



THE HEROIC PERIOD OF MODERN ARCHITECTURE

The Heroic Period Of Modern Architecture

Lauren Gardner



The Heroic Period Of Modern Architecture:

The Heroic Period of Modern Architecture Alison Smithson, Peter Smithson, 1981 **The Heroic Period of Modern Architecture**, 1965 **The heroic period of modern architecture, by Alison and Peter Smithson** Alison Margaret Smithson, 1981 **Modern Architecture and Other Essays** Vincent Scully, 2003 Combining the modes of historian and critic in unique and compelling ways Scully has profoundly influenced the way architecture is thought about and made This illustrated and elegantly designed volume distills Scully's incalculable contribution 300 illustrations **Heroic period of modern architecture** A. Smithson, *Towards Universality* Richard Padovan, 2013-07-04 There is no shortage of books about Le Corbusier or Mies van der Rohe or De Stijl However this book considers them in relation to each other observing how a study of one can illuminate the works of the others Going beyond a superficial look at the end products of these architects this book examines the philosophical foundations of their work taking as its central theme the aim of universality as opposed to the individual and the particular Each of these three aimed at universality but for each this concept took on a different form The universality of De Stijl and artists like Van Doesburg and Mondrian resembled that of the universe itself it was boundless going beyond the limits of the canvas and seeking to abolish the wall as the boundary between interior and exterior space In contrast each of Le Corbusier's creations was a self-contained universe within a clear frame while Mies fluctuated between these two perspectives Pride in Modesty Michelangelo Sabatino, 2011-05-21 Following Italy's unification in 1861 architects artists politicians and literati engaged in volatile debates over the pursuit of national and regional identity Growing industrialization and urbanization across the country contrasted with the rediscovery of traditionally built forms and objects created by the agrarian peasantry *Pride in Modesty* argues that these ordinary often anonymous everyday things inspired and transformed Italian art and architecture from the 1920s through the 1970s Through in-depth examinations of texts drawings and buildings Michelangelo Sabatino finds that the folk traditions of the pre-industrial countryside have provided formal practical and poetic inspiration directly affecting both design and construction practices over a period of sixty years and a number of different political regimes This surprising continuity allows Sabatino to reject the division of Italian history into sharply delimited periods such as Fascist Interwar and Democratic Postwar and to instead emphasize the long continuous process that transformed pastoral and urban ideals into a new modernist Italy

Peter Smithson Peter Smithson, Catherine Spellman, Karl Unglaub, 2005-06-02 When Peter Smithson died in March 2003 architecture lost one of its most inspired practitioners incisive theorists and charismatic teachers Along with his late wife and partner Alison Smithson emerged in the postwar era as Britain's preeminent advocate of architectural modernism The Smithson's achieved cult figure status in the architectural world particularly among students who admired the power of their ideas and work But with no built projects in the U.S they remained something of an enigma there Now as part of our *Conversations with Students* series Smithson's ideas will be made widely accessible in a handy and inexpensive format for

the first time 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 **Archigram** Simon Sadler,2005-06-24 The first book length critical and historical account of an ultramodern architectural movement of the 1960s that advocated living equipment instead of buildings In the 1960s the architects of Britain s Archigram group and Archigram magazine turned away from conventional architecture to propose cities that move and houses worn like suits of clothes In drawings inspired by pop art and psychedelia architecture floated away tethered by wires gantries tubes and trucks In Archigram Architecture without Architecture Simon Sadler argues that Archigram s sense of fun takes its place beside the other cultural agitators of the 1960s originating attitudes and techniques that became standard for architects rethinking social space and building technology The Archigram style was assembled from the Apollo missions constructivism biology manufacturing electronics and popular culture inspiring an architectural movement High Tech and influencing the postmodern and deconstructivist trends of the late twentieth century Although most Archigram projects were at the limits of possibility and remained unbuilt the six architects at the center of the movement Warren Chalk Peter Cook Dennis Crompton David Greene Ron Herron and Michael Webb became a focal point for the architectural avant garde because they redefined the purpose of architecture Countering the habitual building practice of setting walls and spaces in place Archigram architects wanted to provide the equipment for amplified living and they welcomed any cultural rearrangements that would ensue Archigram Architecture without Architecture the first full length critical and historical account of the Archigram phenomenon traces Archigram from its rediscovery of early modernist verve through its courting of students to its ascent to international notoriety for advocating the disappearance of architecture

