



Modern Architecture The Architecture Of

William J. R. Curtis



Modern Architecture The Architecture Of:

Transformations in Modern Architecture Arthur Drexler, 1979 **Modern Architecture** Otto Wagner, 1988 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 plan 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 **The Other**

Tradition of Modern Architecture Colin St. John Wilson, 2007 Sets out to examine the underlying themes of Modern European architecture assessing their impact influence and continuing development This book argues for a continuing tradition an uncompleted project sustained against the rigidifying orthodoxy the white walls functionalism and blank boxes of CIAM by a resistance movement **The Language of Post-modern Architecture** Charles Jencks, 1977 A classic account which when written in 1977 was the first to define post modernism in architecture an event which led to subsequent adoption of the term in many other fields It is the story of the failure of modern architecture to communicate with its users and the attempt of post modernists to overcome this failure with a richer more widely shared language post modern classicism Google Books

The Meaning of Modern Architecture Hans Rudolf Morgenthauer, 2016-03-09 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 This method was first developed as scholars realized that the new abstract art appearing needed to be analysed differently than the previous figurative works Since architecture experienced a similar development in the 1920s and 30s this book argues that the empathetic method can also be used in architectural interpretation While most existing scholarship tends to focus on formal and functional analysis this book 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 sensual and intuitive understandings of composition form and space are emphasized These aspects are especially significant because Modern Architecture lacks the traditional stylistic signs Including building analyses it shows how by visually reducing cubical forms and spaces to linear configurations the exteriors and interiors of Modern buildings can be interpreted via human perceptive abilities as dynamic movement systems commensurate with the new industrial transportation age This reveals an inner necessity these buildings express about themselves and their culture rather than just an explanation of how they are assembled and how they should be used The case studies highlight the contrasts between buildings designed by different architects rather than concentrating on the few features that relate them to the zeitgeist It analyses the buildings directly as the objects of study not indirectly as designs filtered through a philosophical or theoretical discourse The book demonstrates that with technology and science affecting culture Modern Architecture Alan Colquhoun,2002-04-25 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 Principles of Modern Architecture Christian Norberg-Schulz,2000 Principles of Modern Architecture is a clear concise accessible account of what the modern movement really wanted and what it achieved by one of the world s leading architectural critics *Key Modern Architects* Andrew Higgott,2018-05-31 Key Modern Architects provides an accessible and thought provoking introduction to the work of the most significant architects of the modern era Fifty short chapters introduce fifty key architects from Le Corbusier to Aldo Van Eyck to Zaha Hadid exploring their most influential buildings and developing a critique of each architect s work within a broader cultural and historical context The selection represents the most influential architects working from 1890 to the present those most likely to be taught on survey courses in modern architectural history along with some lesser known names with an equal claim to influence Emphasis is placed on a critical and interpretative approach allowing the student to position each architect in a cultural and intellectual context quickly and easily Artistic technical social and intellectual developments are brought to the fore built and unbuilt projects writings and influences This approach brings to light the ideology behind architectural work offering insights into each architect s working practice Helps students to develop a critical approach to understanding modern architectural history One chapter per architect meaning chapters may be read individually as a concise resource for the study of an architect or together as a coherent book length history of the whole period of modern architecture Chapters are supported by boxed lists of each architect s most significant projects along with suggestions for further reading as a springboard to further study and research Combining the clarity and accessibility of a textbook with in depth reading and a critical approach Key Modern

Architects provides an invaluable resource for both the classroom and for independent study in architectural and art history

History of Modern Architecture Leonardo Benevolo, 1977 A serious and original study of the beginnings and development of modernism in which the pictorial aspects are designed to aid in the communication of the author's closely reasoned formulations Let it be said at once that the format of this work is richly handsome it is a two volume boxed set comprising 844 pages and well over 1 000 high quality illustrations and it reflects throughout its publisher's conviction that good design is an essential not superficial part of bookmaking Beyond that it should be emphasized that this work is not another facile cultural tour of modern architecture It is a serious and original study of the beginnings and development of modernism in which the pictorial aspects are designed to aid in the communication of the author's closely reasoned formulations rather than to gloss over a lack of substantive content The book is a translation of the third Italian edition published in 1966 Benevolo who is on the faculty of architecture in Venice has earned an international reputation as a historian of architecture and town planning and his publications embrace the span of time from the Renaissance to the foreseeable future One such publication *The Origins of Modern Town Planning* The MIT Press 1967 may be read as a prelude to the present work as well as an independent contribution Perhaps more than any other architectural historian in our time Benevolo has made a determined effort to place developments in design and planning in their proper social and political settings Indeed the author argues that the development of the modern movement in architecture was determined not by aesthetic formalisms but largely by the social changes that have occurred since about 1760 After the middle of the eighteenth century without the continuity of formal activity being in any way broken indeed while architectural language seems to be acquiring a particular coherence the relations between architect and society began to change radically New material and spiritual needs new ideas and modes of procedure arise both within and beyond the traditional limits and finally they run together to form a new architectural synthesis that is completely different from the old one In this way it is possible to explain the birth of modern architecture which otherwise would seem completely incomprehensible This second volume is concerned with the modern movement proper from 1914 to 1966 The author emphasizes the unity of the movement rejecting the usual treatment that allots to the individual architects separate and unconnected biographical accounts Benevolo remarks at one point When one talks about modern architecture one must bear in mind the fact that it implies not only a new range of forms but also a new way of thinking whose consequences have not yet all been calculated His main concern is to provide a more exact calculation of those consequences *Modern Movements in Architecture* Charles Jencks, 1985 See Camp and Johnson Philip in index

