

Modern Movements In Architecture By Charles Jencks

A must-have guide to one of the most fertile regions for the development of Mid-Century Modern architecture This handbook - the first ever to focus on the architectural wonders of the West Coast of the USA - provides visitors with an expertly curated list of 250 must-see destinations. Discover the most celebrated Modernist buildings, as well as hidden gems and virtually unknown examples - from the iconic Case Study houses to the glamour of Palm Springs' spectacular Modern desert structures. Much more than a travel guide, this book is a compelling record of one of the USA's most important architectural movements at a time when Mid-Century style has never been more popular. First-hand descriptions and colour photography transport readers into an era of unparalleled style, glamour, and optimism.

The first comprehensive study of the modern movement in Serbian architecture.

Architecture and Revolution explores the consequences of the 1989 revolutions in Central and Eastern Europe from an architectural perspective. It presents new writings from a team of renowned architects, philosophers and cultural theorists from both the East and the West. They explore the questions over the built environment that now face architects, planners and politicians in the region. They examine the problems of buildings inherited from the communist era: some are environmentally inadequate, many were designed to serve a now redundant social programme and others carry the stigma of association with previous regimes. Contributors include: Daniel Libeskind, Bernard Tschumi, Laura Mulvey, Helene Cixous, Andrew Benjamin and Frederic Jameson.

The question of what architecture is answered in this book with one sentence: Architecture is space created for human activities. The basic need to find food and water places these activities within a larger spatial field. Humans have learned and found ways to adjust to the various contextual difficulties that they faced as they roamed the earth. Thus rather than adapting, humans have always tried to change the context to their activities. Humanity has looked at the context not merely as a limitation, but rather as a spatial situation filled with opportunities that allows, through intellectual interaction, to change these limitations. Thus humanity has created within the world their own contextual bubble that firmly stands against the larger context it is set in. The key notion of the book is that architecture is space carved out of and against the context and that this process is deterministic.

Complexity and Contradiction in Architecture

Modernism in Serbia

Space in Architecture

Modernist Architecture's Encounter with the American City

Ornament and Crime

Freedom and the Cage

The most influential work of architectural criticism and history of the twentieth century, now available in a handsomely designed new edition.

A superb visual reference to the principles of architecture Now including interactive CD-ROM! For more than thirty years, the beautifully illustrated Architecture: Form, Space, and Order has been the classic introduction to the basic vocabulary of architectural design. The updated Third Edition features expanded sections on circulation, light, views, and site context, along with new considerations of environmental factors, building codes, and contemporary examples of form, space, and order. This classic visual reference helps both students and practicing architects understand the basic vocabulary of architectural design by explaining how form and space are ordered in the built environment.? Using his trademark meticulous drawing, Professor Ching shows the relationship between fundamental elements of architecture through the ages and across cultural boundaries. By looking at these seminal ideas, Architecture: Form, Space, and Order encourages the reader to look critically at the built environment and promotes a more evocative understanding of architecture. In addition to updates to content and many of the illustrations, this new edition includes a companion CD-ROM that brings the book's architectural concepts to life through three-dimensional models and animations created by Professor Ching.

Modern ArchitectureOUP Oxford

Royal Architectural Institute of Canada (RAIC) President's Medal Award (multi-media reproduction of architecture). Canada's most distinguished architectural critics and scholars offer fresh insights into the country's unique modern and contemporary architecture. Beginning with the nation's centennial and Expo 67 in Montreal, this fifty-year retrospective covers the defining of national institutions and movements:
• How Canadian architects interpreted major external trends
• Regional and indigenous architectural tendencies
• The influence of architects in Canada's three largest cities: Toronto, Montreal, and Vancouver Co-published with Canadian Architect, this comprehensive reference book is extensively illustrated and includes fifteen specially commissioned essays.

