

The Built The Unbuilt And The Unbuildable In Pursuit Of Architectural Meaning

Built Unbuilt revisits 16 years of Julien De Smedt's work from the inception of the architectural practice PLOT with Bjarke Ingels in 2001 to the work of JDSA and the founding of the design studio Makers With Agendas with William Ravn in 2013. The Built section of this book gives an overview of De Smedt's built work seen through the lens of photographer Julien Lanoo. The Unbuilt section is a selective narrative by De Smedt of projects that haven't made it to the built world. Robert Harbison finds meaning in works of architecture that are unnecessary, having outlived their physical functions or never having been intended to have any.

One hundred years ago, architects found in the medium of photography—so good at representing a building's lines and planes—a necessary way to promote their practices. It soon became apparent, however, that photography did more than reproduce what it depicted. It altered both subject and reception, as architecture in the twentieth century was enlisted as a form of mass communication. Claire Zimmerman reveals how photography profoundly influenced architectural design in the past century, playing an instrumental role in the evolution of modern architecture. Her "picture anthropology" demonstrates how buildings changed irrevocably and substantially through their interaction with photography, beginning with the emergence of mass-printed photographically illustrated texts in Germany before World War II and concluding with the postwar age of commercial advertising. In taking up "photographic architecture," Zimmerman considers two interconnected topics: first, architectural photography and its circulation; and second, the impact of photography on architectural design. She describes how architectural photographic protocols developed in Germany in the early twentieth century, expanded significantly in the wartime and postwar diaspora, and accelerated dramatically with the advent of postmodernism. In modern architecture, she argues, how buildings looked and how photographs made them look overlapped in consequential ways. In architecture and photography, the modernist concepts that were visible to the largest number over the widest terrain with the greatest clarity carried the day. This richly illustrated work shows, for the first time, how new ideas and new buildings arose from the interplay of photography and architecture—transforming how we see the world and how we act on it.

From its beginnings in the seventeenth century, the Baroque embraced the whole of Catholic Europe and infiltrated Protestant England, Orthodox Russia and even Muslim Turkey. Architecture, paintings, poetry, music, natural science and new forms of piety all have their places on the Baroque map. In this surprising reinterpretation of the Baroque, Robert Harbison offers new readings that stress its eccentric and tumultuous forms, in which a destabilized sense of reality is often projected onto the viewer. This strange, subjectively inclined world is manifested in such bizarre phenomena as the small stuccoed universes of Giacomo Serpotta, the Sacred Mounts of Piedmont and the grimacing heads of F. X. Messerschmidt. Harbison explores the Baroque's metamorphoses into later styles, particularly the Rococo, and, in an unexpected twist, pursues the Baroque idea into the nineteenth and twentieth centuries, proposing provocative analyses of pastiches or imitations (in *Der Rosenkavalier* and the work of Aubrey Beardsley) or resemblances (deliberate or not) in Czech Cubism and Frank Gehry's architecture. *Reflections on Baroque* demonstrates that the Baroque impulse lives on in the twenty-first century imagination.

This book constructs a theory of ruins that celebrates their vitality and unity in aesthetic experience. Its argument draws upon over 100 illustrations prepared in 40 countries. Ruins flourish as matter, form, function, incongruity, site, and symbol. Ruin underlies cultural values in cinema, literature and philosophy. Finally, ruin guides meditations upon our mortality and endangered world.

In *Travels in the History of Architecture*, renowned architectural writer Robert Harbison provides an engaging and concise companion to the great themes and aesthetic movements in architecture from antiquity to the present day. The book begins its journey with the great temples of the Egyptians and the shrines of Classical Greece and Rome and then provides a complete survey of architecture through the present day. Each chapter of this dynamic and approachable volume focuses on a movement in architectural history, including Byzantine, Baroque, Mannerism, Historicism, Functionalism, and Deconstruction. Unique to this work is Harbison's wide-ranging approach, which draws on references and examples outside of architecture—from literature, art, sculpture, and history—to further illustrate and contextualize the themes and ideas of each period. *Travels in the History of Architecture* is an indispensable guide to the world's most famous structures.

"Based on papers given at the conference 'Imagining the City' held in Cambridge in 2004"--P. [4] of cover, v. 1.

