

Reflections On Architectural Practice In The Nineties

Focusing on how an important nineteenth-century architect addressed the already shifting relation between architecture, time and history, this book offers insights on issues still relevant today—the struggle between imitation and innovation, the definition (or rejection) of aesthetic experience, the grounds of architectural judgment (who decides and how), or fundamentally, how to act (i.e. build) when there is no longer a single grand narrative but a plurality of possible histories. Six drawings provide the foundation of an itinerary through Charles Robert Cockerell's conception of architecture, and into the depths of drawings and buildings.

The issue of gender inequality in architecture has been part of the profession's discourse for many years, yet the continuing gender imbalance in architectural education and practice remains a difficult subject. This book seeks to change that. It provides the first ever attempt to move the debate about gender in architecture beyond the tradition of gender-segregated diagnostic or critical discourse on the debate towards something more propositional, actionable and transformative. To do this, *A Gendered Profession* brings together a comprehensive array of essays from a wide variety of experts in architectural education and practice, touching on issues such as LGBT, age, family status, and gender biased awards.

Affect, Architecture, and Practice builds on and contributes to work in theories of affect that have risen within diverse disciplines, including geography, cultural studies, and media studies, challenging the nature of textual and representational-based research. Although numerous studies have examined how affect emerges in architectural spaces, little attention has been paid to the creative process of architectural design and the role that affect plays in the many contingencies and uncertainties that arise in the process. The book traces the critical, philosophic, and architectural theories to examine how affect, architecture, and practice are interlinked. Through a series of conversations and reflections, it examines three key contemporary architects, their practices and projects, all within a single coherent theme. Reiser + Umemoto (RUR Architecture DPC), USA, Kerstin Thompson Architects, Australia, and Shigeru Ban Architects, Japan, are critically studied through the lens of different aspects of practice, namely image-making, the design process, and the making of an everyday object/material. Through this investigation, author Akari Nakai Kidd demonstrates how affect theory allows a critical interrogation of the in-betweens of practice, its liminality and limits. It questions the stability of objects, the smooth temporality of practice, and its often under-conceptualised non-human dimensions. More significantly, the book demonstrates architectural practice's contribution to the reconceptualisation of theories of affect.

This book embraces the idea that in today's complex world, multiple, emerging perspectives are critical to the design fields, the environment, and society. It also brings authors into conversation to focus on the built environment from the perspective of critical practice. The authors take as a starting point Jane Rendell's ground-breaking work, which defines critical spatial practice as a self-reflective mode of thought that seeks to change the world. In opposition to conventional conceptions of architectural education and work, this book reflects how socially engaged architects, landscape architects, designers, urbanists, and artists take up critical spatial practice. Bridging ideas from multiple countries and approaches to design scholarship, each chapter seeks to find places of convergence for the multiple strands that form around themes of practice, equality, methods, theory, ethics, pedagogy, and representation. Rendell's foreword and postscript provide context for these themes and suggest a way forward in today's challenging, changing times.

Presents an extraordinary examination of the increasingly dynamic relationships between academic research, teaching and practice.

What makes a city? What makes architecture? And, what is to be included in the discussions of architecture and the city? Attempting to answer such ambitious questions, this book starts from a city's specificity and complexity. In response to recent debates in architectural theory around the agency and locus of critical action, this book tests the potential of criticality through-practice. Rather than through conceptual and ideological categorisations, it studies how architecture and criticality work within specific circumstances. Brussels, a complex city with a turbulent architectural and urban past, forms a compelling case for examining the tensions between urban politics, architectural imaginations, society's needs and desires, and the city's history and fabric. Inspired by pragmatist-relational philosophies, this book tests the potential of criticality through-practice. It studies a series of critical actions and tools, which occurred in Brussels' architectural and urban culture after 1968. Weaved together, Brussels architectural production emerges from a variety of actors, including architects, urban policy makers, activists, social workers, and citizens, but also architectural movements and ideologies, urban renewal programs, urban traumas, plans and projects, and mundane everyday practices and constructions. This book contributes to the study of Brussels and offers a timely contribution to recent scholarship on the critical reappraisal of architectural debates from the 1960s through to the 1990s. In addition, by showing how pragmatist-relational philosophies can be made relevant for architectural theory, the book opens hopeful potentials for how architectural theory can better contribute to the formulation of a critical agenda for architecture.

