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KEY=THE - NATHANIEL CONNER

Architecture of the Off-Modern [Princeton Architectural Press](#) **This is an imaginative tour through the history and afterlife of Vladimir Tatlin's legendary but unbuilt Monument to the Third International of 1920. Boym traces the vicissitudes of Tatlin's Tower from its reception in the 1920s to its privileged recall in 'the reservoir of unofficial utopian dreams' of the Soviet-era. The Emergence of Modern Architecture A Documentary History from 1000 to 1810 [Psychology Press](#) **"In this book Liane Lefaivre and Alexander Tzonis bring together 140 documents spanning a period from the year 1000 to the end of the eighteenth century. They argue that Modern Architectural thinking was created during this period, a wholly new forma mentis for conceiving buildings, landscapes, and cities. The material includes, in addition to the more predictable texts, key extracts from architectural treatises, handbooks, and textbooks, material from letters, articles from the press of the times, scientific memoirs, maxims, poems, plays, and novels. Their authors are equally varied architects, patrons, politicians, artists, poets, scientists, priests, philosophers, and journalists. Some describe and systematize, some argue and criticize, and a large number are eager to present new findings and new ways to construe and construct the world.".** **Makers of Modern Architecture From Frank Lloyd Wright to Frank Gehry** [New York Review of Books](#) **In the first volume of "Makers of Modern Architecture" (2007), Martin Filler examined the emergence of that revolutionary new form of building and explored its aesthetic, social, and spiritual aspirations through illuminating studies of some of its most important practitioners, from Louis Sullivan and Frank Lloyd Wright to, in our own time, Renzo Piano and Santiago Calatrava. Now, in "Makers of Modern Architecture, Volume II," Filler continues his investigations into the building art, beginning with the historical****

eclecticism of McKim, Mead, and White, best remembered today for New York City's demolished Pennsylvania Station. He surveys the seemingly inexhaustible flow of new books about Wright and Le Corbusier, and continues his commentaries on Piano's museum buildings with an essay focused on the new Broad Contemporary Art Museum in Los Angeles. There are less well known subjects here too, from the Frankfurt urban planner Ernst May to Buckminster Fuller, inventor of the geodesic dome. Filler judges Edward Durell Stone--the architect of the U.S. embassy in New Delhi, the Huntington Hartford Museum in New York City, and the Kennedy Center in Washington--to have been "a middling product of his times," however personally interesting he may have been. And he looks back at James Stirling, who in the 1970s and 1980s was "a veritable rock star of the profession," responsible for what Filler considers some of the very few worthwhile postmodernist buildings. *Modern Architecture* [OUP Oxford](#) 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. *The Off-Modern* [Bloomsbury Publishing USA](#) Svetlana Boym writes a new genealogy of modernity, moving beyond older debates between modernism and postmodernism to focus on the intersection of art, architecture, technology, and philosophy in the early twenty-first century. Drawing on theories of Georg Simmel, Henri Bergson, Aby Warburg, and Jacques Derrida, Boym presents the off-modern as an eccentric, self-questioning, anti-authoritarian perspective with roots in the Russian avant-garde, now developed in surprising ways by contemporary artists, architects, and curators around the world. She illustrates the off-modern in discussions of (and with) figures as diverse as architect Rem Koolhaas, Albanian artist-turned-mayor Edi Rama, an art collective in Delhi, and the creator of the Museum of Jurassic Technology in Los Angeles. Both a manifesto and a memoir, *The Off-Modern* often returns to themes of travel and immigration, exploring issues of diasporic intimacy and productive estrangement amid nostalgic landscapes of urban ruins. *The Meaning of Modern Architecture Its Inner Necessity and an Empathetic Reading* [Ashgate Publishing, Ltd.](#) Using empathy, as established by the Vienna School of Art History, complemented by insights on how the mind processes visual stimuli, as demonstrated by late 19th-century psychologists and art theorists, this book puts forward an innovative interpretative method of decoding the forms and spaces of Modern buildings. It proposes that Modern architecture is too diverse to be reduced to a few common formal or ornamental features. Instead, by relying on the viewer's innate psycho-physiological perceptive abilities, the sensual and intuitive understandings

