Non-Referential Architecture

An extensively revised and updated edition of a bestselling classic on modern architecture and its origins by Kenneth Frampton. Kenneth Frampton's highly acclaimed survey of modern architecture and its origins has been a classic since it first appeared in 1980. Starting with the cultural developments since 1750 that drove the modern movement, moving through the creation of modern architecture, and exploring the effects of globalization and the phenomenon of international celebrity architects, this book is the definitive history of modern architecture. For this extensively revised and updated fifth edition of Modern Architecture, Frampton added new chapters exploring the ongoing modernist tradition in architecture while also examining the varied responses to the urgent need to build more sustainably and create structures that will withstand changing climates. This new edition features completely redesigned interiors and an updated and expanded bibliography, making this volume more indispensable than ever.

Glass Architecture and Alpine Architecture by Bruno Taut

More than ever, architecture is in need of provocation, a new path beyond the traditional notion that buildings must serve as vessels, or symbols of something outside themselves. Non-Referential Architecture is nothing less than a manifesto for a new architecture. It brings together two leading thinkers, architect Valerio Olgiati and theorist Markus Breitschmid, who have grappled with this problem since meeting in 2005. In a world that itself increasingly rejects ideologies of any kind, Olgiati and Breitschmid offer non-referential architecture as a radical, new approach free from rigid ideologies. Non-referential buildings, they argue, are entities that are themselves meaningful outside a vocabulary of fixed symbols and images and their historical connotations. For more than a decade, Olgiati and Breitschmid's thinking has placed them at the forefront of architectural theory. Indispensable for understanding what the future might hold for architecture, Non-Referential Architecture will become a new classic.

Materials, Form and Architecture

This book is the first English translation of the German architect Bruno Taut's early twentieth-century anthology Die Stadtkrone (The City Crown). Written under the influence of World War I, Taut developed The City Crown to promote a utopian urban concept where people would live in a garden city of ‘apolitical socialism’ and peaceful collaboration around a single purpose-free crystalline structure. Taut’s proposal sought to advance the garden city idea of Ebenezer Howard and rural aesthetic of Camillo Sitte’s urban planning schemes by merging them with his own ‘city crown’ concept. The book also contains contributions by the Expressionist poet Paul Scheerbart, the writer and politician Erich Baron and the architectural critic Adolf Behne. Although the original German text was republished in 2002, only the title essay of The City Crown has previously been translated into English. This English translation of Taut’s full anthology, complete with all illustrations and supplementary texts, fills a significant gap in the literature on early modern architecture in Germany and the history of urban design. It includes a translators’ preface, introduction and afterword to accompany the original composition of essays, poems, designs and images. These original texts are accompanied by illustrations of Taut’s own designs for a utopian garden city of 300,000 inhabitants and over 40 additional historic and contemporary examples. The new preface to The City Crown explains the premise for the English translation of Taut’s anthology, its organization and the approaches taken by the translators to maintain the four different voices included in the original work. Matthew Mindrup’s introduction critically examines the professional and intellectual developments leading up to and supporting Bruno Taut’s proposal to advance the English garden city concept with a centralized communal structure of glass, the city crown. Through the careful examination of original

Katsura

Sublime Visions

Interweaving architecture, philosophy and cultural history, Materials and Meaning in Architecture develops a rich and multi-dimensional exploration of materials and materiality, in an age when architectural practice seems otherwise preoccupied with image and visual representation. Arguing that architecture is primarily experienced by the whole body, rather than chiefly with the eyes, this broad-ranging study shows how the most engaging built works are as tactile as they are sensuous, communicating directly with the bodily senses, especially touch. It explores the theme of 'material imagination' and the power of establishing 'place identity' in an architect's work, to
consider the enduring expressive possibilities of material use in architecture. The book's chapters can be dipped into, each individual chapter providing close readings of built works by selected modern masters (Scarpa, Zumthor, Williams and Tsien), insights into key texts and theories (Ruskin, Loos, Bachelard), or short cultural histories of materials (wood, brick, concrete, steel, and glass). And yet, taken together, the chapters build to a powerful book-length argument about how meaning accrues to materials through time, and about the need to reinsert the bodily experience of materiality into architectural design. It is thus also, in part, a manifesto: arguing for architecture to act as a bulwark against the tide of an increasingly depersonalised built environment. With insights for a wide range of readers, ranging from students through to researchers and professional designers, Materials and Meaning in Architecture will cause theorists to rethink their assumptions and designers to see new potential for their projects.

