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Robert McCarter provides a comprehensive study of Aldo van Eyck's 50-year career, guiding readers through the architect's buildings and unrealised projects, with a focus on the interior spatial experience as well as the design and construction processes. He investigates how van Eyck's writings and lectures convey the importance of architecture in the everyday lives of people around the world and throughout history, and by presenting the architect's design work together with the principles on which it was founded, illuminates van Eyck's ethical interpretation of architecture's place in the world.

Alvar Aalto once argued that what mattered in architecture wasn't what a building looks like on the day it opens but what it is like to live inside it thirty years later. In this book, architect and critic Robert McCarter persuasively argues that interior spatial experience is the necessary starting point for design, and the quality of that experience is the only appropriate means of evaluating a work after it has been built. McCarter reveals that we can't really know a piece of architecture without inhabiting its spaces, and we need to counter our contemporary obsession with exterior views and forms with a renewed appreciation for interiors. He explores how interior space has been integral to the development of modern architecture from the late 1800s to today, and he examines how architects have engaged interior space and its experiences in their design processes, fundamentally transforming traditional approaches to composition. Eloquently placing us within a host of interior spaces, he opens up new ways of thinking about architecture and what its goals are and should be.

Pasargadae is the location of the tomb of Cyrus the Great, founder of the Achaemenid Empire. Through the ages it was Islamised and the tomb was ascribed to the Mother of Solomon. It was only at the beginning of the twentieth century that archaeological evidence demonstrated the relationship between the site and Cyrus and it was appropriated into conflicting political discourses on nationalism and Islamism while concurrently acknowledged as a national and then a World Heritage site. However, Pasargadae is neither an isolated World Heritage site, nor purely a symbol of abstract state politics. Pasargadae and its immediate vicinity constitute a living landscape occupied by villagers, nomads and tourists. This edited volume presents for the first time a broad, multi-disciplinary examination of Pasargadae by experts from both outside and within Iran. It specifically focuses on those disciplines that are absent from existing studies, such as ethnography, tourism and museum studies providing valuable insights into this fascinating place. In its totality, the book argues that to understand World Heritage sites and their problems fully, a holistic approach should be adopted, which considers the manifold of perspectives and issues. It also puts forward a novel approach to the question of heritage, representation and construction of collective identity from the framework of place.

Somewhere between 1910 and 1970, architecture changed. Now that modern architecture has become familiar (sometimes celebrated, sometimes vilified), it's hard to imagine how novel it once seemed. Expensive buildings were transformed from ornamental fancies which referred to the classical and medieval pasts into strikingly plain reflections of novel materials, functions, and technologies. Modern architecture promised the transformation of cities from overcrowded conurbations characterized by packed slums and dirty industries to spacious realms of generous housing and clean mechanized production set in parkland. At certain times and in certain cultures, it stood for the liberation of the future from the past. This Very Short Introduction explores the technical innovations that opened up the cultural and intellectual opportunities for modern architecture to happen. Adam Sharr shows how the invention of steel and reinforced concrete radically altered possibilities for shaping buildings, transforming what architects were able to imagine, as did new systems for air conditioning and lighting. While architects weren't responsible for these innovations, they were among the first to appreciate how they could make the world look and feel different, in connection with imagery from other spheres like modern art and industrial design. Focusing on a selection of modern buildings that also symbolize bigger cultural ideas, Sharr discusses what modern architecture was like, why it was like that, and how it was imagined. Considering the work of some of the historians and critics who helped to shape modern architecture, he demonstrates how the field owes as much to its storytellers as to its buildings. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

A cultural icon who defined the twentieth-century American landscape, Frank Lloyd Wright has been studied from what seems to be every possible angle. While many books focus on his works, torrid personal life, or both, few solely consider his professional persona, as a man enmeshed in a web of prominent public figures and political ideas. In this new biography, Robert McCarter distills Wright's life and work into a concise account that explores the beliefs and relationships so powerfully reflected in his architectural works. McCarter examines here how Wright aspired to influence America's evolving democratic society by the challenges his buildings posed to traditional views of private and public space. He investigates Wright's relationships with key leaders of art, industry, and society, and how their views came to have concrete significance in Wright's work and writings. Wright argued that architecture should be the "background or framework" for daily life, not the "object," and McCarter dissects how and why he aspired to this and other ideals, such as his belief in the ethical duty of architects to improve society and culture. A penetrating study of the foremost pioneer in modern architecture, Frank Lloyd Wright offers a fascinating biographical chronicle that reveals the principles and relationships at the base of Wright's production.