of composition, form, and space are emphasized. **London's Contemporary Architecture An Explorer's Guide** [Routledge](#) London is a living architectural exhibition. This tried and trusted portable guide will help you to find your way around one of the world's most exciting cities, offering architectural experiences and insights into London's finest contemporary architecture. features more than 400 buildings including key venues from the 2012 Olympic Park provides a superb full colour photographic record of the capital aids navigation of the city's greatest architectural sights with a clear map-based format considers each district in turn, identifying the buildings most worthwhile visiting, and providing essential information and insights into each includes a large scale, portable, lightweight map, for use when walking the tours Jam packed with the author's intimate architectural experience and knowledge of London's buildings, the accompanying commentary is both lively and entertaining, providing all the information that any architectural explorer will need to appreciate and experience **London's contemporary architecture.** **Modern World Architecture** [Carlton Books Limited](#) This visually stunning and lavishly produced guide to the great buildings and structures of the modern age from around the world is divided into nine clear sections, and each movement in architecture from 1900 to the present day is represented: Arts and Crafts, Classicism, Organic, Modernism, Postmodernism, Robotic, Cities, and Futures. Focusing on one building per page, Jonathan Glancey discusses over 470 landmark structures from those now regarded as classics of modern architecture such as L'Institut du Monde Arab in Paris and the Sydney Opera House, to recent buildings such as the Swiss Re building in London and the Parliamentary Library in New Delhi. With over 470 superbly reproduced colour and black and white photographs, and every essential building, structure and architect featured, this is a must-have book for anyone interested in modern architecture. **A New History of Modern Architecture** [Laurence King Publishing](#) 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. **Software Architecture: the Hard Parts Modern Tradeoff Analysis for Distributed Architectures** [O'Reilly Media](#) Architects are often harried because they have no clean, easy decisions: everything is an awful tradeoff between two or more less than perfect alternatives. These are the difficult problems architects face, what this book's authors call "the hard parts." These topics have no best practices, forcing architects to understand various tradeoffs to succeed. This book discusses these hard parts by not only investigating what makes architecture so difficult, but also by providing proven ways to address these problems and make them easier. The book explores topics such as choosing an appropriate

architecture, deciding on service granularity, managing workflows and orchestration, managing and decoupling contracts, managing distributed transactions, and optimizing operational characteristics such as scalability, elasticity, and performance. As practicing consultants, the authors focus on questions they commonly hear architects ask and provide techniques that enable them to discover the tradeoffs necessary to answer these questions. **Software Architecture: The Hard Parts** ["O'Reilly Media, Inc."](#) There are no easy decisions in software architecture. Instead, there are many hard parts--difficult problems or issues with no best practices--that force you to choose among various compromises. With this book, you'll learn how to think critically about the trade-offs involved with distributed architectures. Architecture veterans and practicing consultants Neal Ford, Mark Richards, Pramod Sadalage, and Zhamak Dehghani discuss strategies for choosing an appropriate architecture. By interweaving a story about a fictional group of technology professionals--the Sysops Squad--they examine everything from how to determine service granularity, manage workflows and orchestration, manage and decouple contracts, and manage distributed transactions to how to optimize operational characteristics, such as scalability, elasticity, and performance. By focusing on commonly asked questions, this book provides techniques to help you discover and weigh the trade-offs as you confront the issues you face as an architect. Analyze trade-offs and effectively document your decisions Make better decisions regarding service granularity Understand the complexities of breaking apart monolithic applications Manage and decouple contracts between services Handle data in a highly distributed architecture Learn patterns to manage workflow and transactions when breaking apart applications **Modern Architecture and the Mediterranean Vernacular Dialogues and Contested Identities** [Routledge](#) Bringing to light the debt twentieth-century modernist architects owe to the vernacular building traditions of the Mediterranean region, this book considers architectural practice and discourse from the 1920s to the 1980s. The essays here situate Mediterranean modernism in relation to concepts such as regionalism, nationalism, internationalism, critical regionalism, and postmodernism - an alternative history of the modern architecture and urbanism of a critical period in the twentieth century. **American Glamour and the Evolution of Modern Architecture** Alice Friedman argues that the aesthetics of mid-20th century modern architecture reflect an increasing fascination with 'glamour', a term used in those years to characterise objects, people, & experiences as luxurious, expressive & even magical. **Modern Architecture and the End of Empire** [Camera Constructs Photography, Architecture and the Modern City](#) [Routledge](#) Photography and architecture have a uniquely powerful resonance - architectural form provides the camera with the subject for some of its most compelling imagery, while photography profoundly influences how architecture is represented, imagined and produced. **Camera Constructs** is the first book to reflect critically on the varied interactions of the different practices by