**Bruno Taut and the Architecture of Activism**

This book—Behrendt’s principle theoretical work in German and the precursor to Modern Building—presents a revisionist concept of style that places equal emphasis on form and function. Now available in English for the first time, this incisive treatise boldly advocates international modernism to the general public.

**Materials and Meaning in Architecture**

Paul Scheerbart (1863–1915) was a visionary German novelist, theorist, poet, and artist who made a lasting impression on such icons of modernism as Walter Benjamin, Bruno Taut, and Walter Gropius. Fascinated with the potential of glass architecture, Scheerbart’s satirical fantasies envisioned an electrified future, a world composed entirely of crystalline, colored glass. In 1912, Scheerbart published The Light Club of Batavia, a Novelle about the formation of a club dedicated to building a spa for bathing—not in water, but in light—at the bottom of an abandoned mineshaft. Translated here into English for the first time, this rare story serves as a point of departure for Josiah McElheny, who, with an esteemed group of collaborators, offers a fascinating array of responses to this enigmatic work. The Light Club makes clear that the themes of utopian hope, desire, and madness in Scheerbart’s tale represent a part of modernism’s lost project: a world based on political and spiritual ideals rather than efficiency and logic. In his compelling introduction, McElheny describes Scheerbart’s life as well as his own enchantment with the writer, and he explains the ways in which The Light Club of Batavia inspired him to produce art of uncommon breadth. The Light Club also features inspired writings from Gregg Bordowitz and Ulrike Müller, Andrea Geyer, and Branden W. Joseph, as well as translations of original texts by and about Scheerbart. A unique response by one visionary artist to another, The Light Club is an unforgettable examination of what it might mean to see radical potential in absolute illumination.

**Bruno Taut: Alpine Architektur**

“Tafuri’s work is probably the most innovative and exciting new form of European theory since French poststructuralism and this book is probably the best introduction to it for the newcomer. ”

**MythomaniaS**

In 1638, Gianlorenzo Bernini began the ambitious architectural project of designing and constructing massive twin bell towers atop St. Peter’s basilica. But the project failed spectacularly. This volume tells the story of the bell towers, presenting both visual and documentary evidence.

**The Victory of the New Building Style**

Alasdair Gray is Scotland’s best known polymath. Born in 1934 in Glasgow, he graduated in design and mural art from the Glasgow School of Art in 1957. After decades of surviving by painting and writing TV and radio plays, his first novel, the loosely autobiographical, blackly fantastic Lanark, opened up new imaginative territory for such varied writers as Jonathan Coe, A.L. Kennedy, James Kelman, Janice Galloway and Irvine Welsh. It led Anthony Burgess to call him ‘the most important Scottish writer since Sir Walter Scott’. His other published books include 1982 Janine, Poor Things (winner of the Whitbread Award), The Book of Prefaces, The Ends of our Tethers and Old Men in Love. In this book, with reproductions of his murals, portraits, landscapes and illustrations, Gray tells of his failures and successes which have led his pictures to be accepted by a new generation of visual artists.

**The Gray Cloth**

**Fundamentals of Japanese Architecture**

During its short lifespan, the Weimar Republic (1918-33) witnessed an unprecedented flowering of achievements in many areas, including psychology, political theory, physics, philosophy, literary and cultural criticism, and the arts. Leading intellectuals, scholars, and critics—such as Hannah Arendt, Walter Benjamin, Ernst Bloch, Bertolt Brecht, and Martin Heidegger—emerged during this time to become the foremost thinkers of the twentieth century. Even today, the Weimar era remains a vital resource for new intellectual movements. In this incomparable collection, Weimar Thought presents both the specialist and the general reader a comprehensive guide and unified portrait of the most important innovators, themes, and trends of this fascinating period. The book is divided into four thematic sections: law, politics, and society; philosophy, theology, and science; aesthetics, literature, and film; and general cultural and social themes of the Weimar period. The volume brings together established and emerging scholars from a remarkable array of fields, and each individual essay serves as an overview for a particular discipline while offering distinctive critical engagement with relevant problems and debates. Whether used as an
Glass Architecture by Paul Scheerbart and Alpine Architecture by Bruno Taut

