***

***This is a book on human dwelling.
The word 'dwelling' here means
something more than having a roof***

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over our head and a certain number of square feet. It means to meet outhers for exchange of products, ideas and feelings ; it means to come to an agreement with others ; it means to be oneself, having a small chosen world of our own.

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An "anatomical" study of building systems integration with guidelines for practical applications Through a systems approach to buildings, Integrated Buildings: The Systems Basis of Architecture details the practice of integration to bridge the

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gap between the design intentions and technical demands of building projects. Analytic methods are introduced that illustrate the value, benefit, and application of systems integration, as well as guidelines for selecting technical systems in

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the conceptual, schematic, and design development stages of projects. Landmark structures such as Eero Saarinen's John Deere Headquarters, Renzo Piano's Kansai International Airport, Glenn Murcutt's Magney House, and

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*Richard Rogers's Lloyd's of
London headquarters are presented
as part of an extensive collection of
case studies organized into seven
categories: Laboratories Offices
Pavilions Green Architecture High
Tech Architecture Airport*

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Terminals Residential Architecture
Advanced material is provided on
methods of integration, including
an overview of integration topics,
the systems basis of architecture,
and the integration potential of
various building systems. An

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expanded case study of Ibsen Nelsen's design for the Pacific Museum of Flight is used to demonstrate case study methods for tracing integration through any work of architecture. Visually enhanced with more than 300

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*illustrations, diagrams, and
photographs, Integrated Buildings:
The Systems Basis of Architecture
is a valuable reference guide for
architecture and civil engineering
students, as well as architects,
engineers, and other professionals*

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*in the construction industry.
This internationally significant
book analyzes architectural
elements, drawing general
principles from the prevailing
pluralism of architectural
approaches. Von Meiss expertly*

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bridges the gap between history and contemporary work by pinpointing the constant factors that exist in all architecture. A comprehensive analysis of the whole architectural phenomenon, this valuable book will prove especially useful to

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modern practitioners who need to make constant reference to buildings of the past. Staying away from the ineffectual arguments on styles that dominate today's architectural literature, this is the first recent book to attempt such a

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*synthesis of architectural history
and contemporary work. As such, it
is unique.*

*An Explanation of the Objective
Basis of Beauty in Architecture and
the Arts*

Romantic Intentions in

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Architecture: Palestine, 1920-1940

Reformulating Intentions in

Architecture Following Morris'

Theory of Signs

Integrated Buildings

Making Leisure Work

UNBUILT INTENTIONS

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Intentions in Architecture MIT Press
Intentions in Architectural Education. --
Places of the Soul
synthesizing architectural intentions
and communicating architectural
phenomenology
Intentions in Architecture, by Christian
Norberg-Schulz

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Architecture's Historical Turn
Intentions in Architectural Education