which photographers, artists, architects, theorists and historians engage with the relationship of the camera to architecture, the city and the evolution of Modernism. The title thus on the one hand opposes the medium of photography and the materiality of construction - but on the other can be read as saying that the camera invariably constructs what it depicts: the photograph is not a simple representation of an external reality, but constructs its own meanings and reconstructs its subjects. Twenty-three essays by a wide range of historians and theorists are grouped under the themes of 'Modernism and the Published Photograph', 'Architecture and the City Re-imagined', 'Interpretative Constructs' and 'Photography in Design Practices.' They are preceded by an Introduction that comprehensively outlines the subject and elaborates on the diverse historical and theoretical contexts of the authors' approaches. **Camera Constructs** provides a rich and highly original analysis of the relationship of photography to built form from the early modern period to the present day. **Complexity and Contradiction in Architecture** [The Museum of Modern Art](#) A practicing architect discusses the theoretical background of modern architecture **Modern Architecture and Climate Design Before Air Conditioning** [Princeton University Press](#) How climate influenced the design strategies of modernist architects **Modern Architecture and Climate** explores how leading architects of the twentieth century incorporated climate-mediating strategies into their designs, and shows how regional approaches to climate adaptability were essential to the development of modern architecture. Focusing on the period surrounding World War II—before fossil-fuel powered air-conditioning became widely available—Daniel Barber brings to light a vibrant and dynamic architectural discussion involving design, materials, and shading systems as means of interior climate control. He looks at projects by well-known architects such as Richard Neutra, Le Corbusier, Lúcio Costa, Mies van der Rohe, and Skidmore, Owings, and Merrill, and the work of climate-focused architects such as MMM Roberto, Olgay and Olgay, and Cliff May. Drawing on the editorial projects of James Marston Fitch, Elizabeth Gordon, and others, he demonstrates how images and diagrams produced by architects helped conceptualize climate knowledge, alongside the work of meteorologists, physicists, engineers, and social scientists. Barber describes how this novel type of environmental media catalyzed new ways of thinking about climate and architectural design. Extensively illustrated with archival material, **Modern Architecture and Climate** provides global perspectives on modern architecture and its evolving relationship with a changing climate, showcasing designs from Latin America, Europe, the United States, the Middle East, and Africa. This timely and important book reconciles the cultural dynamism of architecture with the material realities of ever-increasing carbon emissions from the mechanical cooling systems of buildings, and offers a historical foundation for today's zero-carbon design. **Warped Space Art, Architecture, and Anxiety in Modern Culture** [MIT Press](#) How psychological ideas of space have profoundly affected architectural