Modern Architecture Since 1900 William J. R. Curtis, 1987 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 **Modern Architecture** Vincent Scully (Jr.),1974 *Changing Ideals in Modern Architecture, 1750-1950* Peter Collins,1998-07-14 Collins explains what Revivalism Rationalism Eclecticism and Functionalism meant to those who practised them examining the impact that social forces and the other arts and sciences had on architectural styles while recognizing the tectonic continuities that underlie the seeming ruptures between pre modern modern and post modern approaches to design His work is infused with a deep sympathy for the classical spirit of the eighteenth century and he argued rigorously and passionately that Enlightenment ideas could be of real value to the architects of his generation particularly since technology had made it possible to use them effectively Collins s plea for sensitivity to tradition and the urban fabric while encouraging technological innovation and unprecedented programs makes his thought just as vital today as it was ahead of its time when first published Collins had long wished to see an affordable fully illustrated edition of his book and McGill Queen s University Press and the McGill School of Architecture are proud to at long last fulfil this wish The new edition includes a biographical sketch of Collins a brief publication history of the work and an introductory essay by Kenneth Frampton that discusses the importance of the work at the time it was first published and highlights its relevance for the architectural problems of today Like the classic works of Hitchcock Giedion Pevsner and Benevolo *Changing Ideals in Modern Architecture* is essential reading and forms a striking contrast with other works on modernism such as Reyner Banham s *It will be pertinent to all those interested in architectural history and theory modern history history of ideas and aesthetics* **Modern Architecture** Henry Heathcote Statham,1897 **Modern Architecture and Design** Bill Risebero,1982 **An Introduction to Modern Architecture** James Maude Richards,1940 **Makers of Modern Architecture, Volume II** Martin Filler,2013-08-20 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. Fuller judges Edward Durrell 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 Fuller considers some of the very few worthwhile postmodernist buildings. The essays collected here are not entirely historical however Fuller also focuses on some of the most recent projects to have attracted critical and popular attention both in the United States and abroad including Rem Koolhaas's CCTV building in Beijing and Bernard Tschumi's Acropolis Museum in Athens. He argues that Kazuyo Sejima and Ryue Nishizawa's New Museum in New York City is one of those rare clarifying works of architecture that makes most recent buildings of the same sort look suddenly ridiculous. He calls Tod Williams and Billie Tsien's brilliant reimagining of the Barnes Collection in Philadelphia a latter day miracle a virtually unimprovable setting for its art. He finds Michael Arad's September 11 Memorial at Ground Zero a sobering disturbing heartbreaking and overwhelming masterpiece. And he argues that Diller Scofidio Renfro's Institute of Contemporary Art in Boston and their work revitalizing the High Line and Lincoln Center in New York make them today's shrewdest yet most sympathetic enhancers of the American metropolis. Fuller remains in these nineteen essays a shrewd observer of the pressures on architects and their projects money politics social expectations even the weight of their own reputations. But his focus is always on the buildings themselves on their sincerity and directness on their form and their function on their capacity to bring delight to the human landscape.

Modern Architecture Manfredo Tafuri, Francesco Dal Co, 1986. Photographs plans diagrams and historical and critical commentaries review the architectural developments styles and monuments of India and Ceylon Indochina and Indonesia the Himalayan region Central Asia China Korea and Japan.

The New Moderns Charles Jencks, 1990. Dialogues with neo modernists Peter Eisenman Philip Johnson Richard Meier Fumihiko Maki pictorial surveys of Frank Gehry Rem Koolhaas Norman Foster Richard Rogers I. M. Pei

Bruno Zevi on Modern Architecture Andrea Oppenheimer Dean, Bruno Zevi, 1983

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