Rethinking Modernity

Architecture and Revolution

The Evolution of a New Idea in the Theory and History of the Modern Movements

Architecture and Modern Literature

Modern Architects and the Future City, 1928-53

A Historical Survey, 1673-1968

Making extensive use of information gained from in-depth interviews with architects active in the period between 1928-1953, the author provides a sympathetic understanding of the Modern Movement's architectural role in reshaping the fabric and structure of British metropolitan cities in the post-war period and traces the links between the experience of British modernists and the wider international modern movement. In 1896, Otto Wagner's "Modern Architecture" shocked the European architectural community with its impassioned plea for an end to eclecticism and for a "modern" style suited to contemporary needs and ideals, utilizing the nascent constructional technologies and materials. Through the combined forces of his polemical, pedagogical, and professional efforts, this determined, newly appointed professor at the Vienna Academy of Fine Arts emerged in the late 1890s - along with such contemporaries as Charles Rennie Mackintosh in Glasgow and Louis Sullivan in Chicago - as one of the leaders of the revolution soon to be identified as the "Modern Movement." Wagner's historic manifesto is now presented in a new English translation - the first in almost ninety years - based on the expanded 1902 text and noting emendations made to the 1896, 1898, and 1914 editions. In his introduction, Dr. Harry Mallgrave examines Wagner's tract against the backdrop of nineteenth-century theory, critically exploring the affinities of Wagner's revolutionary élan with the German eclectic debate of the 1840s, the materialistic tendencies of the 1870s and 1880s, and the emerging cultural ideology of modernity. Modern Architecture is one of those rare works in the literature of architecture that not only proclaimed the dawning of a new era, but also perspicaciously and cogently shaped the issues and the course of its development; it defined less the personal aspirations of one individual and more the collective hopes and dreams of a generation facing the sanguine promise of a new century
Combining a fascinating, thought-provoking and – above all – readable text with over 800 photographs, plans, and sections, this exciting new reading of modern architecture is a must for students and architecture enthusiasts alike. Organized largely as a chronology, chapters necessarily overlap to allow for the discrete examination of key themes including typologies, movements, and biographical studies, as well as the impact of evolving technology and country-specific influences.

This book chronicles the evolution of architecture in the St. Louis area between 1948 and 1973, with insightful essays by established architectural scholars on the significant aspects of modern architecture in St. Louis and of the Washington University School of Architecture in the flowering of mid-century American modernism. Archival photographs and drawings illustrate the authors' historical analyses, and statements about the school written by distinguished alumni and faculty, including Fumihiko Maki, a former faculty member, illuminate a rich pocket of little-known American creativity.

The Experience of Modernism

Washington University and Postwar American Architecture, 1948-1973

A Fifty Year Retrospective (1967-2017)

Modern Architecture

Modern Architecture in St. Louis

Describes notable examples of modern architecture, and discusses important movements, architects, and architectural theories

The first history of the Congres Internationaux d'Architecture Moderne traces the development and promotion of its influential concept of the "Functional City."

1960, following as it did the last CIAM meeting, signaled a turning point for the Modern Movement. From then on, architecture was influenced by seminal texts by Aldo Rossi and Robert Venturi, and gave rise to the first revisionary movement following Modernism. Bringing together leading experts in the field, this book provides a comprehensive, critical overview of the developments in architecture from 1960 to 2010. It consists of two parts: the first section providing a presentation of major movements in architecture after 1960, and the second, a geographic survey that covers a wide range of territories around the world. This book not only reflects the different perspectives of its various authors, but also charts a middle course between the 'aesthetic' histories that examine architecture solely in terms of its formal aspects, and the more 'ideological' histories that subject it to a critique that often skirts the discussion of its formal aspects.