and artistic expression in the twentieth century. Beginning with agoraphobia and claustrophobia in the late nineteenth century, followed by shell shock and panic fear after World War I, phobias and anxiety came to be seen as the mental condition of modern life. They became incorporated into the media and arts, in particular the spatial arts of architecture, urbanism, and film. This "spatial warping" is now being reshaped by digitalization and virtual reality. Anthony Vidler is concerned with two forms of warped space. The first, a psychological space, is the repository of neuroses and phobias. This space is not empty but full of disturbing forms, including those of architecture and the city. The second kind of warping is produced when artists break the boundaries of genre to depict space in new ways. Vidler traces the emergence of a psychological idea of space from Pascal and Freud to the identification of agoraphobia and claustrophobia in the nineteenth century to twentieth-century theories of spatial alienation and estrangement in the writings of Georg Simmel, Siegfried Kracauer, and Walter Benjamin. Focusing on current conditions of displacement and placelessness, he examines ways in which contemporary artists and architects have produced new forms of spatial warping. The discussion ranges from theorists such as Jacques Lacan and Gilles Deleuze to artists such as Vito Acconci, Mike Kelley, Martha Rosler, and Rachel Whiteread. Finally, Vidler looks at the architectural experiments of Frank Gehry, Coop Himmelblau, Daniel Libeskind, Greg Lynn, Morphosis, and Eric Owen Moss in the light of new digital techniques that, while relying on traditional perspective, have radically transformed the composition, production, and experience—perhaps even the subject itself—of architecture. *The Historiography of Modern Architecture* [MIT Press Writing](#), according to Panayotis Tournikiotis, has always exerted a powerful influence on architecture. Indeed, the study of modern architecture cannot be separated from a fascination with the texts that have tried to explain the idea of a new architecture in a new society. During the last forty years, the question of the relationship of architecture to its history -- of buildings to books -- has been one of the most important themes in debates about the course of modern architecture. Tournikiotis argues that the history of modern architecture tends to be written from the present, projecting back onto the past our current concerns, so that the "beginning" of the story really functions as a "representation" of its end. In this book the buildings are the quotations, while the texts are the structure. Tournikiotis focuses on a group of books by major historians of the twentieth century: Nikolaus Pevsner, Emil Kaufmann, Sigfried Giedion, Bruno Zevi, Leonardo Benevolo, Henry-Russell Hitchcock, Reyner Banham, Peter Collins, and Manfredo Tafuri. In examining these writers' thoughts, he draws on concepts from critical theory, relating architecture to broader historical models. *Conservation of Modern Architecture* [Routledge](#) The importance of protecting significant buildings from decay and destruction would seem to be undeniable. Yet whilst the majority of buildings of merit constructed before the Second World War have been highlighted as worthy of

protection there is much indifference, and in some cases hostility towards many important post-war buildings. These deserve to receive wider formal recognition but in many cases continue to be mistreated or even demolished. This book examines many of the philosophical and practical issues surrounding the conservation of modern buildings and also the problems faced by building practitioners in dealing with buildings constructed in a wider range of styles and materials than at any other time. Climate change in particular has forced change in the way in which we think about buildings, with the pressures to address issues of energy efficiency becoming more urgent and likely to have consequences that may alter the perceived architectural and historic interest of modern and traditional buildings alike.

