
History Of Architectural Theory

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Architecture's Historical Turn

HARRELL WINTERS

Introduction to Architecture Routledge

As the first comprehensive encyclopedic survey of Western architectural theory from Vitruvius to the present, this book is an essential resource for architects, students, teachers, historians, and theorists. Using only original sources, Kruff has undertaken the monumental task of researching, organizing, and analyzing the significant statements put forth by architectural theorists over the last two thousand years. The result is a text that is authoritative and complete, easy to read without being reductive.

Understanding Architecture Leuven University Press

A history of the influence of communication technologies on Western architectural theory. The discipline of architecture depends on the transmission in space and time of accumulated experiences, concepts, rules, and models. From the invention of the alphabet to the development of ASCII code for electronic communication, the process of recording and transmitting this body of knowledge has reflected the dominant information technologies of each period. In this book Mario Carpo discusses the communications media used by Western architects, from classical antiquity to modern classicism, showing how each medium related to specific forms of architectural thinking. Carpo highlights the significance of the invention of movable type and mechanically reproduced images. He argues that Renaissance architectural theory, particularly the system of the five architectural orders, was consciously developed in response to the formats and potential of the new printed media. Carpo contrasts architecture in the age of printing with what preceded it: Vitruvian theory and the manuscript format, oral transmission in the Middle Ages, and the fifteenth-century transition from script to print. He also suggests that the basic principles of "typographic" architecture thrived in the Western world as long as print remained our main information technology. The shift from printed to digital representations, he points out, will again alter the course of architecture.

History of Architectural Theory Bloomsbury Publishing

Provides a critical history of Western architecture theory from the ancient world to the present day. It looks at how the architect generates architectural form in order to explain a number of issues, including the origins of style, the persistence of tradition and the role of genius.

Form, Structure, Space. Notes on Luigi Moretti's Architectural Theory Wiley

Identifying the operative ideas in architectural theory from ancient Rome to the present and codifying them into coherent theoretical systems; for students, practitioners, and the general reader. In *Ideas That Shaped Buildings*, Fil Hearn identifies and codifies into theoretical systems the operative tenets of architectural theory from ancient Rome to the present. With this strikingly original synthesis of architectural history and theory, he constructs an intellectual armature on which virtually any architectural concept, past or present, can be positioned. Dealing mainly with the

treatises that have been highly influential historically, he organizes their concepts thematically and analyzes their development through time. Straightforward and concise, *Ideas That Shaped Buildings* is readily accessible to architecture students, practicing architects, and the general public—indeed anyone interested in understanding the design rationale of buildings. Its overarching message is that, far from being constricting, proper knowledge and application of architectural theory is enabling and inspiring, and makes creative freedom possible by providing the conceptual awareness needed to devise a design. After an introductory history of the development of architectural theory, the text is divided into four parts. The first deals with issues relevant to all theories of architecture. The second, treating theory from antiquity to 1800, focuses on the prescriptive conventions inherent in the classical tradition. The third, treating theory after 1800, focuses on the inspirational principles prompted by rationalist perceptions of the Gothic tradition. The fourth, treating theory since 1965, deals with rationales beyond rationalism and the influence of computers on design method and design formulation. The concepts discussed are illustrated with theoretical drawings and images of actual buildings.

The Architectural Theory of Viollet-le-Duc U of Minnesota Press

When *Morality and Architecture* was first published in 1977, it received passionate praise and equally passionate criticism. An editorial in *Apollo*, entitled "The Time Bomb," claimed that "it deserved to become a set book in art school and University art history departments," and the *Times Literary Supplement* savaged it as an example of "that kind of vindictiveness of which only Christians seem capable." Here, for the first time, is the story of the book's impact. In writing his groundbreaking polemic, David Watkin had taken on the entire modernist establishment, tracing it back to Pugin, Viollet-le-Duc, Corbusier, and others who claimed that their chosen style had to be truthful and rational, reflecting society's needs. Any critic of this style was considered antisocial and immoral. Only covertly did the giants of the architectural establishment support the author. Watkin gives an overview of what has happened since the book's publication, arguing that many of the old fallacies still persist. This return to the attack is a revelation for anyone concerned architecture's past and future.

Architecture in the Age of Printing MIT Press

It is a major challenge to write the history of post-WWII architectural theory without boiling it down to a few defining paradigms. An impressive anthologising effort during the 1990s charted architectural theory mostly via the various theoretical frameworks employed, such as critical theory, critical regionalism, deconstructivism, and pragmatism. Yet the intellectual contours of what constitutes architectural theory have been constantly in flux. It is therefore paramount to ask what kind of knowledge has become important in the recent history of architectural theory and how the resulting figure of knowledge sets the conditions for the actual arguments made. The contributions in this volume focus on institutional, geographical, rhetorical, and other conditioning factors. They thus screen the unspoken rules of engagement that postwar architectural theory ascribed to.

