Architecture in the Age of Reason - Emil Kaufmann 1955

Claude-Nicolas Ledoux - Anthony Vidler 2006-05-05 Claude-Nicolas Ledoux (1736-1806) is the "boldest and most extreme" (Nikolaus Pevsner) French revolutionary architect. Since the 1930s, when he was rediscovered by Emil Kaufmann in the famous study "From Ledoux to Le Corbusier", his visionary but widely realized buildings have served as a source of inspiration for unusual designs. His famous tollgates are familiar to every cultured traveler to Paris, and the TV film on the Royal Saltworks of Arc-et-Senans has also brought fresh proof of his popular appeal.

Claude-Nicolas Ledoux - Anthony Vidler 2010-07-15 An exciting and accessible introduction to one of the most visionary and revolutionary precursors of modern architecture. Since the 1930s, when he was rediscovered by Emil Kaufmann in the famous study «From Ledoux to Le Corbusier», his visionary but widely realized buildings have served as a source of inspiration for unusual designs.

Lequeu - Philippe Duboy 1987 Traces the life of the eccentric and controversial eighteenth century artist and designer, looks at his architectural drawings, and argues that he was a predecessor of the surrealists.

De Ledoux à Le Corbusier - Emil Kaufmann 2016-01-21 Publié pour la première fois à Vienne en 1933, à l’heure où les avant-gardes succombaient sous le joug du nationalisme, l’essai d’Emil Kaufmann De Ledoux à Le Corbusier, origine et développement de l’architecture autonome proposait une interprétation inédite de l’architecture moderne. L’auteur considère que la rupture avec la tradition issue de la Renaissance, clamée par le Mouvement moderne, est déjà présente dans l’architecture de la période révolutionnaire du XVIIIe siècle. Aussi, puisque mieux que tout autre Claude-Nicolas Ledoux incarne cette rupture, il s’emploie, avec la force de la conviction, à le tirer de l’oubli. Soulignant que l’on assiste, avec cette période, à l’éclatement de l’"enchaînement" baroque, Kaufmann identifie le passage d’une architecture hétéronome à une architecture autonome. Le concept d’autonomie de l’architecture constitue la clé de voûte de sa démonstration. Cette autonomie se traduit par l’indépendance des parties de l’édifice et des édifices entre eux, par la liberté des dispositions intérieures, par le recours à la géométrie élémentaire. Déterminées par une logique tectonique, les formes se libèrent des lois étrangères à l’univers de l’architecture que sont celles des ordres, en raison de leur caractère anthropomorphique, ou celles provenant de la doctrine du beau. Kaufmann tente également d’établir une filiation entre les formes architecturales et les structures sociales. Ainsi, dans les aspects formels des projets de Ledoux, il discerne des analogies avec la structure de la nouvelle société bourgeoise. Formée d’individus...
isolés et libres, cette dernière se refléterait dans l'architecture pavillonnaire, également appelée "système des blocs".

The Historiography of Modern Architecture-
Panayotis Tournikiotis 1999 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.

Histories of the Immediate Present- Anthony Vidler 2008-04-18 How the different narratives of four historians of architectural modernism—Emil Kaufmann, Colin Rowe, Reyner Banham, and Manfredo Tafuri—advanced specific versions of modernism. Architecture, at least since the beginning of the twentieth century, has suspended historical references in favor of universalized abstraction. In the decades after the Second World War, when architectural historians began to assess the legacy of the avant-gardes in order to construct a coherent narrative of modernism's development, they were inevitably influenced by contemporary concerns. In Histories of the Immediate Present, Anthony Vidler examines the work of four historians of architectural modernism and the ways in which their histories were constructed as more or less overt programs for the theory and practice of design in a contemporary context. Vidler looks at the historical approaches of Emil Kaufmann, Colin Rowe, Reyner Banham, and Manfredo Tafuri, and the specific versions of modernism advanced by their historical narratives. Vidler shows that the modernism conceived by Kaufmann was, like the late Enlightenment projects he revered, one of pure, geometrical forms and elemental composition; that of Rowe saw mannerist ambiguity and complexity in contemporary design; Banham's modernism took its cue from the aspirations of the futurists; and the "Renaissance modernism" of Tafuri found its source in the division between the technical experimentation of Brunelleschi and the cultural nostalgia of Alberti. Vidler's investigation demonstrates the inevitable collusion between history and design that pervades all modern architectural discourse—and has given rise to some of the most interesting architectural experiments of the postwar period.