Architecture and Design at the Museum of Modern Art The Arthur Drexler Years, 1951-1986 [Getty Publications](#) A comprehensive and fascinating look at the history of the Museum of Modern Art's Architecture and Design Department under the leadership of the influential curator Arthur Drexler. Arthur Drexler (1921-1987) served as the curator and director of the Architecture and Design Department at the Museum of Modern Art (MOMA) from 1951 until 1986—the longest curatorship in the museum's history. Over four decades he conceived and oversaw trailblazing exhibitions that not only reflected but also anticipated major stylistic developments. Although several books cover the roles of MoMA's founding director, Alfred Barr, and the department's first curator, Philip Johnson, this is the only in-depth study of Drexler, who gave the department its overall shape and direction. During Drexler's tenure, MoMA played a pivotal role in examining the work and confirming the reputations of twentieth-century architects, among them Frank Lloyd Wright, Le Corbusier, Richard Neutra, Marcel Breuer, and Ludwig Mies van der Rohe. Exploring unexpected subjects—from the design of automobiles and industrial objects to a reconstruction of a Japanese house and garden—Drexler's boundary-pushing shows promoted new ideas about architecture and design as modern arts in contemporary society. The department's public and educational programs projected a culture of popular accessibility, offsetting MoMA's reputation as an elitist institution. Drawing on rigorous archival research as well as author Thomas S. Hines's firsthand experience working with Drexler, **Architecture and Design at the Museum of Modern Art** analyzes how MoMA became a touchstone for the practice and study of midcentury architecture. **The Architecture of Richard Neutra From International Style to California Modern** [New York : Museum of Modern Art](#) Catalog of an exhibition which opened July 14, 1982 at the Museum of Modern Art, New York. **Ornament is Crime Modernist Architecture** [Phaidon Press](#) 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. **Makers of Modern Architecture, Volume II From Le Corbusier to Rem Koolhaas** [New York Review of Books](#) In this much-anticipated sequel to his critically acclaimed **Makers of Modern Architecture** (2007) longtime **New York Review of Books** contributor Martin Filler—"probably the best all-round architecture critic currently working in the United States," according to the architectural journalist David Cohn—offers another penetrating series of concise but authoritative studies on leading exponents of the building art from the late nineteenth to the early twenty-first century. Exemplifying his belief that an architect's personality and character have a direct and profound bearing on this most public and social of art forms, Filler's lively melding of biographical and aesthetic perspectives gives these accessible yet scrupulously researched interpretations a rare human immediacy. From profiles of such universally admired masters as Frank Lloyd Wright and Le Corbusier to emerging figures including Michael Arad, creator of New York City's National September 11 Memorial, and the international design collaborative Snøhetta, Filler's shifting focus remains consistently trained on the enduring values of great architecture. His panoramic vision encompasses the historically inspired Gilded Age urbanism of the celebrated New York bon vivant Stanford White as well as the expressive collages of ancient and modern elements orchestrated by the reclusive Venetian intellectual Carlo Scarpa. The increasing role of women in architecture is given special emphasis in this new collection, from the pioneering work in 1920s Germany of Margarete Schütte-Lihotzky, inventor of the standardized modern kitchen, to such innovative contemporary practitioners as Elizabeth Diller, Kazuyo Sejima, and Billie Tsien. **Contemporary Art About Architecture A Strange Utility** [Routledge](#) An important resource for scholars of contemporary art and architecture, this volume considers contemporary art that takes architecture as its subject. Concentrated on works made since 1990, **Contemporary Art About Architecture: A Strange Utility** is the first to take up this topic in a sustained and explicit manner and the first to advance the idea that contemporary art functions as a form of architectural history, theory, and analysis. Over the course of fourteen essays by both emerging and established scholars, this volume examines a diverse group of artists in conjunction with the vernacular, canonical, and fantastical structures engaged by their work. I? Manglano-Ovalle, Matthew Barney, Monika Sosnowska, Pipo Nguyen-duy, and Paul Pfeiffer are among those considered, as are the compelling questions of architecture's relationship to photography, the evolving legacy of Mies van der Rohe, the notion of an architectural unconscious, and the provocative concepts of the unbuilt and the unbuildable. Through a rigorous investigation of these issues, **Contemporary Art About Architecture** calls attention to the fact that art is now a vital form of architectural discourse. Indeed, this phenomenon is