Architecture is conventionally seen as being synonymous with building. In contrast, this book introduces and defines a new category - the unbuildable. The unbuildable involves projects that are not just unbuilt, but cannot be built. This distinct form of architectural project has an important and often surprising role in architectural discourse, working not in opposition to the buildable, but frequently complementing it. Using well-known examples of early Soviet architecture – Tatlin's Tower in particular – Nerma Cridge demonstrates the relevance of the unbuildable, how it relates to current notions of seriality, copying and reproduction, and its implications for contemporary practice and discourse in the computational age. At the same time it offers a fresh view of our preconceptions and expectations of early Soviet architecture and the Constructivist Movement.

Renowned today as one of the most important architects of the twentieth century, Bruce Goff (1904–1982) was only twelve years old when a Tulsa architectural firm took him on as an apprentice. Throughout his career he defied expectations, not only as a designer of innovative buildings but also as a gifted educator and painter. This beautifully illustrated volume, featuring more than 150 photographs, architectural drawings, and color plates, explores the vast multitude of ideas and themes that influenced Goff's work. Tracing what he calls Goff's "path of originality," Arn Henderson begins by describing two of Goff's earliest and most significant influences: the architect Frank Lloyd Wright

and the French composer Claude Debussy. As Henderson explains, Goff embraced from a young age Wright's ideal of organic expression, where all elements of a building's design are integrated into a unified whole. Although Goff's stylistic dependence on Wright eventually waned, the music of Debussy, with its qualities of mystery and "discipline in freedom," was a perpetual source of inspiration. Henderson also emphasizes Goff's identification with the American West, particularly Oklahoma, where he developed most of his ideas and created many of his masterful buildings. Goff served as a professor at the University of Oklahoma between 1947 and 1955, becoming the first chair of its School of Architecture. The new studio course he introduced was a pivotal development, ensuring that his ideas were imparted to the next generation of architects. Part biography of a well-known architect, part analysis of Goff's work, this book is also a finely woven tapestry of information and interpretation that encompasses the ideas and experiences that shaped Goff's artistic vision over his lifetime. Based on scores of interviews with Goff's associates and former students, as well as the author's firsthand study of Goff's extant buildings, this volume deepens our appreciation of the great architect's lasting legacy.

From Jenny Uglow's chapter on the journalistic world of Henry Fielding to Marjorie Perloff's praise for the impact of the Internet on poetry reviewing, *Grub Street and the Ivory Tower* gives lively case-histories of the commercial and institutional contexts of writing about writing, especially the vexed relationship between journalism and academe. Drawing from the thousands of churches in England, architectural historian Robert Harbison offers a detailed guide to 550 of the most outstanding examples. From the magnificent wool churches of East Anglia to the rustic simplicity of a little church in Cumbria, he describes the buildings and their contents with infectious enthusiasm and lightly worn scholarship. The *Daily Telegraph Guide to England's Parish Churches* is complete with color photos and regional maps, an introduction to church architecture, appendices listing the churches notable for particular features, such as frescoes or fonts, and a glossary of architectural terms. Robert Harbison teaches at the Architectural Association and the University of North London. His previous books include *Thirteen Ways*, *Eccentric Spaces*, and *The Built, the Unbuilt and the Unbuildable*.

In the prehistoric Copper Age, long before cities, writing, or the invention of the wheel, Old Europe was among the most culturally rich regions in the world. Its inhabitants lived in prosperous agricultural towns. The ubiquitous goddess figurines found in their houses and shrines have triggered intense debates about women's roles. *The Lost World of Old Europe* is the accompanying catalog for an exhibition at New York University's Institute for the Study of the Ancient World. This superb volume features essays by leading archaeologists as well as breathtaking color photographs cataloguing the objects, some illustrated here for the first time. The heart of Old Europe was in the lower Danube valley, in contemporary Bulgaria and Romania. Old European coppersmiths were the most advanced metal artisans in the world. Their intense interest in acquiring copper, Aegean shells, and other rare valuables gave rise to far-reaching trading networks. In their graves, the bodies of Old European chieftains were adorned with pounds of gold and copper ornaments. Their funerals were without parallel in the Near East or Egypt. The exhibition represents the first time these rare objects have appeared in the United States. An unparalleled introduction to Old Europe's cultural, technological, and artistic legacy, *The Lost World of Old Europe* includes essays by Douglass Bailey, John Chapman, Cornelia-Magda Lazarovici, Ioan Opris and Catalin Bem, Ernst Pernicka, Dragomir Nicolae Popovici, Michel S  f  riad  s, and Vladimir Slavchev.