The New Architecture and The Bauhaus- Walter Gropius 1965-03-15 One of the most important books on the modernist movement in architecture, written by a founder of the Bauhaus school. One of the most important books on the modern movement in architecture, The New Architecture and The Bauhaus poses some of the fundamental problems presented by the relations of art and industry and considers their possible, practical solution. Gropius traces the rise of the New Architecture and the work of the now famous Bauhaus and, with splendid clarity, calls for a new artist and architect educated to new materials and techniques and directly confronting the requirements of the age.

The Writing of the Walls- Anthony Vidler 1989

David Einhorn, Memorial Volume- David Einhorn 1911

Modern Architecture- Neil Levine 2009 In this work, esteemed architectural historian Neil Levine investigates the complex history of representation from the 18th to the 20th century. Using the lens of a continuous theoretical argument, Levine provides a detailed survey and critical analysis of major works by a host of modern architects.

The Language of Architecture- Andrea Simitch
Learning a new discipline is similar to learning a new language; in order to master the foundation of architecture, you must first master the basic building blocks of its language - the definitions, function, and usage. Language of Architecture provides students and professional architects with the basic elements of architectural design, divided into twenty-six easy-to-comprehend chapters. This visual reference includes an introductory, historical view of the elements, as well as an overview of how these elements can and have been used across multiple design disciplines.

Whether you're new to the field or have been an architect for years, you'll want to flip through the pages of this book throughout your career and use it as the go-to reference for inspiration, ideas, and reminders of how a strong knowledge of the basics allows for meaningful, memorable, and beautiful fashions that extend beyond trends.

This comprehensive learning tool is the one book you'll want as a staple in your library.

De Ledoux á le Corbusier - Emil Kaufmann 1981

Le Corbusier and the Occult - Jan Birksted 2009

Revealing the secret sources of Le Corbusier's architecture--concealed by the architect and undiscovered by scholars until now.

The Royal Saltworks of Arc Et Senans - 1988

The Figure of Modernity - Tilo Schabert

Two words describe a "modern" world: limits and limitless. Traditionally, humans recognized limits of their power. Modernity meant a break. Its protagonists aspired to bring worlds of their imagination into reality. They taught a new anthropology. Humans could ascend to a God-like status. Schabert analyzes the history of the project and its result: a civilization in a perennial crisis. Symptoms of the crisis have been exposed, today mostly in ecological terms. Schabert takes his material from many fields: philosophy, cosmology, natural sciences, literature, social studies, economics, architecture, and political thought. While modernity is endlessly disrupted, a world beyond modernity can be traced, especially in the modern theory of constitutional government. Constitutional governments are formed by limitations within a civilization that is meant to have no limits. What appears to be paradoxical has its own logic, as Baruch Spinoza, John Locke, Montesquieu, John Adams, the Federalist Papers, John Stuart Mill, Walter Bagehot, and Woodrow Wilson have shown. Schabert carefully explicated their constitutional thought. It realized the limits through which modernity holds a promise.