Paul Rudolph Christopher Domin,Joseph King,2007-10-23 Paul Rudolph one of the twentieth century s most iconoclastic architects is best known and most maligned for his large brutalist buildings like Yale s Art and Architecture Building So it will surprise many to learn that early in his career he developed a series of houses that represent the unrivaled possibilities of a modest American modernism With their distinctive natural landscapes local architectural precedents and exploitation of innovative construction materials the Florida houses some eighty projects built between 1946 and 1961 brought modern architectural form into a gracious subtropical world of natural abundance developed to a high pitch of stylistic refinement Paul Rudolph The Florida Houses reveals all of Rudolph s early residential work With Rudolph s personal essays and renderings duotone photographs by Ezra Stoller and Joseph Molitor and insightful text by Joseph King and Christopher Domin this compelling new book conveys the lightness timelessness strength materiality and transcendence of Rudolph s

work Modern Architecture in Europe Dennis J. De Witt, Elizabeth R. De Witt, 1987 **Non-Design** Anthony Fontenot, 2021-07-09 Introduction Planned order versus spontaneous order New brutalism and the critique of socialism non design and the new visual order The borax debates from modern design to non design Spontaneous city Jane Jacobs and the critique of planned order Chaos or control non design and the American city The indeterminate city Conclusion *Planning and Building Down Under* Harry Seidler, 2011-01-01 Internationally renowned architect Harry Seidler discusses the aims emerging from the United Nations Habitat Conference as they relate both practically and theoretically to major metropolitan and regional growth centres he has developed in Australia Seidler's planning designs emphasize the cohesion of the whole harmonizing building forms and landscapes with the age old concept of pedestrian town centres Michael Graves Ian Volner, 2017-10-24 One of the most prominent and prolific designers and architects of the late twentieth century Michael Graves is best known for his popular product designs including the world famous Alessi whistling bird teakettle and controversial buildings such as the Portland Building in Oregon Humana Building in Kentucky and Dolphin and Swan Hotels at Walt Disney World Florida Graves was widely seen as the leading voice of postmodernist architecture which reintroduced human scale color and sometimes playful forms into the stark white vocabulary of modernism Following a devastating illness that paralyzed him from the chest down Graves became a tireless designer and advocate of improved health care products and facilities before his sudden death in 2015 Shortly before this he began a series of interviews with journalist Ian Volner which form the basis of this biography of a remarkable designer Volner also conducted numerous interviews with Graves's family patrons colleagues and friends What emerges is a meticulously researched anecdote rich human story as well as a primer on the American architecture scene of the past sixty years and a portrait of a man whose deep passion for his art brought pleasure to millions **The Rent of Form** Pedro Fiori Arantes, 2019-06-11 A critique of prominent architects approach to digitally driven design and labor practices over the past two decades With the advent of revolutionary digital design and production technologies contemporary architects and their clients developed a taste for dramatic unconventional forms Seeking to amaze their audiences and promote their global brands starchitects like Herzog de Meuron and Frank Gehry have reaped substantial rewards through the pursuit of spectacle enabled by these new technologies This process reached a climax in projects like Gehry's Guggenheim Bilbao and the Bilbao effect in which spectacular architectural designs became increasingly sought by municipal and institutional clients for their perceived capacity to enhance property values which author Pedro Fiori Arantes calls the rent of form Analyzing many major international architectural projects of the past twenty years Arantes provides an in depth account of how this architecture of exception has come to dominate today's industry Articulating an original compelling critique of the capital and labor practices that enable many contemporary projects Arantes explains how circulation via image culture consumption particularly through tourism the division of labor and the distribution of wealth came to fix a certain notion of starchitecture at the center of the industry Significantly Arantes

s viewpoint is not that of Euro American capitalism Writing from the Global South this Brazilian theorist offers a fresh perspective that advances ideas less commonly circulated in dominant English language academic and popular discourse Asking key questions about the prevailing logics of finance capital and revealing inconvenient truths about the changing labor of design and the treatment of construction workers around the world *The Rent of Form* delivers a much needed reevaluation of the astonishing buildings that have increasingly come to define world cities

