



Six Architects

John Claudius Loudon



Six Architects:

Six Architects Sir Reginald Theodore Blomfield, 1935 *Six Architects* Reginald Blomfield, 1969 **Architecture in Transition** Kelly Crossman, 1987-11-01 However behind the public face of design architectural life in Canada during the 1880s and 1890s was in turmoil The Canadian public had lost confidence in its designers students were forced to study abroad to secure a first class education professional rivalry was unscrupulous architectural competitions a scandal American architects and their architecture were the fashion These things changed but not before the world of the Canadian architect had been turned on its head replaced by one which resembled the world of contemporary architects with professional organisations regulated standards formalised education centred in the universities and the belief that Canadian architecture should reflect local climates culture and geography Kelly Crossman provides the first analysis of this period Beginning with a review of the architectural milieu in Toronto and Montreal in the 1880s he traces the rise of professionalism as an idea and architectural nationalism as a goal His analysis is more a history of architectural ideas than a survey of forms It places the architecture of these years in an historical and ideological context demonstrating that it developed with its own logic in response to national and international factors During the two decades after 1885 Canadian architects grappled with problems whose long term implications they could not have foreseen the role of the architect in industrialised society the need to accommodate and integrate applied science and the need to express their own and their country s personality in architectural form By the beginning of this century they had begun to find their own voice The story of this process will be of interest not just to students and scholars but to anyone interested in the development of Canada and its architecture

Hearings United States. Congress. House. Committee on the District of Columbia, 1926 **Architect** , 1872

Humanitarian Architecture Esther Charlesworth, 2014-06-27 Never has the demand been so urgent for architects to respond to the design and planning challenges of rebuilding post disaster sites and cities In 2011 more people were displaced by natural disasters 42 million than by wars and armed conflicts And yet the number of architects equipped to deal with rebuilding the aftermath of these floods fires earthquake typhoons and tsunamis is chronically short This book documents and analyses the expanding role for architects in designing projects for communities after the event of a natural disaster The fifteen case studies featured in the body of the book illustrate how architects can use spatial sensibility and integrated problem solving skills to help alleviate both human and natural disasters The cases include Lizzie Babister Department of International Development UK Shigeru Ban Winner of The Pritzker Architecture Prize 2014 Shigeru Ban Architects and Voluntary Architects Network Japan Eric Cesal Disaster Reconstruction and Resiliency Studio and Architecture for Humanity Japan Hsieh Ying Chun Atelier 3 Taiwan Nathaniel Corum Education Outreach and Architecture for Humanity USA Sandra D Urzo Shelter and Settlements and International Federation of the Red Cross and Red Crescent Societies Switzerland Brett Moore World Vision International Australia Michael Murphy MASS Design Group USA David Perkes Gulf Coast Community

Design Studio USA Paul Pholeros Healthabitat Australia Patama Roonrakwit Community Architects for Shelter and Environment Thailand Graham Saunders International Federation of Red Cross and Red Crescent Societies Switzerland Kirtee Shah Ahmedabad Study Action Group India Maggie Stephenson UN HABITAT Haiti Anna Wachtmeister Catholic Organisation for Relief and Redevelopment Aid the Netherlands The interviews and supporting essays show built environment professionals collaborating with post disaster communities as facilitators collaborators and negotiators of land space and shelter rather than as save the world modernists as often portrayed in the design media The goal is social and physical reconstruction as a collaborative process involving a damaged community and its local culture environment and economy not just shelter projects that build houses but leave no economic footprint or longer term community infrastructure What defines and unites the architects interviewed for Humanitarian Architecture is their collective belief that through a consultative process of spatial problem solving the design profession can contribute in a significant way to the complex post disaster challenge of rebuilding a city and its community *Architecture* ,1908 *BoogarLists | Directory of Commercial Architects* , *New Outlook* ,1907 **Architects and Their Environment, 1850-1907** George Champlin Mason,1907