Von Ledoux bis Le Corbusier - Emil Kaufmann 1985

Material Matters - Katie Lloyd Thomas

2006-12-05 Bringing together texts and work by theorists and practitioners who are making material central to their work, this book reflects the diverse areas of inquiry which are expanding current material discourse. Focusing on the cultural, political, economic, technological and intellectual forces which shape material practices in architecture, the contributors draw on disciplines ranging from philosophy, history and pedagogy to art practice and digital and low-tech fabrication. By paying critical attention to material, a wide range of issues emerge which are otherwise excluded from architectural discourse, issues that shape and determine the buildings we make, the processes we use and the ways we understand them. Beautifully illustrated and designed, this book is a unique collection which will be of great interest to architectural practitioners and theorists who want to consider the wider implications of material practice, and to students who are developing their own approach to making buildings.

La historiografía de la arquitectura moderna - Panayotis Tournikiotis 2001

Este libro habla de otros libros. Concretamente, se estudian en él las nueve “historias” de la arquitectura moderna que el autor considera más representativas en su intento por explicar el movimiento arquitectónico más característico del siglo XX. El autor sostiene que la historia de la arquitectura moderna suele estar escrita desde el presente, proyectando así hacia el pasado nuestras preocupaciones actuales, de modo que el “inicio” del relato actúa realmente como una “representación” de su final. En este libro, los edificios son las citas, mientras que los textos forman la estructura. La investigación se centra en un grupo de libros escritos por los principales historiadores del siglo XX: Nikolaus Pevsner,
Emil Kaufmann, Sigfried Giedion, Bruno Zevi, Leonardo Benevolo, Henry-Russell Hitchcock, Reyner Banham, Meter Collins y Manfredo Tafuri. Para examinar el pensamiento de estos estudiosos, el autor recurre a conceptos de la teoría crítica, relacionando así la arquitectura con modelos históricos más amplios. Por otro lado, esta edición ofrece una magnífica oportunidad para revisar la validez de las versiones castellanas de los nueve textos que se estudian en el libro, de los que sólo uno carece de traducción.

Collage City-Colin Rowe 1984-03-15 This book is a critical reappraisal of contemporary theories of urban planning and design and of the role of the architect-planner in an urban context. The authors, rejecting the grand utopian visions of "total planning" and "total design," propose instead a "collage city" which can accommodate a whole range of utopias in miniature.

L'Architecture-Claude-Nicolas Ledoux 1983 Few architects have had a vision of architecture as provocative as that of Claude-Nicolas Ledoux. In 1847 Daniel Rame assembled 300 plates by Ledoux in two volumes. The Rame edition is now scarce, but has been reproduced here in a one-volume format. Princeton Architectural Press's Reprint Series was established in 1981 to make rare volumes on architecture available to a wider audience. The books' beautiful reproductions and finest quality printing and binding match those of the originals, while their 9-by-12-inch format makes them accessible and affordable. New introductions bring a modern voice to these classic texts, updating them to become invaluable contemporary resources. These critically acclaimed books are an essential addition to any library.

Art in Crisis-Hans Sedlmayr 2017-07-28 The history of art from the early nineteenth century onwards is commonly viewed as a succession of conflicts between innovatory and established styles that culminated in the formalism and aesthetic autonomy of high modernism. In Art and Crisis, first published in 1948, Hans Sedlmayr argues that the aesthetic disjunctions of modern art signify more than matters of style and point to much deeper processes of cultural and religious disintegration. As Roger Kimball observes in his informative new introduction, Art in Crisis is as much an exercise in cultural or spiritual analysis as it is a work of art history. Sedlmayr’s reads the art of the last two centuries as a fever chart of the modern age in its greatness and its decay. He discusses the advent of Romanticism with its freeing of the imagination as a conscious sundering of art from humanist and religious traditions with the aesthetic treated as a category independent of human need. Looking at the social purposes of architecture, Sedlmayr shows how the landscape garden, the architectural monument, and the industrial exhibition testified to a new relationship not only between man and his handiwork but also between man and the forces that transcend him. In these institutions man deifies his inventive powers with which he hopes to master and supersede nature. Likewise, the art museum denies transcendence through a cultural leveling in which Heracles and Christ become brothers as objects of aesthetic contemplation. At the center of Art in Crisis is the insight that, in art as in life, the pursuit of unqualified autonomy is in the end a prescription for disaster, aesthetic as well as existential. Sedlmayr writes as an Augustinian Catholic. For him, the underlying motive for the pursuit of autonomy is pride. The lost center of his subtitle is God. The dream of autonomy, Sedlmayr argues, is for finite, mortal creatures, a dangerous illusion. The book invites serious analysis from art cri