Bruno Taut was the leading architectural theorist in Germany during the years 1914-1920. The architectural and social premises which he developed in this seminal period were to be of paramount importance in the subsequent development of modern architecture in Germany in the 1920s. The German example, in turn, was to become a model for the international modern movement. Whereas the history of the modern movement in architecture has generally been written in terms of functionalism, and the availability of materials and technology, Dr Whyte suggests that many of the roots of modern architecture were mystical and irrational, and were concerned less with function and purpose and more with millenarian dreams of the a society which might be achieved through the meditation of the architecture. The author also suggests that there were political reasons behind this type of architecture and why it failed to achieve its aim of improving the physical and social condition of society.

The City Crown by Bruno Taut

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.

Bernini and the Bell Towers

Abalos & Herreros

Utopian hope and dystopian despair are characteristic features of modernism and the avant-garde. Readings of the avant-garde have frequently sought to identify utopian moments coded in its works and activities as optimistic signs of a possible future social life, or as the attempt to preserve hope against the closure of an emergent dystopian present. The fourth volume of the EAM series, European Avant-Garde and Modernism Studies, casts light on the history, theory and actuality of the utopian and dystopian strands which run through European modernism and the avant-garde from the late 19th to the 21st century. The book's varied and carefully selected contributions, written by experts from around 20 countries, seek to answer such questions as: - how have modernism and the avant-garde responded to historical circumstance in mapping the form of possible futures for humanity? - how have avant-garde and modernist works presented ideals of living as alternatives to the present? - how have avant-gardists acted with or against the state to remodel human life or to resist the instrumental reduction of life by administration and industrialisation?

Modern Architecture and Expressionism

For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopaedia dial of 20th Century Architecture website. Focusing on architecture from all regions of the world, this three-volume set profiles the twentieth century's vast chronicle of architectural achievements, both within and well beyond the theoretical confines of modernism. Unlike existing works, this encyclopaedia examines the complexities of rapidly changing global conditions that have dispersed modern architectural types, movements, styles, and building practices across traditional geographic and cultural boundaries.