both pervasive and, in its individual incarnations, compelling - a reason to think again about the entangled histories of architecture and art. **Modern Architecture Being the Kahn Lectures for 1930** [Princeton University Press](#) **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. **History of Modern Architecture** [MIT Press](#) The format of this work is richly handsome: the two-volume set contains well over 1000 high-quality illustrations. This volume is concerned with the modern movement proper, from 1914 to 1966. From **Bauhaus to Our House** [Farrar, Straus and Giroux](#) After critiquing—and infuriating—the art world with **The Painted Word**, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in **From Bauhaus to Our Haus**. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America's cities. **Built from Below: British Architecture and the Vernacular** [Routledge](#) This book extends the concept of British vernacular architecture beyond its traditional base of pre-modern domestic and industrial architecture to embrace other buildings such as places of worship, villas, hospitals, suburban semis and post-war mass housing. Engaging with wider issues of social and cultural history, this book is of use to anyone with an interest in architectural history. Presented in an essentially chronological sequence, from the medieval to the post-war, diverse fresh viewpoints in the chapters of this book reinforce understanding of how building design emerges not

just from individual agency, that is architects, but also from the collective traditions of society. **Modern Architecture in Czechoslovakia and Other Writings** [Getty Publications](#) This volume is a translation of Karel Teige's 1930 publication that brought attention to the modernist movement of his native Czechoslovakia and aligned it with the avant-garde efforts of the East and West. **Architecture From Prehistory to Climate Emergency** [Penguin UK](#) A groundbreaking history of architecture told through the relationship between buildings and energy The story of architecture is the story of humanity. The buildings we live in, from the humblest pre-historic huts to today's skyscrapers, reveal our priorities and ambitions, our family structures and power structures. And to an extent that hasn't been explored until now, architecture has been shaped in every era by our access to energy, from fire to farming to fossil fuels. In this groundbreaking history of world architecture, Barnabas Calder takes us on a dazzling tour of some of the most astonishing buildings of the past fifteen thousand years, from Uruk, via Ancient Rome and Victorian Liverpool, to China's booming megacities. He reveals how every building - from the Parthenon to the Great Mosque of Damascus to a typical Georgian house - was influenced by the energy available to its architects, and why this matters. Today architecture consumes so much energy that 40% of the world's greenhouse gas emissions come from the construction and running of buildings. If we are to avoid catastrophic climate change then now, more than ever, we need beautiful but also intelligent buildings, and to retrofit - not demolish - those that remain. Both a celebration of human ingenuity and a passionate call for greater sustainability, this is a history of architecture for our times. **Modern Architecture A Critical History** [Thames and Hudson Limited](#) This highly acclaimed survey of modern architecture and its origins has become a classic since it first appeared in 1980, and has helped to shape architectural practice and discourse worldwide. For this extensively revised and updated fifth edition, Kenneth Frampton has added a new section that explores in detail the modernist tradition in architecture across the globe in the late twentieth and early twenty-first centuries. He examines the varied ways in which architects are not only responding to the geographical, climatic, material and cultural contexts of their buildings, but also pursuing distinct lines of approach that emphasize topography, morphology, sustainability, materiality habitat and civic form. It remains an essential book for all students of architecture and architectural history. **Contemporary Church Architecture** [John Wiley & Sons Incorporated](#) The last decade has seen the emergence of a whole new generation of church designs. Covering buildings across the world, Contemporary Church Architecture aims to appeal not only to architects and clergy involved directly in ecclesiastical architecture but also other practitioners and those with a broader interest in cutting-edge design. This book covers the development of contemporary church design by looking at how the rational and the sacred can be reconciled and can inform one another. It also outlines the main trends and approaches: the conflict between self-