Précis of the Lectures on Architecture-Jean-Nicolas-Louis Durand 2000-01-01 Jean-Nicolas-Louis Durand (1760–1834) regarded the Précis of the Lectures on Architecture (1802-5) and its companion volume, the Graphic Portion (1821), as both a basic course for future civil engineers and a treatise. Focusing the practice of architecture on utilitarian and economic values, he assailed the rationale behind classical architectural training: beauty, proportionality, and symbolism. His formal systematization of plans, elevations, and sections transformed architectural design into a selective modular typology in which symmetry and simple geometrical forms prevailed. His emphasis on pragmatic values, to the exclusion of metaphysical concerns, represented architecture as a closed system that subjected its own formal language to logical processes. Now published in English for the first time, the Précis and the Graphic Portion are classics of architectural education.
Hut Pavilion Shrine: Architectural Archetypes in Mid-Century Modernism - Miles David Samson 2016-03-09 The phase of American architectural history we call 'mid-century modernism,' 1940-1980, saw the spread of Modern Movement tenets of functionalism, social service and anonymity into mainstream practice. It also saw the spread of their seeming opposites. Temples, arcades, domes, and other traditional types occur in both modernist and traditionalist forms from the 1950s to the 1970s. Hut Pavilion Shrine examines this crossroads of modernism and the archetypal, and critiques its buildings and theory. The book centers on one particularly important and omnipresent type, the pavilion - a type which was the basis of major work by Louis I. Kahn, Paul Rudolph, Philip Johnson, Minoru Yamasaki, and other eminent architects. While focusing primarily on the architecture culture of the United States, it also includes the work of British, European Team X, and Scandinavian designers and writers. Making connections between formal analysis, historical context, and theory, the book continues lines of inquiry which have been pursued by Neil Levine and Anthony Vidler on representation, and by Sarah Goldhagen and Alice Friedman on modernism's 'forbidden' elements of the honorific and the visually pleasurable. It highlights the significance of ‘pavilionizing’ mid-century designers such as Victor Lundy, John Johansen, Eero Saarinen, and Edward Durell Stone, and shows how frequently essentialist and traditionalist types appeared in the roadside vernacular of drive-in restaurants, gas stations, furniture and car showrooms, branch banks, and motels. The book ties together the threads in mid-century architectural theory that addressed aspects of type, ‘essential’ structure, and primal ‘humanistic’ aspects of environment-making and discusses how these concerns outlived the mid-century moment, and in the designs and writings of Aldo Rossi and others they paved the way for Post-Modernism.

Claude-Nicolas Ledoux - Anthony Vidler 1990 A product of detailed research into late-eighteenth-century cultural and social history, this book examines the controversial architect’s life and work in the context of the Revolutionary period.

The Architecture of the City - Aldo Rossi 1984-09-13 Aldo Rossi was a practicing architect and leader of the Italian architectural movement La Tendenza and one of the most influential theorists of the twentieth century. The Architecture of the City is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the city’s construction, the book has become immensely popular among architects and design students.