Reflections on Architecture, Society and Politics brings together a series of thirteen interview-articles by Graham Cairns in collaboration with some of the most prominent polemic thinkers and critical practitioners from the fields of architecture and the social sciences, including Noam Chomsky, Peggy Deamer, Robert A.M. Stern, Daniel Libeskind and Kenneth Frampton. Each chapter explores the relationship between architecture and socio-political issues through discussion of architectural theories and projects, citing specific issues and themes that have led to, and will shape, the various aspects of the current and future built environment. Ranging from Chomsky's examination of the US–Mexico border as the architecture of oppression to Robert A.M. Stern's defence of projects for the Disney corporation and George W. Bush, this book places politics at the center of issues within contemporary architecture.

Conventional architectural practice and education has long been limited to serving a minority of the world's elite population. This research is interested in extending the boundaries of architectural practice and education. It sets out to explore the role of architects in addressing the emergence and growth of informal settlements which represent the majority of the built environment in most developing countries. It traces the transformation from a providing paradigm to a supporting paradigm in global housing policies for the urban poor which calls for a new role for architects and the architectural profession - the 'architecture of empowerment'. As a contribution to this paradigm shift, the research focuses on architectural design processes 'with' poor urban communities in Thailand as a case study. Reflections on the practice of NHA, CODI and CASE architects are examined and compared through an investigation of the relationship between their values, knowledge and skills, in order to understand not only the challenges faced in their practice, but also the implications for architectural education. The research illustrates that architects, who employ the architectural design process as an empowering tool for community members, work as 'reflective educators' encompassing the professional roles of 'provider', 'supporter' and 'catalyst'. The conditions underlining each role include (1) the architect's personal values, knowledge and skills; (2) organizational policies and supports; and (3) clients' values concerning participation and participatory design process. The research argues that the knowledge and skills of the architect as provider remain important, but not enough to deal effectively with the challenges posed by informal settlements. Also crucial are the new architectural values, knowledge and skills related to the roles of supporter and catalyst which relate respectively, to design to support community members to make their own decisions; and empower them to believe in themselves, collectively act for themselves and reflect on their actions. This calls for a transformation in the power relations between architects and their clients in the design process, and when addressed in an 'alternative architectural education', also calls for a transformation in the power relations between architectural tutors and their students in the classroom and design studio, and the promotion of a reflective educational practice.

Unlike other books on architecture and film, *Architecture Filmmaking* investigates how the now-expanded field of architecture utilizes the

practice of filmmaking (feature/short film, stop motion animation and documentary) or video/moving image in research, teaching and practice, and what the consequences of this interdisciplinary exchange are. While architecture and filmmaking have clearly distinct disciplinary outputs and filmmaking is a much younger art than architecture, the intersection between them is less defined. This book investigates the ways in which architectural researchers, teachers of architecture, their students and practising architects, filmmakers and artists are using filmmaking uniquely in their practice.

In this book, Tsiambaos redefines the ground-breaking theory of Greek architect and town planner Constantinos A. Doxiadis (The Form of Space in Ancient Greece) and moves his thesis away from antiquity and ancient architecture, instead arguing that it can only be understood as a theory founded in modernity. In light of this, the author explores Doxiadis' theory in relation to the work of the controversial Greek architect Dimitris Pikionis. This parallel investigation of the philosophical content of Doxiadis' theory and the design principles of Pikionis' work establishes a new frame of reference and creates a valuable and original interpretation of their work. Using innovative cross-disciplinary tools and methods which expand the historical boundaries of interwar modernism, the book restructures the ground of an alternative modernity that looks towards the future through a mirror that reflects the ancient past. From Doxiadis' Theory to Pikionis' Work: Reflections of Antiquity in Modern Architecture is fascinating reading for all scholars and students with an interest in modernism and antiquity, the history and theory of architecture, the history of ideas and aesthetics or town planning theory and design.