Architecture in the Age of Printing Chronicle Books

The most influential architectural essays written since the Renaissance, copiously illustrated and neatly organized chronologically and by country. Discover the theories behind the structures in which we live, work, and play. From Alberti and Palladio to Le Corbusier and Koolhaas, this is the all-in-one, must-have book for anyone interested in...

A History of Architectural Theory Routledge

Robin Evans recasts the idea of the relationship between geometry and architecture, drawing on mathematics, engineering, art history, and aesthetics to uncover processes in the imagining and realizing of architectural form. Anyone reviewing the history of architectural theory, Robin Evans observes, would have to conclude that architects do not produce geometry, but rather consume it. In this long-awaited book, completed shortly before its author's death, Evans recasts the idea of the relationship between geometry and architecture, drawing on mathematics, engineering, art history, and aesthetics to uncover processes in the imagining and realizing of architectural form. He shows that geometry does not always play a stolid and dormant role but, in fact, may be an active agent in the links between thinking and imagination, imagination and drawing, drawing and building. He suggests a theory of architecture that is based on the many transactions between architecture and geometry as evidenced in individual buildings, largely in Europe, from the fifteenth to the twentieth century. From the Henry VII chapel at Westminster Abbey to Le Corbusier's Ronchamp, from Raphael's S. Eligio and the work of Piero della Francesca and Philibert Delorme to Guarino Guarini and the painters of cubism, Evans explores the geometries involved, asking whether they are in fact the stable underpinnings of the creative, intuitive, or rhetorical aspects of architecture. In particular he concentrates on the history of architectural projection, the geometry of vision that has become an internalized and pervasive pictorial method of construction and that, until now, has played only a small part in the development of architectural theory. Evans describes the ambivalent role that pictures play in architecture and urges resistance to the idea that pictures provide all that architects need, suggesting that there is much more within the scope of the architect's vision of a project than what can be drawn. He defines the different fields of projective transmission that concern architecture, and investigates the ambiguities of projection and the interaction of imagination with projection and its metaphors.

Architectural Theory. Pioneering Texts on Architecture from the Renaissance to Today MIT Press

"This book presents a new take on the evolution of digital design theories in architecture from modernity to today, as they have been inspired both by contemporary philosophy and the emergence and access to advanced computation. It focuses on how concepts of difference in philosophy transformed architectural design theory and takes on even more significance with the introduction and ubiquitous use of computers within the discipline, changing the architectural design paradigm forever. Beginning with a presentation of American Pragmatism's push towards process, the book continues on to Husserl's influence on the modern movement, mid-century phenomenology, post-structuralist Derridean exchanges with architects, the Deleuzian influence on the smoothing of form, and finally contemporary architectural references to speculative realism. Analyzing the arc of design theory as influenced by philosophical and computational logics, this book presents the transformation to contemporary design approaches that includes more biology, more data and more information, moving from 'less is more' to 'From Less to More!' Philosophical

Difference and Advanced Computation in Architectural Theory is an influential read for students and academics of architectural theory, computational design and related areas"--

Building Ideas John Wiley & Sons

Architecture, Aesthetics, and the Predicaments of Theory offers a critical analysis of the methodological constants and shared critical strategies in the history of theoretical discourse on Western architecture. Central to these constants is the persistent role of aesthetics as a critical tool for the delimitation of architecture. This book analyzes the unceasing critical role aesthetics is given to play in the discourse of architecture. The book offers a close and critical reading of three seminal texts from three different periods in the history of theoretical discourse on Western architecture—the Renaissance, the Enlightenment, and 19th-century Romanticism. The first text is Leone Battista Alberti's Ten Books on Architecture of 1452, the next Marc-Antoine Laugier's An Essay on Architecture of 1753, and last, John Ruskin's The Seven Lamps of Architecture of 1849. Additional influential texts from, among others, the 20th and 21st centuries are engaged with along the way to locate and contextualize the arguments within the broader discursive tradition of Western architecture. The book will interest scholars and students of architecture, architectural history and theory, as well as scholars and students of cultural studies, aesthetic philosophy, art history, literary criticism, and related disciplines.