Architecture Against the Post-Political - Nadir Lahiji 2014-05-23 Written by a team of renowned contributors and carefully edited to address the themes laid out by the editors in their introduction, the book includes theoretical issues concerning the questions of aesthetics and politics and addresses city and urban strategies within the general critique of the "post-political". By focusing on specific case studies from Warsaw, Barcelona, Dubai, Tokyo and many more the book consolidates the contributions of a diverse group of academics, architects and critics from Europe, the Middle East and America. This collection fills the gap in the existing literature on the relation between politics and aesthetics, and its implications for the theoretical discourse of architecture today. In summary, this book provides a response to the predominant de-politicization in academic discourse and is an attempt to re-claim the abandoned critical project in architecture.

Historical Dictionary of Architecture - Allison Lee Palmer 2016-05-26 This second edition of Historical Dictionary of Architecture contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on architects, famous structures, types of materials, and the different architectural styles.

French Architects and Engineers in the Age of Enlightenment - Antoine Picon 2009-12-17 This book offers a unique insight to the teaching and practice of architects and engineers.

Choosing Architecture - Christophe Van Gerrewey 2021-02-15 For centuries, architecture has been one of the most publicly discussed
subjects, by architects and users or inhabitants, but also by critics, theoreticians, historians, and writers. This book offers an overview of these discussions in the Western world, by means of four thematic trajectories, focused on housing, society, history, and art. Each of these four chronological paths starts in the 19th century, traverses the 20th century, and ends as closely as possible to the contemporary moment. The stepping stones are historical documents - texts, books, essays, and articles - that are analyzed, interpreted, criticized, and compared. The aim of this book is to show that architecture remains a vital subject matter for anyone interested in our contemporary world and its recent history. Reading, inquiring, and thinking are essential for making substantiated choices, with architecture as a starting point. The writings discussed in this book, both canonical and virtually unknown, are condensed into little pearls of knowledge, attached unto a string, and put together to form a kind of necklace - a talisman that can help us understand and face the present condition.

The Autopoiesis of Architecture, Volume I
Patrik Schumacher 2011-04-20 Take a theoretical approach to architecture with The Autopoiesis of Architecture, which presents the topic as a discipline with its own unique logic. Architecture’s conception of itself is addressed as well as its development within wider contemporary society. Author Patrik Schumacher offers innovative treatment that enriches architectural theory with a coordinated arsenal of concepts facilitating both detailed analysis and insightful comparisons with other domains, such as art, science and politics. He explores how the various modes of communication comprising architecture depend upon each other, combine, and form a unique subsystem of society that co-evolves with other important autopoietic subsystems like art, science, politics and the economy. The first of two volumes that together present a comprehensive account of architecture’s autopoiesis, this book elaborates the theory of architecture’s autopoiesis in 8 parts, 50 sections and 200 chapters. Each of the 50 sections poses a thesis drawing a central message from the insights articulated within the respective section. The 200 chapters are gathering and sorting the accumulated intelligence of the discipline according to the new conceptual framework adopted, in order to catalyze and elaborate the new formulations and insights that are then encapsulated in the theses.

However, while the theoretical work in the text of the chapters relies on the rigorous build up of a new theoretical language, the theses are written in ordinary language - with the theoretical concepts placed in brackets. The full list of the 50 theses affords a convenient summary printed as appendix at the end of the book. The second volume completes the analysis of the discourse and further proposes a new agenda for contemporary architecture in response to the challenges and opportunities that confront architectural design within the context of current societal and technological developments.

The Arcades Project-Walter Benjamin 1999 Critiquing the arcades of nineteenth-century Paris—glass-roofed rows of shops that served as early malls—the author, who wrote the work in the 1920s and 1930s, covers thirty-six still-trenchant topics, including fashion, boredom, photography, advertising, and prostitution, among others.