The book describes the world's oldest human settlements during the rather long and diversified sets of civilizations and cultural epochs in the regions, which are now situated within the territorial limits of Pakistan, and highlights three historical periods, namely (i) the age of neolithic settlements, (ii) the Indus Valley civilization, and (iii) the period of precolonial empires and kingdoms and against this backdrop deals with the human settlements of the colonial and postcolonial period in Pakistan. The main motivation for writing this book has been threefold. First, to increase the awareness among the current and prospective students of town planning in particular and the planners at large, in general, about the evolutionary process of town planning in Pakistan. Second, to identify some of the shortcomings, gaps, and overlapping in the process of planning and development of towns in Pakistan. And third, to emphasize the need to undertake further research about the various facets of the subject area. This book is a time series rather than a cross-sectional analysis of the Evolution of Town Planning in Pakistan. It attempts to highlight the various processes and geopolitical landmarks during the nine-thousand-years-long evolutionary processes of physical planning and development in the Indian subcontinent in general and those in Pakistan in particular. It traverses a long temporal and evolutionary progression of town planning processes in Pakistan. This book is a very modest effort to fill a huge gap and may even provide an incentive for the future planning historians and academicians to undertake more in-depth cross-sectional analysis of various processes comprehensively.

Quali sono i nuovi requisiti determinati dal fenomeno del cambiamento climatico? Quali le strategie progettuali da mettere in campo per migliorare il comfort abitativo interno ed esterno agli edifici?

The effective use of technology offers numerous benefits in protecting cultural heritage. With the proper implementation of these tools, the management and conservation of artifacts and knowledge are better attained. *Digital Curation: Breakthroughs in Research and Practice* is a critical source of academic knowledge on the preservation, selection, collection, maintenance, and archiving of digital materials. Highlighting a range of pertinent topics such as electronic resource management, digital preservation, and virtual restoration, this publication is an ideal reference source for digital curators, technology developers, IT professionals, academicians, researchers, and graduate-level students interested in the curation and preservation of digital resources.

The past remains essential - and inescapable. A quarter-century after the publication of his classic account of man's attitudes to his past, David Lowenthal revisits how we celebrate, expunge, contest and domesticate the past to serve present needs. He shows how nostalgia and heritage now pervade every facet of public and popular culture. History embraces nature and the cosmos as well as humanity. The past is seen and touched and tasted and smelt as well as heard and read about. Empathy, re-enactment, memory and commemoration overwhelm traditional history. A unified past once certified by experts and reliant on written texts has become a fragmented, contested history forged by us all. New insights into history and memory, bias and objectivity, artefacts and monuments, identity and authenticity, and remorse and contrition, make this book once again the

essential guide to the past that we inherit, reshape and bequeath to the future.

In the past twenty years digital technology has had a radical impact on all the disciplines associated with the visual arts - this book provides expert views of that impact. By looking at the advanced ICT methods now being employed, this volume details the long-lasting effects and advances now made possible in art history and its associated disciplines. The authors analyze the most advanced and significant tools and technologies, from the ongoing development of the Semantic Web to 3D visualization, focusing on the study of art in the various contexts of cultural heritage collections, digital repositories and archives. They also evaluate the impact of advanced ICT methods from technical, methodological and philosophical perspectives, projecting supported theories for the future of scholarship in this field. The book not only charts the developments that have taken place until now but also indicates which advanced methods promise most for the future.

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Time magazine noted that Seaside "could be the most astonishing design achievement of its era...." Visions of Seaside is the most comprehensive book on the history and development of the nation's first and most influential New Urbanist town. The book chronicles the thirty-year history of the evolution and development of Seaside, Florida, its global influence on town planning, and the resurgence of place-making in the built environment. Through a rich repository of historical materials and writings, the book chronicles numerous architectural and planning schemes, and outlines a blueprint for moving forward over the next twenty-five to fifty years. Among the many contributors are Deborah Berke, Andrés Duany, Steven Holl, Léon Krier, Elizabeth Plater-Zyberk, Aldo Rossi, and Robert A. M. Stern.

This collection looks critically at how Deleuze challenges architecture as a discipline, how architecture contributes to philosophy and how we can come to understand the complex politics of space of our increasingly networked world.