The premise of this book is that managers should act not only as decision makers, but also as designers. In a series of essays from a multitude of disciplines, the authors develop a theory of the design attitude in contrast to the more traditionally accepted and practiced decision attitude.

In this rapidly globalizing world, any investigation of architecture inevitably leads to considerations of regionalism. But despite its omnipresence in contemporary practice and theory, architectural regionalism remains a fluid concept, its historical development and current influence largely undocumented. This comprehensive reader brings together over 40 key essays illustrating the full range of ideas embodied by the term. Authored by important critics, historians, and architects such as Kenneth Frampton, Lewis Mumford, Sigfried Giedion, and Alan Colquhoun, Architectural Regionalism represents the history of regionalist thinking in architecture from the early twentieth century to today. Explorations in the aesthetics of waste and the material infrastructure of memory.

Architectural education is under pressure to meet the demands of an evolving construction industry and to cater to the increasingly varied career destinations of graduates. How should architectural education respond to these professional challenges? How can students be better prepared for professional practice? These questions are the focus of this book, which brings together contributions from a wide range of authors, from both the UK and the USA, working in the fields of architectural education, architectural practice and educational research. Richardson, Louis Sullivan, and Stanford White, their role in her account is not that of inspired creators but that of collaborators, partners, merchandisers, educators, and lobbyists. She also looks at the less familiar contributions of women architects as well as those of African American, regional, and even failed practitioners."--BOOK JACKET.

The Social (Re)Production of Architecture brings the debates of the 'right to the city' into today's context of ecological, economic and social crises. Building on the 1970s' discussions about the 'production of space', which French sociologist Henri Lefebvre considered a civic right, the authors question who has the right to make space, and explore the kinds of relations that are produced in the process. In the emerging post-capitalist era, this book addresses urgent social and ecological imperatives for change and opens up questions around architecture's engagement with new forms of organization and practice. The book asks what (new) kinds of 'social' can architecture (re)produce, and what kinds of politics, values and actions are needed. The book features 24 interdisciplinary essays written by leading theorists and practitioners including social thinkers, economic theorists, architects, educators, urban curators, feminists, artists and activists from different generations and global contexts. The essays discuss the diverse, global locations with work taking different and specific forms in these different contexts. A cutting-edge, critical text which rethinks both practice and theory in the light of recent crises, making it key reading for students, academics and practitioners.

This thought-provoking collection takes stock of pressing issues and speculates on future paths for both education and practice.

Building on the breakthrough text Philosophy and Engineering: An Emerging Agenda, this book offers 30 chapters covering conceptual and substantive developments in the philosophy of engineering, along with a series of critical reflections by engineering practitioners. The volume demonstrates how reflective engineering can contribute to a better understanding of engineering identity and explores how integrating engineering and philosophy could lead to innovation in engineering methods, design and education. The volume is divided into reflections on practice, principles and process, each of which challenges prevalent assumptions and commitments within engineering and philosophy. The volume explores the ontological and epistemological dimensions of engineering and exposes the falsity of the commonly held belief that the field is simply the application of science knowledge to problem solving. Above all, the perspectives collected here demonstrate the value of a constructive dialogue between engineering and philosophy and show how collaboration between the disciplines casts light on longstanding problems from both sides. The chapters in this volume are from a diverse and international body of authors, including philosophers and engineers, and represent a highly select group of papers originally presented in three different conferences. These are the 2008 Workshop on Philosophy and Engineering (WPE-2008) held at the Royal Academy of Engineering; the 2009 meeting of the Society for Philosophy and Technology (SPT-2009) at the University of Twente in the Netherlands; and the Forum on Philosophy, Engineering, and Technology (fPET-2010), held in Golden, Colorado at the Colorado School of Mines.

For centuries, across nations, dialogue between the domestic and the foreign has affected and transformed architecture. Today these dialogues have become highly intensified. "The Domestic and the Foreign in Architecture" examines how these exchanges manifest themselves in contemporary architecture, in terms of its aesthetic potential and its practice, which, in turn, are impacted by broad economic, cultural and political issues. This book traces how diverse cultural encounters inevitably modify conventional categories, standards and codes of architecture, such as domestic identity, its political and economic representations and the negotiations with what is deemed foreign. Theoretical reflections by distinguished scholars are accompanied by interviews with some of the most influential architects practicing today, as well as stunning visual presentations by professional photographers.