Space, Time and Architecture-Sigfried Giedion 2009-02-28 A milestone in modern thought, Space, Time and Architecture has been reissued many times since its first publication in 1941 and translated into half a dozen languages. In this revised edition of Sigfried Giedion’s classic work, major sections have been added and there are 81 new illustrations. The chapters on leading contemporary architects have been greatly expanded. There is new material on the later development of Frank Lloyd Wright and the more recent buildings of Walter Gropius, particularly his American Embassy in Athens. In his discussion of Le Corbusier, Mr. Giedion provides detailed analyses of the Carpenter Center at Harvard University, Le Corbusier’s only building in the United States, and his Priory of La Tourette near Lyons. There is a section on his relations with his clients and an assessment of his influence on contemporary architecture, including a description of the Le Corbusier Center in Zurich (designed just before his death), which houses his works of art. The chapters on Mies van der Rohe and Alvar Aalto have been brought up to date with examples of their buildings in the sixties. There is an entirely new chapter on the Danish architect Jørn Utzon, whose work, as exemplified in his design for the Sydney Opera House, Mr. Giedion considers representative of post-World War II architectural
A new essay, “Changing Notions of the City,” traces the evolution of the structure of the city throughout history and examines current attempts to deal with urban growth, as shown in the work of such architects as José Luis Sert, Kenzo Tange, and Fumihiko Maki. Mr. Sert’s Peabody Terrace is discussed as an example of the interlocking of the collective and individual spheres. Finally, the conclusion has been enlarged to include a survey of the limits of the organic in architecture.

The Imperfect City: On Architectural Judgment-Samir Younes 2016-03-03 If architectural judgment were a city, a city of ideas and forms, then it is a very imperfect city. When architects judge the success or failure of a building, the range of ways and criteria which can be used for this evaluation causes many contentious and discordant arguments. Proposing that the increase in number and intensity of such arguments threatens to destabilize the very grounds upon which judgment is supposed to rest, this book examines architectural judgment in its historical, cultural, political, and psychological dimensions and their convergence on that most expressive part of architecture, namely: architectural character. It stresses the value of reasoned judgment in justifying architectural form - a judgment based on three sets of criteria: those criteria that are external to architecture, those that are internal to architecture, and those that pertain to the psychology of the architect as image-maker. External criteria include, philosophies of history or theories of modernity; internal criteria include architectural character and architectural composition; while the psychological criteria pertain to ‘mimetic rivalry’, or rivaling desires for the same architectural forms. Yet, although architectural conflicts can adversely influence judgment, they can at the same time, contribute to the advancement of architectural culture.

Terms of Appropriation-Amanda Reeser Lawrence 2017-12-06 This collection focuses on how architectural material is transformed, revised, swallowed whole, plagiarized, or in any other way appropriated. It charts new territory within this still unexplored yet highly topical area of study by establishing a shared vocabulary with which to discuss, or contest, the workings of appropriation as a vital and progressive aspect of architectural discourse. Written by a group of rising scholars in the field of architectural history and criticism, the chapters cover a range of architectural subjects that are linked in their investigations of how architects engage with their predecessors.


The Emotional Brain-P.V. Simonov 2013-06-29 This book deals with the results of theoretical and experimental studies of the emotions which my colleagues and I carried out over the last two decades. An interest in the psychology of emotions prompted us to undertake an analysis of the creative legacy of K. S. Stanislavsky. A result of this analysis was the book, The Method of K. s. StanisZavsky and the PhysioZogy of Emotions, written in 1955-1956 and published by the Academy of Sciences of the USSR in 1962. I am grateful to the first reader and critic of the manuscript, Leon Abgarovich Orbeli. In 1960, having transferred to the Institute of Higher Nervous Activ ity and Neurophysiology of the Academy of Sciences of the USSR, I had the...
opportunity to conduct experiments on problems that had interested me for a long time. In close scientific association with Peter Mikhailovich Ershov, director and teacher of theater, I began a systematic study of the involuntary and electrophysiological shifts in actors during voluntary production of various emotional states. Here comparatively quickly we became convinced that the fruitfulness of such studies rests on an absence of any kind of developed, systematic, and sound general theory of the emotions of man and the higher mammals. We will illustrate our difficulties if only with one example. We had frequently read of the so-called "emotional memory."