Through sheer determination and courage, Kahn has researched the nature of concrete in the form of precast, cast in place or blocks. Each of his renowned works in exposed concrete, such as the Yale Art Gallery, the Richards Laboratories, the Bath House, the Salk Institute, the National Assembly, the Kimbell Museum, the Exeter Library and the Yale Center for British Art, is itself an important chapter in the history of architecture for the exploration into concrete's formal expression, beyond the lesson of Le Corbusier. Kahn's obsession on concrete fabrication processes, on the formwork and the mix design, is systematically examined in two volumes. The authors illustrate Kahn's vision with documents that have never been revealed in other essays, drawing heavily from original sketches, plans, specifications, worksite photographs, and correspondences with collaborators, engineers, technicians and contractors. The first volume Exposed Concrete and Hollow Stones focuses on the first ten-year period of Kahn's research on concrete. Moving through the many construction systems experienced by Kahn, from the discovery of exposed concrete in the form of béton brut at the Yale Art Gallery, to the precast and poured-in-place techniques, to the values of joint, growth and ornament, the essay

culminates in the reconstruction of the artistic and technical characteristics of two great worksite, the Richards Laboratories and the First Unitarian Church and School. The second volume, *Towards the Zero Degree of Concrete*, covers the following fourteen years and leads the reader along Kahn's path to the true "nature of concrete," focusing on his main techniques and poetic discoveries such as the "liquid stone" of the Salk Institute, the "smooth finish" at Bryn Mawr and the concept of "monolithic" at the Yale Center for British Art.

*The Architectural Detail* is author Edward R. Ford's life's work, and this may be his most important book to date. Ford walks the reader through five widely accepted (and wildly different) definitions of detail, in an attempt to find, once and for all, the quintessential definition of detail in architecture.

There is ample evidence as to how the modern masters, in their shared pursuit of formal inventions and constructional inventions, variously referred to past examples they had freely chosen as guides that could inspire and support them in their strenuous pursuit of new things. The buildings shaped like soft clouds and gelatinous bowels, or the spiked bravura pieces designed by today's fashionable architects have no relation with either construction or history. Louis Kahn, instead, kept form, structure and history paradigmatically together. The book systematically reviews the intense structural experimentation that, in terms not just of building engineering but of spatial and representational potential, marked Kahn's work since the beginning and would eventually lead him, after a long apprenticeship, to an almost constant adoption of 'hollow' structural forms. By reviewing this long and intense journey of research, the book underlines how Louis Kahn, in each work and based on a constant dialogue between structural innovation, building tradition and figural evocation, succeeded in awakening our interest in a new 'fascinating' structure and at the same time our emotion for a deeply meaningful, universal and timeless form.

Louis I. Kahn (1901-74) was one of the single greatest influences on world architecture in the second half of the twentieth century. This book provides a comprehensive critical overview of Kahn's architecture, examining his works chronologically and exploring key themes and their evolution throughout his career. Including both built and unbuilt projects, each of the architect's major buildings is analysed, beginning with the design process and ordering ideas, followed by the methods and materials of construction, and finally a 'walk-through' of the spaces themselves - recognizing that Kahn's primary concern was interior space and its experience. Each project is extensively illustrated with photographs that convey the spirit of Kahn's work and a concept development portfolio documents the inspirations and ideas that led to the finished design. Robert McCarter's authoritative text explores how Louis I. Kahn redefined modern architecture. Featuring a selection of original drawings and photographs from the Louis I. Kahn Archives and newly redrawn plans, this book also includes selected writings by Kahn and the first publication of the complete chronology of Kahn's buildings and projects, compiled by William Whitaker, Chief Curator of the Louis I. Kahn Archives. This monograph is an indispensable reference work on this renowned architect.

In a systematic section, this volume introduces the design, technical, and planning fundamentals of building churches, synagogues, and mosques. In its project section, it also presents about seventy realized structures from the last three decades.