Modern Architecture Since 1900

Disfiguring

"Come along come, a little closer ladyboys, rats, Brahmans, incestuous brothers, arrogant scientists, royal jesters, suicidal late-weened adolescents, Diogenes-style rebels, obsessionnal mythical creatures, repressed psychoanalysts, overfed baby boys Indulge in a journey of contiguity, ambiguity, taboo and uncertainty, liberated perversities, an overload of emotional entanglements, little personal disasters, and ego-diseases Here is where psychotic machines, apparatuses and fragments, bodies in verse, and bodies-becoming are meeting in the story-assemblage of their solitary symptoms.” mythomaniaS is a catalog of case studies in the form of film stills, architectural fragments, stage props, texts, and images culled from the experiments of MindMachineMakingMyths (Lab M4, part of the New Territories architecture studio, Bangkok, Thailand), a collaboration begun in 2012 between Camille Lacadée and Francois Roche to construct environmental-architectural psycho-scapes as laboratory-shelters for exploring and deconstructing the supposed rifts between realism and speculative
fiction (myth), psyche and environment, body and mind. Bringing together architecture, Deleuze and Guattari's schizoanalysis and
deterioritization, and Alfred Jarry's pataphysics (the "science of imaginary solutions which symbolically attributes the properties of
objects, described by their virtuality, to their lineaments"), Lacadée and Roche (and their tribe, Ezio Blasetti, Stephan Henrich, Danielle
Willems, Gwyll Jahn, and many others) enacted and filmed mise-en-âmes in which certain scripted para-psycho narratives and
architectural structures merge in the pursuit of reclaiming resilience - described by Roche as a tactic for merging refusal and vitality into
a schizophrenic logic able to navigate the antagonism between the bottom-up and top-down conditions of the globalized world. In these
fabricated schizoid psycho-nature-machine-scapes, the human being is no longer a bio-ecological consumer but a psycho-computing animal
that emerges co-dependently with its environment in a hyper-local haecceity ("this-ness"). In the vein of Situationist psychogeography ("the
study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior
of individuals"), each scenario fabulates geo-architectural conditions of human exile, solitude, and pathology drawn from narratives of the
forbidden and taboo: the true story of an old Indian book collector exiled from his community on the suspicion of atheism, who finds refuge
in a tear-collecting shelter ("Would Have Been My Last Complaint"); a scientist captured by a water spirit who remains trapped like a fish
in the mindscape of a fish butcher (Although (in) Hapnea); a monster-boy endomorph constantly overfed and protected by a clausrophilic
antidote-jacket produced by the excess of his incestuous mother's love (beau)strosity); Ariadne, labyrinth overseer, floating between two
macho spirals, testosteroned Theseeus and alcoholic Dionysus (Naxos, Terra Insola); the feral child - innocent, naive, and obscene - in the
depth jungle, auscultated by a scientistic voyeurism (The Offspring); etc. Each of these scenarios (designed as "shelters" where mind,
environment, and architecture co-map each other) unfolds a "mythomania" in which each character transforms, and is transformed, para-
psychically, by the environment, in a sort of biotope (habitat) feedback experiment. Ultimately, Lacadée and Roche want to create - via
architecture and design, myth (literature), and psycho-geography - various conditions for schizoid passages between realism and fiction,
expertise and knowledge, mind and built environment, narrative and topology, in order to bring about new strategic-tragic co-dependencies
as forms of schizoid resistance to the usual identity regimes, and to also reboot architecture as a form of psycho-social praxis and non-
 necrotic speculation."

**The Light Club**

**The Illustrated Encyclopedia of Architects and Architecture**

The Victorian-era German cult novel, set in the mid-twentieth century, serves up a utopian vision of a future of glass architecture, as the
protagonist, Swiss architect Edgar Krug, circumnavigates the globe by airship with his wife, constructing a wild variety of colored-glass
buildings in various locales.

**Bruno Taut**

**Utopia**

This book is the first English translation of the German architect Bruno Taut’s early twentieth-century anthology Die Stadtkrone (The City
Crown). Written under the influence of World War I, Taut developed The City Crown to promote a utopian urban concept where people
would live in a garden city of ‘apolitical socialism’ and peaceful collaboration around a single purpose-free crystalline structure. Taut’s
proposal sought to advance the garden city idea of Ebenezer Howard and rural aesthetic of Camillo Sitte’s urban planning schemes by
merging them with his own ‘city crown’ concept. The book also contains contributions by the Expressionist poet Paul Scheerhart, the
writer and politician Erich Baron and the architectural critic Adolf Behne. Although the original German text was republished in 2002, only
the title essay of The City Crown has previously been translated into English. This English translation of Taut’s full anthology, complete
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leading up to and supporting Bruno Taut’s proposal to advance the English garden city concept with a centralized communal structure of
glass, the city crown. Through the careful examination of original

**The City Crown by Bruno Taut**

As a formative exemplar of early architectural modernism, Bruno Taut’s seminal exhibition pavilion the Glashaus (literally translated
Glasshouse) is logically part of the important debate of rethinking the origins of modernism. However, the historical record of Bruno
Taut’s Glashaus has been primarily established by one art historian and critic. As a result the historical record of the Glashaus is
significantly skewed toward a singular notion of Expressionism and surprisingly excludes Taut’s diverse motives for the design of the
building. In an effort to clarify the problematic historical record of the Glashaus, this book exposes Bruno Taut’s motives and inspirations
for its design. The result is that Taut’s motives can be found in yet unacknowledged precedents like the botanical inspiration of the Victoria
regia lily; the commercial interests of Frederick Kepller as the Director of the Deutche Luxfer Prisman Syndikat; and imitation that derived
openly from the Gothic. The outcome is a substantial contribution to the re-evaluation of the generally accepted histories of the modern
movement in architecture.
Architectural Diplomacy