Resisting Postmodern Architecture Cambridge University Press

Architecture's Historical Turn traces the hidden history of architectural phenomenology, a movement that reflected a key turning point in the early phases of postmodernism and a legitimating source for those architects who first dared to confront history as an intellectual problem and not merely as a stylistic question. Jorge Otero-Pailos shows how architectural phenomenology radically transformed how architects engaged, theorized, and produced history. In the first critical intellectual account of the movement, Otero-Pailos discusses the contributions of leading members, including Jean Labatut, Charles Moore, Christian Norberg-Schulz, and Kenneth Frampton. For architects maturing after World War II, Otero-Pailos contends, architectural history was a problem rather than a given. Paradoxically, their awareness of modernism's historicity led some of them to search for an ahistorical experiential constant that might underpin all architectural expression. They drew from phenomenology, exploring the work of Bachelard, Merleau-Ponty, Heidegger, and Ricoeur, which they translated for architectural audiences. Initially, the concept that experience could be a timeless architectural language provided a unifying intellectual basis for the stylistic pluralism that characterized postmodernism. It helped give theory—especially the theory of architectural history—a new importance over practice. However, as Otero-Pailos makes clear, architectural phenomenologists could not accept the idea of theory as an end in itself. In the mid-1980s they were caught in the contradictory and untenable position of having to formulate their own demotion of theory. Otero-Pailos reveals how, ultimately, the rise of architectural phenomenology played a crucial double role in the rise of postmodernism, creating the antimodern specter of a historical consciousness and offering the modern notion of essential experience as the means to defeat it. 2000+ UCL Press

Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory collects in a single volume the most significant essays on architectural theory of the last thirty years. A dynamic period

of reexamination of the discipline, the postmodern era produced widely divergent and radical viewpoints on issues of making, meaning, history, and the city. Among the paradigms presented are architectural postmodernism, phenomenology, semiotics, poststructuralism, deconstruction, and feminism. By gathering these influential articles from a vast array of books and journals into a comprehensive anthology, Kate Nesbitt has created a resource of great value. Indispensable to professors and students of architecture and architectural theory, *Theorizing a New Agenda* also serves practitioners and the general public, as Nesbitt provides an overview, a thematic structure, and a critical introduction to each essay. The list of authors in *Theorizing a New Agenda* reads like a "Who's Who" of contemporary architectural thought: Tadao Ando, Giulio Carlo Argan, Alan Colquhoun, Jacques Derrida, Peter Eisenman, Marco Frascari, Kenneth Frampton, Diane Ghirardo, Vittorio Gregotti, Karsten Harries, Rem Koolhaas, Christian Norberg-Schulz, Aldo Rossi, Colin Rowe, Thomas Schumacher, Ignasi de Sol-Morales Rubi, Bernard Tschumi, Robert Venturi and Denise Scott Brown, and Anthony Vidler. A bibliography and notes on all the contributors are also included.

The Architect's Brain MIT Press

How do we think about architecture historically and theoretically? *Forty Ways to Think about Architecture* provides an introduction to some of the wide-ranging ways in which architectural history and theory are being approached today. The inspiration for this project is the work of Adrian Forty, Professor of Architectural History at the Bartlett School of Architecture, University College London (UCL), who has been internationally renowned as the UK's leading academic in the discipline for 40 years. Forty's many publications, notably *Objects of Desire* (1986), *Words and Buildings* (2000) and *Concrete and Culture* (2012), have been crucial to opening up new approaches to architectural history and theory and have helped to establish entirely new areas of study. His teaching at The Bartlett has enthused a new generation about the exciting possibilities of architectural history and theory as a field. This collection takes in a total of 40 essays covering key subjects, ranging from memory and heritage to everyday life, building materials and city spaces. As well as critical theory, philosophy, literature and experimental design, it refers to more immediate and topical issues in the built environment, such as globalisation, localism, regeneration and ecologies. Concise and engaging entries reflect on architecture from a range of perspectives. Contributors include eminent historians and theorists from elsewhere – such as Jean-Louis Cohen, Briony Fer, Hilde Heynen, Mary McLeod, Griselda Pollock, Penny Sparke and Anthony Vidler – as well as Forty's colleagues from the Bartlett School of Architecture including Iain Borden, Murray Fraser, Peter Hall, Barbara Penner, Jane Rendell and Andrew Saint. *Forty Ways to Think about Architecture* also features contributions from distinguished architects, such as Tony Fretton, Jeremy Till and Sarah Wigglesworth, and well-known critics and architectural writers, such as Tom Dyckhoff, William Menking and Thomas Weaver. Many of the contributors are former students of Adrian Forty. Through these diverse essays, readers are encouraged to think about how architectural history and theory relates to their own research and design practices, thus using the work of Adrian Forty as a catalyst for fresh and innovative thinking about architecture as a subject.