The phase of American architectural history we call 'mid-century modernism,' 1940-1980, saw the spread of Modern Movement tenets of functionalism, social service and anonymity into mainstream practice. It also saw the spread of their seeming opposites. Temples, arcades, domes, and other traditional types occur in both modernist and traditionalist forms from the 1950s to the 1970s. *Hut Pavilion Shrine* examines this crossroads of modernism and the archetypal, and critiques its buildings and theory. The book centers on one particularly important and omnipresent type, the pavilion - a type which was the basis of major work by Louis I. Kahn, Paul Rudolph, Philip Johnson, Minoru Yamasaki, and other eminent architects. While focusing primarily on the architecture culture of the United States, it also includes the work of British, European Team X, and Scandinavian designers and writers. Making connections between formal analysis, historical context, and theory, the book continues lines of inquiry which have been pursued by Neil Levine and Anthony Vidler on representation, and by Sarah Goldhagen and Alice Friedman on modernism's 'forbidden' elements of the honorific and the visually pleasurable. It highlights the significance of 'pavilionizing' mid-century designers such as Victor Lundy, John Johansen, Eero Saarinen, and Edward Durell Stone, and shows how frequently essentialist and traditionalist types appeared in the roadside vernacular of drive-in restaurants, gas stations, furniture and car showrooms, branch banks, and motels. The book ties together the threads in mid-century architectural theory that addressed aspects of type, 'essential' structure, and primal 'humanistic' aspects of environment-making and discusses how these concerns outlived the mid-century moment, and in the designs and writings of Aldo Rossi and others they paved the way for Post-Modernism.

Like America itself, the architecture of the United States is an amalgam, an imitation or an importation of foreign forms adapted to the natural or engineered landscape of the New World. So can there be an "American School" of architecture? The most legitimate claim to the title emerged in the 1950s and 1960s at the Gibbs College of Architecture at the University of Oklahoma, where, under the leadership of Bruce Goff, Herb Greene, Mendel Glickman, and others, an authentically American approach to design found its purest expression, teachable in its coherence and logic. Followers of this first truly American school eschewed the forms most in fashion in American architectural education at the time—those such as the French Beaux Arts or German Bauhaus Schools—in favor of the vernacular and the organic. The result was a style distinctly experimental, resourceful, and contextual—challenging not only established architectural norms in form and function but also traditional approaches to instructing and inspiring young architects. Edited by Luca Guido, Stephanie Pilat, and Angela Person, this volume explores the fraught history of this distinctively American movement born on the Oklahoma prairie. *Renegades* features essays by leading scholars and includes a wide range of images, including rare, never-before-published sketches and models. Together these essays and illustrations map the contours of an American architecture that combines this country's landscape and technology through experimentation and invention, assembling the diversity of the United States into structures of true beauty. *Renegades* for the first time fully captures the essence and conveys the importance of the American School of architecture.

Richard A. Etlin demonstrates how the conceptual basis of the modern house and the physical layout of the modern city emerged from debates among theoretically innovative

French architects of the eighteenth century. Examining a broad range of topics from architecture and urbanism to gardening and funerary monuments, he reconsiders eighteenth-century French architecture with regard to the ways in which it was informed by symbolic space. This book provides an accessible introduction to a century of architecture that transformed the classical forms of the Renaissance and Baroque periods into building types still familiar today.

Twenty-Five Buildings Every Architect Should Understand is an essential companion to Simon Unwin's *Analysing Architecture*, and part of the trilogy which also includes his *Exercises in Architecture: Learning to Think as an Architect*. Together the three books offer an introduction to the workings of architecture providing for the three aspects of learning: theory, examples and practice. *Twenty-Five Buildings* focusses on analysing examples using the methodology offered by *Analysing Architecture*, which operates primarily through the medium of drawing. In this second edition five further buildings have been added to the original twenty from an even wider geographical area, which now includes the USA, France, Italy, Mexico, Switzerland, Spain, Finland, Germany, Australia, Norway, Sweden, India and Japan. The underlying theme of *Twenty-Five Buildings Every Architect Should Understand* is the relationship of architecture to the human being, how it frames our lives and orchestrates our experiences; how it can help us make sense of the world and contribute to our senses of identity and place. Exploring these dimensions through a wide range of case studies that illustrate the rich diversity of twentieth and twenty-first century architecture, this book is essential reading for every architect.