Housing Estates in the Berlin Modern Style

In 1676-77 a single event revitalized the traditions of Roman design. That event, the union of the French Royal Academy and the Academy of Saint Luke in Rome, is given new significance in the present study. It has long been thought that the academies' fusion signaled the passing of artistic preeminence from Rome to France. Here, however, the author proposes a more complex interpretation. By demonstrating that Rome continued, in fact, to be the more innovative and influential of the two academies, Gil Smith is able to discern patterns of influence that cross geographical and temporal boundaries, and to portray late-Baroque architecture in international terms. For this Compelling portrait of a transitional period of European architectural trends, Professor Smith draws on the student competitions inaugurated at the Saint Luke Academy to commemorate its ties with the French academies. Far more important than mere "academic" work, these competition drawings reveal the nature of instruction in Rome, the influences of the academy's officers and patrons, and the nature of contemporary projects similar in program to the competitions. The design synthesis pursued in Rome until the end of the seventeenth century, particularly by Carlo Fontana, would become an important source of inspiration for prominent architects of the next century. Among others, the academy's design methodology influenced Fischer von Erlach, Filippo Juvarra, and Giles Oppenord in their search for a progressive Baroque language.

Weimar Surfaces

Disfiguring is constructive or, perhaps more accurately, reconstructive. By exploring the religious dimensions of twentieth-century painting and architecture, he shows how the visual arts continue to serve as a rich resource for the theological imagination.

Bruno Taut’s Design Inspiration for the Glashaus

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 masterly 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.

Weimar Thought

This series is the best reference available for information on today's leading architects, and presents their work in an affordable and thoroughly illustrated format. Each book begins with an overview of the architect's style and accomplishments written by a leading architecture critic. Then, approximately twenty noteworthy works and projects are discussed by the architect and presented in detail with site plans, drawings, and black-and-white photographs.

Glass Architecture

Alpenorte

A detailed history of Katsura, the seventeenth-century Imperial Palace in Kyoto, Japan, a pivotal work of Japanese architecture, often described as the 'quintessence of Japanese taste'. First revealed to the modern architectural world by Bruno Taut, the great German architect, in the early twentieth-century, Katsura stunned and then excited the architectural community of the West. Le Corbusier and Walter Gropius, pillars of the Modernist establishment, were fascinated by Katsura's 'modernity'. This book documents the palace in detail, combining newly commissioned photographs, detailed drawings, archival material, and historical analysis.

Alpine Architecture

Glass Architecture by Paul Scheerbart and Alpine Architecture by Bruno Taut

Glass Architecture

In the eighteenth century the Alps became the subject of a new view of nature, which crystallized in the sublime. Oscillating between fear and fascination, this sensual experience triggered a thrilling borderline experience: travelers ventured to the mountain world full of longing and projected a variety of different dreams onto the "wild nature" that had yet to be explored. To what extent has the sublime influenced
architecture in the Alps, from the early days of tourism to the present? Prompted by this question, the author analyzes Alpine architecture in its historical context and offers a critical assessment of contemporary tourism. This is a book that inspires us to reflect on the future of building in the Alps and on our relationship with nature.

**Encyclopedia of Twentieth Century Architecture**

"In Alpine Architecture, Bruno Taut projected the utopia of a conversion of the world, which would begin with an architectural reworking of the Alps, continue with building on and under the earth's crust, and extend even to the stars. This work of Expressionist architecture is published here for the first time with a detailed scholarly commentary. An illustrated essay and reproductions of the large-format original drawings combine to bring Taut's vision to life."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**A Life In Pictures**


**Sfera E Il Labirinto**

Germany of the 1920s offers a stunning moment in modernity, a time when surface values first became determinants of taste, activity, and occupation: modernity was still modern, spectacle was still spectacular. Janet Ward's luminous study revisits Weimar Germany via the lens of metropolitan visual culture, analyzing the power that 1920s Germany holds for today's visual codes of consumerism.

**Houses and People of Japan**

**Modern Architecture**

**Modern Architecture: A Critical History (World of Art)**

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