expression and expression of the sacred, between sculptural signification and functionalism. Beautifully illustrated with around 350 photographs. **Makers of Modern Architecture, Volume III From Antoni Gaudí to Maya Lin** [New York Review of Books](#) An invaluable guide to lives and work of Frank Gehry, Antoni Gaudí, Frank Lloyd Wright, Louis Kahn, Maya Lin, and other important figures of 20th and 21st century architecture. Martin Filler's "contribution to both architecture criticism and general readers' understanding is invaluable," according to Publishers Weekly. This latest installment in his acclaimed Makers of Modern Architecture series again demonstrates his unparalleled skill in explaining the revolutionary changes that have reshaped the built environment over the past century and a half. These studies of more than two dozen master builders--women and men, celebrated and obscure, idealists and opportunists--range from the environmental pioneer Frederick Law Olmsted and the mystical eccentric Antoni Gaudí to the present-day visionaries Frank Gehry and Maya Lin. Filler's broad knowledge embraces everything from the glittering Viennese luxury of Josef Hoffmann to the heavy-duty construction of the New Brutalists, from the low-cost postwar suburbs of the Levitt Brothers to today's super-tall condo towers on Manhattan's Billionaire's Row. Sometimes the interplay of social and political forces leads to dark results, as with Hitler's favorite architect, Albert Speer, and interior designer, Gerdy Troost. More often, though, heroic figures including Frank Lloyd Wright, Louis Kahn, and Lina Bo Bardi offer uplifting inspiration for the future of the one art form we all live with--and in--every day. **Changing Ideals in Modern Architecture, 1750-1950** [McGill-Queen's Press - MQUP](#) **Changing Ideals in Modern Architecture** revolutionized the understanding of modernism in architecture, pushing back the sense of its origin from the early twentieth century to the 1750s and thus placing architectural thought within the a broader context of Western intellectual history. This new edition of Peter Collins's ground-breaking study includes all seventy-two illustrations of the hard cover original edition, which has been out of print since 1967, and restores the large format. **Radical Cities Across Latin America in Search of a New Architecture** [Verso Trade](#) An award-winning curator and editor of Icon magazine chronicles his travels through Latin America in search of urban design activists, citing the examples of visionaries who are revolutionizing social housing, public architecture and community development. **Toward an Architecture** [J. Paul Getty Museum Publications](#) Published in 1923, **Toward an Architecture** had an immediate impact on architects throughout Europe and remains a foundational text for students and professionals. This edition includes a new translation of the original text, a scholarly introduction, and background notes that illuminate the text and illustrations. **Programs and Manifestoes on 20th-Century Architecture** [MIT Press](#) 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, Oskar Schlemmer, 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.

Architecture Pop-up Book [Universe Pub](#) "The Architecture pop-up book is a magnificent three-dimensional journey through the history of the art of building construction. Featuring amazing pop-up replications of a comprehensive selection of famous buildings from ancient to modern times"--P. [4]o

Architecture and Urbanism in Modern Korea [University of Hawaii Press](#) Although modernization in Korea started more than a century later than in the West, it has worked as a prominent ideology throughout the past century—in particular it has brought radical changes in Korean architecture and cities. Traditional structures and ways of life have been thoroughly uprooted in modernity's continuous negation of the past. This book presents a comprehensive overview of architectural development and urbanization in Korea within the broad framework of modernization. Twentieth-century Korean architecture and cities form three distinctive periods. The first, defined as colonial modern, occurred between the early twentieth century and 1945, when Western civilization was transplanted to Korea via Japan, and a modern way of life, albeit distorted, began taking shape. The second is the so-called developmental dictatorship period. Between 1961 and 1988, the explosive growth of urban populations resulted in large-scale construction booms, and architects delved into modern identity through the locality of traditional architecture. The last

period began in the mid-1990s and may be defined as one of modernization settlement and a transition to globalization. With city populations leveling out, urbanization and architecture came to be viewed from new perspectives. Inha Jung, however, contends that what is more significant is the identification of elements that have remained unchanged. Jung identifies continuities that have been formed by long-standing relationships between humans and their built environment and, despite rapid modernization, are still deeply rooted in the Korean way of life. For this reason, in the twentieth century, regionalism exerted a great influence on Korean architects. Various architectural and urban principles that Koreans developed over a long period while adapting to the natural environment have provided important foundations for architects' works. By exploring these sources, this carefully researched and amply illustrated book makes an original contribution to defining modern identity in Korea's architecture, housing, and urbanism.