This volume is an introduction to the intellectual movement known as Postmodernism and its impact on the visual arts. In clear, jargon-free language, Eleanor Heartney situates Postmodernism historically, showing how it developed both in reaction to and as a result of some of the fundamental beliefs underlying Modernism, especially its positivist, universalizing aspects. She then analyzes paradigmatic Postmodern works of art by artists such as Cindy Sherman, Sherrie Levine, Jeff Koons and Robert Mapplethorpe. Postmodernism provides a concise and articulate overview of the Postmodern phenomenon. Eleanor Heartney is a contributing editor for Art in America, New Art Examiner, and Art Press. In 1991, she was the recipient of the Frank Jewett Mather Award for Distinction in Art Criticism. Heartney is a board member of the American section of the AICA. She is also the author of Critical Condition: American Culture at the Crossroads (Cambridge, 1997). She lives in New York.

Theory and Design in the First Machine Age by Reyner Banham

Ornament is Crime

Form, Space, and Order

The 9/11 Commission Report

Architecture

Final Report of the National Commission on Terrorist Attacks Upon the United States

A practicing architect discusses the theoretical background of modern architecture

Provides the final report of the 9/11 Commission detailing their findings on the September 11 terrorist attacks.

An unprecedented homage to modernist architecture from the 1920s up to the present day Ornament Is Crime is a celebration and a thought-provoking reappraisal of modernist architecture. The book proposes that modernism need no longer be confined by traditional definitions, and can be seen in both the iconic works of the modernist canon by Le Corbusier, Mies van der Rohe, and Walter Gropius, as well as in the work of some of the best contemporary architects of the twenty-first century. This book is a visual manifesto and a celebration of the most important architectural movement in modern history.

Modern Architecture is a landmark text—the first book in which America's greatest architect put forth the principles of a fundamentally new, organic architecture that would reject the trappings of historical styles while avoiding the geometric abstraction of the machine aesthetic advocated by contemporary European modernists. One of the most important documents in the development of modern architecture and the career of Frank Lloyd Wright, Modern Architecture is a provocative and profound polemic against America's architectural eclecticism, commercial skyscrapers, and misguided urban planning. The book is also a work of savvy self-promotion, in which Wright not only advanced his own concept of an organic architecture but also framed it as having anticipated by decades—and bettered—what he saw as the reductive modernism of his European counterparts. Based on the 1931 original, for which Wright supplied the cover illustration, this beautiful edition includes a new introduction that puts Modern Architecture in its broader architectural, historical, and intellectual context for the first time. The subjects of these lively lectures—from "Machinery, Materials and Men" to "The Tyranny of the Skyscraper" and "The City"—move from a general statement of the conditions of modern culture to particular applications in the fields of architecture and urbanism at ever broadening scales. Wright's vision in Modern Architecture is ultimately to equate the truly modern with romanticism, imagination, beauty, and nature—all of which he connects with an underlying sense of American democratic freedom and individualism.

Architecture and the Making of Postwar Identities

Le Corbusier and the Tragic View of Architecture

History of Modern Architecture

Being the Kahn Lectures for 1930

Mid-Century Modern Architecture Travel Guide: West Coast USA

Programmes and Manifestoes on 20th-century Architecture

Spurred by ideals of individual liberty that took hold in the Western world in the late nineteenth century, psychiatrists and public officials sought to reinvent asylums as large-scale, totally designed institutions that offered a level of freedom and normality impossible in the outside world. This volume explores the " caged freedom " that this new psychiatric ethos represented by analyzing seven such buildings established in the Austro-Hungarian monarchy between the late 1890s and World War I. In the last two decades of the Habsburg Empire, architects of asylums began to abandon traditional corridor-based plans in favor of looser formations of connected wings, echoing through design the urban- and freedom-oriented impulse of the progressive architecture of the time. Leslie Topp considers the paradoxical position of designs that promoted an illusion of freedom even as they exercised careful social and spatial control over patients. In addition to discussing the physical and social aspects of these institutions, Topp shows how the commissioned buildings were symptomatic of larger cultural changes and of the modern asylum ' s straining against its ideological anchorage in a premodern past of " unenlightened " restraint on human liberty. Working at the intersection of the history of architecture and the history of psychiatry, Freedom and the Cage broadens our understanding of the complexity and fluidity of modern architecture ' s engagement with the state, with social and medical projects, and with mental health, psychiatry, and psychology.