A History of Design Institutes in China Charlie Q. L. Xue,Guanghai Ding,2018-07-11 A History of Design Institutes in China examines the intricate relationship between design institutes the state and in later periods the market economy through a carefully situated discussion of significant theoretical and historical issues including socialist utopia collective and individual design structural transformation and architectural exportation amongst others It shows how over the past six decades China s design institutes have served the state s strategy for socialist construction and urbanisation to create socioeconomic and cultural value Through first hand research authors Xue and Ding reveal how the tensions between pragmatism creativity collaboration and resistance have played a crucial role in defining architectural production Appealing to academics researchers and graduate students this book provides a much needed contribution to the discourse on architectural history building practices and policymaking in contemporary China *Architectural Record* ,1912 *The Outlook* Lyman Abbott,Hamilton Wright Mabie,Ernest Hamlin Abbott,Francis Rufus Bellamy,1907 *Architecture, Gothic and Renaissance* Thomas Roger Smith,1880 *The American Architecture of To-day* George Harold Edgell,1928 *The Architecture of Art Museums* Ronnie Self,2014-04-16 As a building type art museums are unparalleled for the opportunities they provide for architectural investigation and experimentation They are frequently key components of urban revitalization and often push the limits of building technology Art museums are places of pleasure education and contemplation They are remarkable by their prominence and sheer quantity and their lessons are useful for all architects and for all building types This book provides explicit and comprehensive coverage of the most important museums built in the first ten years of the 21st Century in the United States and Europe By dissecting and analyzing each case Ronnie Self allows the reader to get under the skin of each design and fully understand the process behind these remarkable buildings Richly designed with full

technical illustrations and sections the book includes the work of Tadao Ando Zaha Hadid Peter Cook Colin Fournier Renzo Piano Yoshi Taniguchi Herzog de Meuron Jean Nouvel SANAA Daniel Libeskind Diller Scofidio Renfro Steven Holl Coop Himmelb l au Bernard Tschumi Sauerbruch Hutton and Shigeru Ban Jean de Gastines Together these diverse projects provide a catalogue of design solutions for the contemporary museum and a snapshot of current architectural thought and culture One of few books on this subject written by an architect Self s analysis thoroughly and critically appraises each project from multiple aspects and crucially takes the reader from concept to building This is an essential book for any professional engaged in designing a museum

Architecture Thomas Roger Smith, 2024-11-24 THE history the features and the most famous examples of European architecture during a period extending from the rise of the Gothic or pointed style in the twelfth century to the general depression which overtook the Renaissance style at the close of the eighteenth form the subject of this little volume I have endeavoured to adopt as free and simple a mode of treatment as is compatible with the accurate statement of at least the outlines of so very technical a subject Though it is to be hoped that many professional students of architecture will find this hand book serviceable to them in their elementary studies it has been my principal endeavour to adapt it to the requirements of those who are preparing for the professional pursuit of the sister arts and of that large and happily increasing number of students who pursue the fine arts as a necessary part of a complete liberal education and who know that a solid and comprehensive acquaintance with art especially if joined to some skill in the use of the pencil the brush the modelling tool or the etching needle will open sources of pleasure and interest of the most refined description The broad facts of all art history the principles which underlie each of the fine arts and the most precious or most noteworthy examples of each ought to be familiar to every art student whatever special branch he may follow Beyond these limits I have not attempted to carry this account of Gothic and Renaissance architecture within them I have endeavoured to make the work as complete as the space at my disposal permitted THE architecture generally known as Gothic but often described as Christian Pointed prevailed throughout Europe to the exclusion of every rival for upwards of three centuries and it is to be met with more or less during two others Speaking broadly it may be said that its origin took place in the twelfth century that the thirteenth was the period of its development the fourteenth that of its perfection and the fifteenth that of its decline while many examples of its employment occur in the sixteenth In the following chapters the principal changes in the features of buildings which occurred during the progress of the style in England will be described Subsequently the manner in which the different stages of development were reached in different countries will be given for architecture passed through very nearly the same phases in all European nations though not quite simultaneously It must be understood that through the whole Gothic period growth or at least change was going on the transitions from one stage to another were only periods of more rapid change than usual The whole process may be illustrated by the progress of a language If for instance we compare round arched architecture in the eleventh century to the Anglo Saxon form of speech of

the time of Alfred the Great and the architecture of the twelfth century to the English of Chaucer that of the thirteenth will correspond to the richer language of Shakespeare that of the fourteenth to the highly polished language of Addison and Pope and that of the fifteenth to the English of our own day We can thus obtain an apt parallel to the gradual change and growth which went on in architecture and we shall find that the oneness of the language in the former case and of the architecture in the latter was maintained throughout For an account of the Christian round arched architecture which preceded Gothic the reader is referred to the companion volume in this series Here it will be only necessary briefly to review the circumstances which went before the appearance of the pointed styles Loudon's Architectural Magazine John Claudius Loudon, 1837

Architect and Engineer of California ,1924 *American Architect* ,1908

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