" The definitive monograph on a celebrated Italian architect, Carlo Scarpa includes more than 350 photographs, sketches, and architectural plans, along with in-depth 'walk throughs' of over 15 key projects such as the Central Pavilion in the Giardini of the Venice Biennale, the Olivetti Showroom in St. Mark's Square, the Canova Museum, and the Brion Cemetery. A cult figure with mass appeal, Scarpa was heralded by architectural luminaries such as Frank Lloyd Wright and Louis Kahn. Today, Scarpa's work is more relevant than ever. "

A timely overview of the pioneering work of the acclaimed Irish architectural practice Dublin-based Grafton Architects (founded by Yvonne Farrell and Shelley McNamara in 1978) has built up an impressive body of work over its 40-year history, ranging from houses in Ireland to public buildings in Italy, France, the UK, and Peru. In this long-overdue study, respected architectural writer and critic Robert McCarter presents 60 of Grafton's built and unbuilt projects and brings to light their principled and ethical approach, which is committed to making a profound difference to the lives of their buildings' users.

The architecture of WG Clark is inextricably grounded in its place, the Atlantic coastal states of the American South. Over the course of his 40-year career as a modern architect practicing in historic contexts, Clark has constructed a small but significant body of work of unparalleled high quality and experiential richness. Clark's remarkably resolved spatial compositions are formally restrained and contextually appropriate, and while relatively few in number, have nevertheless exerted an outsize influence on architects around the world. Clark's regional grounding, slow and measured pace of design, and modest publicity has provided him with the time-in-place necessary for thinking and making at the very highest level. Like the relatively few works of Louis Kahn and Carlo Scarpa, the works of WG Clark have attained canonical status, and his redefinition of architectural design as being grounded in the history of the discipline, as well as in the particularities of its place, has proved to be of ever-increasing relevance to contemporary practice.

As architects with decades of experience, Brian Healy brings a commitment to creating shared communal places and we understand that a city -- or a campus -- is an ever-changing phenomenon. Our passion as architects has to do with how those places evolve and our goal is to contribute to a forward-looking vision of what they can become -- of how they can be an appropriate addition to what is already there. The opportunities are always based on research, outreach, experimentation, and collaboration between often seemingly divergent interests. But we believe in that collaborative process and we recognise that there will be many fingerprints on what is developed. We also make an honest acknowledgement to ourselves that things could be done differently -- that a different proposition could always be made.

A thoroughly updated and redesigned edition of McCarter's esteemed monograph on the globally-revered modern master Louis I Kahn was one of the greatest influences on post-WWII world architecture, and in the twenty-first century his significance has skyrocketed. In this revised, expanded, and redesigned edition of Phaidon's bestselling and critically-acclaimed monograph, Robert McCarter explores how Kahn redefined Modern architecture - and why his work remains a fundamental source today. Extensively illustrated, this comprehensive overview includes both built and unbuilt projects, as well as a project realized forty years after Kahn's death - New York City's Four Freedoms Park.

Few architects shaped the course of architectural history as dramatically as Frank Lloyd Wright. While Wright has long been the focus of scholarly debate, among his other many accomplishments during his long career he was also the author of key essays on design that have influenced generations of architects. This volume brings together the most important essays on and by Wright, providing both an illuminating study of one of the key figures of the 20th century, as well as an overview of the very principles that are at the foundation of great architecture. The editor of this volume, Robert McCarter, poured through all of the important scholarly work on the subject of Frank Lloyd Wright to select the highlights in research and reading. Each essay is illustrated with archival material. 'On and By Frank Lloyd Wright' contains fourteen analytical essays that use Wright's buildings as a means to understanding his complex creative process. Architect of many of the twentieth century's most important buildings, Wright largely remains an enigma today. Written by renowned architects and architectural historians, *On and by Frank Lloyd Wright* provides a unique and informed look at Wright's buildings from inception to completion, from his earliest works to his final masterpieces. With over four hundred images, including photographs, archival material, and diagrammatic analyses, this book provides a more complete understanding of Wright's work than previous studies. The final word comes from the master himself in a set of three essays in which Wright discusses his own architectural philosophies - a final lesson from this great American teacher.

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