In the decades following World War II, modern architecture spread around the globe alongside increased modernization, urbanization, and postwar reconstruction—and it eventually won widespread acceptance. But as the limitations of conventional conceptions of modernism became apparent, modern architecture has come under increasing criticism. In this collection of essays, experienced and emerging scholars take a fresh look at postwar modern architecture by asking what it meant to be "modern," what role modern architecture played in constructing modern identities, and who sanctioned (or was sanctioned by) modernism in architecture. This volume presents focused case studies of modern architecture in three realms—political, religious, and domestic—that address our very essence as human beings. Several essays explore developments in Czechoslovakia, Romania, and Yugoslavia and document a modernist design culture that crossed political barriers, such as the Iron Curtain, more readily than previously imagined. Other essays investigate various efforts to reconcile the concerns of modernist architects with the traditions of the Roman Catholic Church and other Christian institutions. And a final group of essays looks at postwar homebuilding in the United States and demonstrates how malleable and contested the image of the American home was in the mid-twentieth century. These inquiries show the limits of canonical views of modern architecture and reveal instead how civic institutions, ecclesiastical traditions, individual consumers, and others sought to sanction the forms and ideals of modern architecture in the service of their respective claims or desires to be modern.

Architecture and Modern Literatureexplores the representation and interpretation of architectural space in modern literature from the early nineteenth century to the present, with the aim of showing how literary production and architectural construction are related as cultural forms in the historical context of modernity. In addressing this subject, it also examines the larger questions of the relation between literature and architecture and the extent to which these two arts define one another in the social and philosophical contexts of modernity. Architecture and Modern Literature will serve as a foundational introduction to the emerging interdisciplinary study of architecture and literature. David Spurr addresses a broad range of material, including literary, critical, and philosophical works in English, French, and German, and proposes a new historical and theoretical overview of this area, in which modern forms of "meaning" in architecture and literature are related to the discourses of being, dwelling, and homelessness.

Modern Architectural Theory is the first book to provide a comprehensive survey of architectural theory, primarily in Europe and the United States, during three centuries of development. In this synthetic overview, Harry Mallgrave examines architectural discourse within its social and political context. He explores the philosophical and conceptual evolution of its ideas, discusses the relation of theory to the practice of building, and, most importantly, considers the words of the architects themselves, as they contentiously shaped Western architecture. He also examines the compelling currents of French rationalist and British empiricist thought, radical reformation of the theory during the Enlightenment, the intellectual ambitions and historicist debates of the nineteenth century, and the distinctive varieties of modern theory in the twentieth century up to the profound social upheaval of the 1960s. Modern Architectural Theory challenges many assumptions about architectural modernism and uncovers many new dimensions of the debates about modernism.

The CIAM Discourse on Urbanism, 1928-1960

Between the Local and the International

A Guidebook for His Students to this Field of Art

The International Style

Modern Architecture Since 1900

The format of this work is richly handsome: the two-volume set contains well over1000 high-quality illustrations. This volume is concerned with the modern movement proper, from 1914to 1966.

This new account of international modernism explores the complex motivations behind this revolutionary movement and assesses its triumphs and failures. The work of the main architects of the movement such as Frank Lloyd Wright, Adolf Loos, Le Corbusier, and Mies van der Rohe is re-examined shedding new light on their roles as acknowledged masters. Alan Colquhoun explores the evolution of the movement from Art Nouveau in the 1890s to the megastructures of the 1960s, revealing the often contradictory demands of form, function, social engagement, modernity and tradition.