From theory to practice a unique, well-rounded guide to ethics for today's architect How does an architect assist a community in evaluating alternative designs? Resolve a dispute with a contractor? Take into account a project's impact on the natural environment? When it comes to questions like these, making decisions about what ought to be done or what is the "best" or "right" solution requires more than sound technical knowledge and strong design talent. It demands a solid understanding of the ethical issues that lie at the heart of architectural practice. Ethics and the Practice of Architecture offers a complete, broad-based introduction to this crucial subject. First, it examines basic ethical theories and their application to architecture, and discusses different ways of identifying ethical content in architecture. Bridging the gap between theory and practice, the second part of the book surveys different professional settings and building project processes that frequently hold ethical concerns, and charts the ethical mandates that arise from them. In the final section of the book, thirty case studies explore a wide range of ethical dilemmas encountered in architectural practice, with useful guidance on how to work through them effectively. Arranged by topics that span the key phases of a project from pre-design through post-occupancy evaluation, these case studies allow a detailed look at ethical concerns in real-life situations where multiple issues are often at stake. Providing a practical framework for the exploration of ethical issues in architecture today, Ethics and the Practice of Architecture is an excellent resource for present and future architects in all areas of the field.

"This small book, concerning both material culture and the history of ideas in architecture, recalls the pensive meditations of Alvar Aalto, Peter Zumthor and Alvaro Siza, similar architect-teachers to whom Tuomey refers." "At once philosophical and poetic, Tuomey's argument is bookended by two juxtapositions: firstly, the strange relationship between the autonomous aspects of architecture, such as the discipline of structure, on the one hand, and the vernacular tradition of construction and craft on the other. Secondly, the tension between what Seamus Heaney calls, 'two orders of knowledge, the practical and the poetic', which Tuomey seeks to reconcile as a sense of personal duty to the ethical function of architecture."--BOOK JACKET.

Architectural Reflections: Studies in the Philosophy and Practice of Architecture focuses on the principles, techniques, and the philosophical context and practice of architecture. The book first ponders on natural imagination, ethics of architecture, and an interpretation of Wittgenstein's comments on architecture. Topics include the meaning of play, language-game and gesture-language, role of aesthetics, reality of architecture, fine art and practical art, origin of the work of architecture, concept of psychological 'position', artistic condensation, and figures of architectural form. The manuscript then examines Alvar Aalto and the state of modernism and Gunnar Asplund and the dilemma of classicism. Topics include modernism and modernismus, issue of classicism, and connections and collaborations. The text takes a look at the thoughts of Hans Scharoun, Sigurd Lewerentz, and Gerrit Rietveld on the relationship of philosophy and architecture. The publication is a valuable reference for philosophers and architects wanting to study further the philosophy and practice of architecture.

Machine generated contents note: -- Introduction 1. Architecture and Politics 2. How to Study Ecology of Practice? 3. Political Objects (The first way of becoming political) 4. Experiments in Practice (The second way of becoming political) 5. The Multiple Natures of a City (The third way of becoming political) 6. Sites of Politics (The fourth way of becoming political) 7. Urban Publics (The fifth way of becoming political) Conclusion Bibliography

The title is a tribute to the Le Corbusier book "Toward an Architecture" in which he explored the need for a new (modern) architecture. This book maintains the similar purpose of exploring the need for a new (structural) engineering, an engineering which delves more into art and architecture, an engineering which is more inclusive, which sets its sights higher and broader. It is a quest for engineers' new identity. Today, engineering is still seen as only a technical, analytical or calculating effort which has nothing to do with invention or creativity. Engineers have lost the glamour of the past - and this statement can be heard by engineers all over the world. They are willingly (or not) accepting the role of technical support to the architect, becoming its technical servant. It is a challenging time for structural engineering. This book is a rare possibility for structural engineers to consider the meaning of their profession, to meditate about it and its relation to, or distinction from, the practice of architecture. This is a collection of thoughts but not conclusions and theories. These are simply the reflections of a practitioner. The book is recommended for all structural and architectural engineers, as well as to students of engineering and architecture, especially those who have chosen structural engineering as their life-long profession. It is an eye-opening book that will provide a clearer, more realistic perspective while also offering an idea of where engineers will be in the future and how they should adapt to the time that comes.