Philosophical Difference and Advanced Computation in Architectural Theory MIT Press

The Pocket Books series is an assemblage of small publications which compile theoretical texts by various architects or institutions in different collections. These writings reflect different areas of

interest and performance in the architectural discourse. For its second edition, written and compiled by Federico Bucci, the series reflects on the multidisciplinary work of Luigi Moretti (1906–1973). He was the embodiment of the intellectual architect, capable of interweaving art and architecture, and his works are considered among the most original examples of Italian modernism. This book reveals the complex aspects of his theory on form and structure, space and time.

The Projective Cast Princeton Architectural Press

This book presents for the first time in English an overview of the theoretical debates on architecture in nineteenth-century Austria and Germany. Drawing on a vast number of writings by architects, historians, philosophers and critics, Mitchell Schwarzer offers an exhaustive history of the principal debates on style, industry, nationalism, iron technology, and artistic expression, all of which inform modern architecture. He argues that the history of architecture in the modern era cannot be explained according to the simple evolution or progression of structural, functional, or artistic forces. Rather, he establishes modernity as a series of debates on the parameters of architectural knowledge itself and the identity of the architectural profession in a rapidly industrialising world. Describing theory through its conflicts and unresolved questions, Schwarzer uncovers the complex nature of modern pluralism, one that is still relevant in the late twentieth century.

Architecture, Aesthetics, and the Predicaments of Theory John Wiley & Sons

Has architectural theory become a historical phenomenon to be anthologized and studied as another passing phase in the history of the discipline? Do the current commonplace watchwords of "practice" and "research" mark the end of theory's place in architectural discourse? This edited volume posits the contrary—that theory remains urgent and even unavoidable, so ingrained in architectural practice and pedagogy that it remains a vital if sometimes latent influence. Architectural theory is not confined to its supposed heyday in the decades leading up to the year 2000; it has persisted and expanded as the stakes of theoretical discussions have transformed. *2000+: The Urgencies of Architectural Theory* collects new essays from a range of the most compelling architectural historians and theorists of the moment, including Lucia Allais, Beatriz Colomina, Mark Cousins, Arindam Dutta, John Harwood, Catherine Ingraham, Mark Jarzombek, Mari Lending, Spyros Papapetros, Felicity Scott, Pelin Tan, Bernard Tschumi, Eyal Weizman, Mark Wigley, and Mabel Wilson. Brought together for a conference marking the end of Wigley's tenure as dean of Columbia University's Graduate School of Architecture, Planning and Preservation, these thinkers chart new directions and points of critical importance for theory in architecture.

Architecture's Appeal Princeton Architectural Press

In this book Mario Carpo discusses the communications media used by Western architects, from classical antiquity to modern classicism, showing how each medium related to specific forms of architectural thinking."

History of Architectural Conservation Manchester University Press

This book charts the fascinating history of architectural theory from the Renaissance to the present day. Addressing its subject country by country and featuring over 850 illustrations, it offers a chronological overview of the most important architects and architectural theoreticians from Alberti to Koolhaas. Book jacket.

A History of Architectural Theory Taschen

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

Theorizing a New Agenda for Architecture: University of Pittsburgh Press

This follow-up to Kate Nesbitt's best-selling anthology *Theorizing a New Agenda* collects twenty-eight essays that address architecture theory from the mid-1990s, where Nesbitt left off, through

the present. Kristin Sykes offers an overview of the myriad approaches and attitudes adopted by architects and architectural theorists during this era. Multiple themes—including the impact of digital technologies on processes of architectural design, production, materiality, and representation; the implications of globalization and networks of information; the growing emphasis on sustainable and green architecture; and the phenomenon of the 'starchitect' and iconic architecture—appear against a background colored by architectural theory, as it existed from the 1960s on, in a period of transition (if not crisis) that centers around the perceived abyss between theory and practice. Theory's transitional state persists today, rendering its immediate history particularly relevant to contemporary thought and practice. While other collections of recent theoretical writings exist none attempt to address the situation as a whole, providing in one place key theoretical texts of the past decade and a half. This book provides a foundation for ongoing discussions surrounding contemporary architectural thought and practice, with iconic essays by Greg Lynn, Deborah Berke, Sanford Kwinter, Samuel Mockbee, Stan Allen, Rem Koolhaas, William Mitchell, Anthony Vidler, Michael Hays, Reinhold Martin, Reiser + Umemoto, Glenn Murcutt, William McDonough, Michael Braungart, Michael Speaks, and many more.

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