Art and Interpretation Eric Dayton, 1999-02-02 *Art and Interpretation* is a comprehensive anthology of readings on aesthetics Its aim is to present fundamental philosophical issues in such a way as to create a common vocabulary for those from diverse backgrounds to communicate meaningfully about aesthetic issues To that end the editor has provided selections from a wide variety of challenging works in aesthetic theory both classical and modern The approach is often cross disciplinary Within the discipline of philosophy it seeks to balance readings from the analytic tradition with continental European hermeneutical postmodern including deconstructionist and feminist readings The anthology is thus broadly conceived but by grouping the readings into sections such as Expression and Aesthetic object Psychology and Interpretation Marxist Theory and Culture Gender and Difference it aims as well to provide depth of coverage for each topic or issue The book opens with a historical section containing substantial selections from Plato Aristotle Hume Kant Shelley and Nietzsche these readings introduce themes that recur and are developed in the remainder of the anthology

[Affective Spaces](#) Federico De Matteis, 2020-11-22 This book explores the notion of affective space in relation to architecture It helps to clarify the first person direct experience of the environment and how it impacts a person s emotional states influencing their perception of the world around them Affective space has become a central notion in several discussions across philosophy geography anthropology architecture and so on However only a limited selection of its key features finds resonance in architectural and urban theory especially the idea of atmospheres through the work of German phenomenologist Gernot B hme This book brings to light a wider range of issues bound to lived corporeal experience These further issues have only received minor attention in architecture where the discourse on affective space mostly remains superficial The theory of atmospheres in particular is often criticized as being a surface level shallow theory as it is introduced in an unsystematic and fragmented fashion and is a mere easy to use segment of what is a wider and all but impressionistic analytical method This book provides a broader outlook on the topic and creates an entry point into a hitherto underexplored field The book s theoretical foundation rests on a wide range of non architectural sources primarily from philosophy anthropology and the cognitive sciences and is strengthened through cases drawn from actual architectural and urban space These cases make the book more comprehensible for readers not versed in contemporary philosophical trends

Makers of Modern Architecture Martin Filler, 2007-07-17 Everyone knows what modern architecture looks like but few understand how this revolutionary new form of building emerged little more than a century ago or what its aesthetic social even spiritual aspirations were Through illuminating studies of the leading men and

women who forever changed our built environment veteran architecture critic Martin Filler offers fresh insights into this unprecedented cultural transformation From Louis Sullivan father of the skyscraper to Frank Gehry magician of post millennial museum Filler emphasizes how their force of personality has had a decisive effect on everything from how we inhabit our homes to how we shape our cities Why was the sudden shift in architectural fashion that wrecked the career of the Scottish designer Charles Rennie Mackintosh not enough to destroy the indomitable spirit of Frank Lloyd Wright who rose from adversity to become America s greatest architect Why was Philip Johnson dean of American architecture during the 1980s so haunted by the superior talent of this less fortunate contemporary Louis Kahn that he could barely utter his name even at the peak of his own success How did Ludwig Mies van der Rohe s dictum Less is more give way to Robert Venturi s Less is a bore Surveying such current urban design sagas as the reconstruction of Ground Zero and the reunification of Berlin Filler also trains his sharp eye on some of the biggest names in architecture today puncturing more than one overinflated reputation while identifying the true masters who are now building for the ages

The Space of Appearance

George Baird,1995 George Baird probes into the conceptual lineage and current expressions of postmodernism and the critique of postmodern architecture over the past four decades

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