This proceedings addresses the challenges of urbanization that gravely affect the world's ecosystems. To become efficiently sustainable and regenerative, buildings and cities need to adopt smart solutions. This book discusses innovations of the built environment while depicting how such practices can transform future buildings and urban areas into places of higher value and quality. The book aims to examine the interrelationship between people, nature and technology, which is essential in pursuing smart environments that optimize human wellbeing, motivation and vitality, as well as promoting cohesive and inclusive societies: Urban Sociology - Community Involvement - Place-making and Cultural Continuity - Environmental Psychology - Smart living - Just City. The book presents exemplary practical experiences that reflect smart strategies, technologies and innovations, by established and emerging professionals, provides a forum of real-life discourse. The primary audience for the work will be from the fields of architecture, urban planning and built-environment systems, including multi-disciplinary academics as well as professionals.

Built, Unbuilt, and Imagined Sydney presents the expanded field of architecture. It aims to show that the practice of architecture exceeds the work legally defensible under the title of the architect. Besides the design and construction of buildings, the disciplinary field of architecture consists of exhibition and display; discussions and lectures; competitions and visions of new public domains; interactions between art and architecture in the form of installations, performances, and public art; and ideas on new directions for the practice of architecture. The book, therefore, places emphasis on practice as an intellectual activity, in addition to the definition of the term informed by business and legal parameters. It is seen as the meaningful exercise of social, political, and critical knowledge, skills, and mindset in an urban, spatial, and tectonic condition. The practice is also a public act, mediated, legitimated, and made meaningful through its articulation in various institutional, public, and mediatic realms. The book focuses on built and unbuilt works (residential, commercial, interiors, and so on) in Sydney, inclusive of public art, object or furniture design, key invited or public lectures, studios, current projects in making, competitions, collaborations, exhibitions, installations, and outreach work. The focus is on the innovative and the original—not the ordinary or the purely commercial.

In Place of a Show is a compelling account of Western theatre buildings in the 21st century: theatres stripped of their primary purpose, lying empty, preserved as museums, or demolished. Playfully combining first-person narratives, scholarly research and visual documents, Augusto Corrieri explores the material and imaginative potentials of these places, charting interconnections between humans, birds, vegetation, and the beguiling animations of inanimate things, such as walls, curtains and seats. Across four chapters we learn of the uncanny dismantling and reconstitution of a German Baroque auditorium during the Second World War; the phantasmal remains of a demolished music hall in London's East End; a Renaissance Italian theatre, fleetingly transformed into an aviary by the appearance of a swallow; and a lavish opera house emerging from the Amazon rainforest. In these pages we are invited to discover theatres as sites of anomalous encounters and surprising coincidences: places that might reveal the performative entanglement of human and nonhuman worlds.

Cincinnati's East End river community has been home to generations of working-class people. This racially mixed community has roots that reach back as far as seven generations. But the community is vulnerable. Developers bulldoze "raggedy" but affordable housing to build upscale condos, even as East Enders fight to preserve the community by participating in urban development planning controlled by powerful outsiders. This book portrays how East Enders practice the preservation of community. Drawing on more than six years of anthropological research and advocacy in the East End, Rhoda Halperin argues for redefining community not merely as a place, but as a set of culturally embedded and class-marked practices that give priority to caring for children and the elderly, procuring livelihood, and providing support for family, friends, and neighbors. These practices create the structures of community within the larger urban power structure. Halperin uses different genres to weave the voices of East Enders throughout the book. Poems and narratives offer poignant insights into the daily struggles against impersonal market forces that work against the struggle for livelihood. This firsthand account questions commonly held assumptions about working-class people. In a fresh way, it reveals the cultural construction of marginality, from the viewpoints of both "real East Enders" and the urban power structure.

The last two decades have been marked by intense and accelerated economic, political, and cultural processes that have affected urban spaces. These changes have occurred in different parts of cities (traditional centers, edges, peripheries) and at different levels of the urban system (large and medium-sized cities and in their respective areas of influence). Possibly the clearest expression of the spatial effects on cities can be perceived in their morphological transformations, their territorial dimensions, or in their social problems. Until 2008, urban-territorial processes were a reflection of the logic and inconsistencies of an expansive economic context and of a structural context that favored the development of cities through concurrent processes and actors. As a result, the built land and amount of urbanized and built surfaces increased, together with processes of the expansion and