Revolutionary essays on design, aesthetics and materialism – from one of the great masters of modern architecture Adolf Loos, the great Viennese pioneer of modern architecture, was a hater of the fake, the fussy and the lavishly decorated, and a lover of stripped down, clean simplicity. He was also a writer of effervescent, caustic wit, as shown in this selection of essays on all aspects of design and aesthetics, from cities to glassware, furniture to footwear, architectural training to why 'the lack of ornament is a sign of intellectual power'. Translated by Shaun Whiteside With an epilogue by Joseph Masheck

This book proposes alternative interpretations of broadly-debated concepts within architectural modernity. Bringing into view the work of lesser-known architects from across the globe, alongside previously unexplored aspects of mainstream masters of the Modern, Rethinking Modernity puts forward a compelling case for the range and diversity of architectural projects encompassed by this term. Exploring themes such as the use of colour, materials, ornament, local traditions and identities, Rethinking Modernity challenges readers to build a better understanding of a crucial moment in architectural history, and of design trends shaping the present-day production of the built environment. Complementing the RIBA Publishing titles Redefining Brutalism and Revisiting Postmodernism, this book sits within a series of books aiming to explore new interpretations of well-loved architectural movements, richly illustrated with rarely-seen archive photography and lesser-known projects.

Sanctioning Modernism

Modern Movements In Architecture

A New History of Modern Architecture

The Elusive Margins of Belgrade Architecture, 1919-1941

From a Cause to a Style

1960-2010

The present volume offers eloquent testimony that many of the master builders of this century have held passionate convictions regarding the philosophic and social basis of their art. Nearly every important development in the modern architectural movement began with the proclamation of these convictions in the form of a program or manifesto. The most influential of these are collected here in chronological order from 1903 to 1963. Taken together, they constitute a subjective history of modern architecture; compared with one another, their great diversity of style reveals in many cases the basic differences of attitude and temperament that produced a corresponding divergence in architectural style. In point of view, the book covers the aesthetic spectrum from right to left; from programs that rigidly generate designs down to the smallest detail to revolutionary manifestoes that call for anarchy in building form and town plan. The documents, placed in context by the editor, are also international in their range: among them are the seminal and prophetic statements of Henry van de Velde, Adolf Loos, and Bruno Taut from the early years of the century; Frank Lloyd Wright's 1910 announcement of Organic Architecture; Gropius's original program for the Bauhaus, founded in Weimar in 1919; "Towards a New Architecture, Guiding Principles" by Le Corbusier; the formulation by Naum Gabo and Antoine Pevsner of the basic principles of Constructivism; and articles by R. Buckminster Fuller on universal architecture and the architect as world planner. Other pronouncements, some in flamboyant style, including those of Erich Mendelsohn, Hannes Meyer, Theo van Doesburg, OskarSchlemmer, Ludwig Mies van der Rohe, El Lissitzky, and Louis I. Kahn. There are also a number of collective or group statements, issued in the name of movements such as CIAM, De Stijl, ABC, the Situationists, and GEAM. Since the dramatic effectiveness of the manifesto form is usually heightened by brevity and conciseness, it has been possible to reproduce most of the documents in their entirety; only a few have been excerpted.

This book is the most comprehensive survey and analysis of Brazilian modern architecture to date, written by a young generation of Brazilian architects and historians for an international audience. Examining the works from the 'inside', and with different critical perspectives, they offer new and compelling readings of the country's architecture. Discussing the works of Oscar Niemayer and Lucio Costa, as well as those by less known but equally respected architects such as Afonso Eduardo Reidy, Vilanova Artigas and Jorge Machado Moreira, they show how modernist ideas were incorporated into a country with a legacy of contrasts and contradictions. The nation that saw the creation of Brasilia, one of the most utopian projects of the Modern Movement, also witnessed the formation of its built environment at one of the fastest rates in the world, while large parts of the population still lived in precarious accommodation. Charting post-Brasilia developments, Brazil's Modern Architecture describes how architects today have adapted to the conditions of an increasingly polarized society by developing new strategies that are no less creative, even if sometimes less demonstrative. Illustrated with drawings, historical black and white, and new colour photographs, it also portrays the recent works of young practices, such as MMBB Arquitetos and Una Arquitetos, through a series of case studies.

A penetrating analysis of the modern architectural tradition and its origins. Since its first publication in 1982, Modern Architecture Since 1900 has become established as a contemporary classic. Worldwide in scope, it combines a clear historical outline with mastery analysis and interpretation. Technical, economic, social and intellectual developments are brought together in a comprehensive narrative which provides a setting for the detailed examination of buildings. Throughout the book the author's focus is on the individual architect, and on the qualities that give outstanding buildings their lasting value.For the third edition, the text has been radically revised and expanded, incorporating much new material and a fresh appreciation of regional identity and variety. Seven chapters are entirely new, including expanded coverage of recent world architecture.Described by James Ackerman of Harvard University as "immeasurably the finest work covering this field in existence", this book presents a penetrating analysis of the modern tradition and its origins, tracing the creative interaction between old

and new that has generated such an astonishing richness of architectural forms across the world and throughout the century. This work continues the study of the relationships of the ideals of design and the realities of construction in modern architecture, beginning in the 1920s and extending to the present day. It contains information on the construction of modern architecture at a variety of scales.

Architecture 2000

Modern Architectural Theory

A Critical History of Contemporary Architecture

Modernist Architecture

Brazil's Modern Architecture

Art, Technology, and Utopia

Modern Architecture in Latin America: Art, Technology, and Utopia is an introductory text on the issues, polemics, and works that represent the complex processes of political, economic, and cultural modernization in the twentieth century. The number and types of projects varied greatly from country to country, but, as a whole, the region produced a significant body of architecture that has never before been presented in a single volume in any language. Modern Architecture in Latin America is the first comprehensive history of this important production. Designed as a survey and focused on key examples/paradigms arranged chronologically from 1903 to 2003, this volume covers a myriad of countries, historical, social, and political conditions; and projects/developments that range from small houses to urban plans to architectural movements. The book is structured so that it can be read in a variety of ways—as a historically developed narrative of modern architecture in Latin America, as a country-specific chronology, or as a treatment of traditions centered on issues of art, technology, or utopia. This structure allows readers to see the development of multiple and parallel branches/historical strands of architecture and, at times, their interconnections across countries. The authors provide a critical evaluation of the movements presented in relationship to their overall goals and architectural transformations.

Modernism in architecture and urban design has failed the American city. This is the decisive conclusion that renowned public intellectual Nathan Glazer has drawn from two decades of writing and thinking about what this architectural movement will bequeath to future generations. In From a Cause to a Style, he proclaims his disappointment with modernism and its impact on the American city. Writing in the tradition of legendary American architectural critics Lewis Mumford and Jane Jacobs, Glazer contends that modernism, this new urban form that signaled not just a radical revolution in style but a social ambition to enhance the conditions under which ordinary people lived, has fallen short on all counts. The articles and essays collected here—some never published before, all updated—reflect his ideas on subjects ranging from the livable city and public housing to building design, public memorials, and the uses of public space. Glazer, an undisputed giant among public intellectuals, is perhaps best known for his writings on ethnicity and social policy, where the unflinching honesty and independence of thought that he brought to bear on tough social questions has earned him respect from both the Left and the Right. Here, he challenges us to face some difficult truths about the public places that, for better or worst, define who we are as a society. From a Cause to a Style is an exhilarating and thought-provoking book that raises important questions about modernist architecture and the larger social aims it was supposed to have addressed-and those it has abandoned.

Ge 1 Illustrerde studie over de bouwkunst sinds 1920, voornamelijk in West-Europa en Amerika

The Language of Post-modern Architecture

The Use of Color in Selected Movements of Modern Architecture

Modern Architecture and Psychiatry in Central Europe, 1890 – 1914

Postmodernism

Predictions and Methods

The Details of Modern Architecture