The export of American architecture began in the nineteenth century as a disjointed set of personal adventures and commercial initiatives. It continues today alongside the transfer of other aspects of American life and culture to most regions of the world. Jeffrey Cody explains how, why and where American architects, planners, building contractors and other actors have marketed American architecture overseas. In so doing he provides a historical perspective on the diffusion of American building technologies, architectural standards, construction methods and planning paradigms. Using previously undocumented examples and illustrations, he shows how steel-frame manufacturers shipped their products abroad enabling the erection of American-style skyscrapers worldwide by 1900 and how this phase was followed by similar initiatives by companies manufacturing concrete components.

Writer, architect, teacher and renderer Daniel Willis takes on an immense range of topics in this provocative work. His ideas, drawn from literature, philosophy, pop culture, and everyday life, challenge readers to rethink their participation in the built environment around them.

Emerging Practices in Architectural Pedagogy explores the emergent techniques in architectural education that are helping to bridge the gap between the institutional setting and working practice. It demonstrates how teaching and learning can, and should, be directed towards tackling the real-world problems that students will encounter within their professional careers. Architectural and design practitioners are becoming less specialised, they are embracing cross-disciplinary connections and practical problem-solving. Architecture and design schools must align their teaching to reflect this changing world, and evolve from a fact-based acquisition process to a participatory method of learning. This book uses an extended case-study format to examine large-scale issues. Each chapter represents a specific mode of practice, which is linked to the wider debate on architectural and design pedagogy; this includes collaborative workshops and interventions, issues connected to sustainability and climate change, responses to rapid urbanisation, and, the creation of collaborative relationships across disciplines. The book has an international perspective, with contributions from the United Kingdom, United States of America, and Singapore, and includes a timely discussion on teaching in a remote climate. This book will be an invaluable resource for engaged academics and teaching practitioners interested in playing a key role in the future development of the architectural profession.

This book offers unique insights into modern African architecture, influenced by modern European architecture, and at the same time a natural successor to existing site-specific and traditional architecture. It brings together the worlds of traditional site-specific architecture with the Modernist Project in Africa, which to date have only been considered in isolation. The book covers the four architectural disciplines: urban planning, building technology, building physics, and conservation. It includes an introduction with a historical outline and an analysis and comparison of a number of projects in various countries in Africa. On the basis of examples drawn from practice, the author documents and describes the hybrid architectural forms that have emerged from the confrontation and fusion with (pre)modern Western architecture

and urban planning, and in so doing he also narrates the history of African architecture.

Polemics and reflections on how to bridge the gap between what architecture actually is and what architects want it to be.

Architecture depends—on what? On people, time, politics, ethics, mess: the real world. Architecture, Jeremy Till argues with conviction in this engaging, sometimes pugnacious book, cannot help itself; it is dependent for its very existence on things outside itself. Despite the claims of autonomy, purity, and control that architects like to make about their practice, architecture is buffeted by uncertainty and contingency. Circumstances invariably intervene to upset the architect's best-laid plans—at every stage in the process, from design through construction to occupancy. Architects, however, tend to deny this, fearing contingency and preferring to pursue perfection. With *Architecture Depends*, architect and critic Jeremy Till offers a proposal for rescuing architects from themselves: a way to bridge the gap between what architecture actually is and what architects want it to be. Mixing anecdote, design, social theory, and personal experience, Till's writing is always accessible, moving freely between high and low registers, much like his suggestions for architecture itself.

Illustrated by critical analyses of significant buildings, including examples by such eminent architects as Adler and Sullivan, Erich Mendelsohn, and Louis Kahn, this book examines collaboration in the architectural design process over a period ranging from the mid-19th century to the late 1960s. The examples chosen, located in England, the United States, Israel and South Africa, are of international scope. They have intrinsic interest as works of architecture, and illustrate all facets of collaboration, involving architects, engineers and clients. Prior to dealing with the case studies the theoretical framework is set in three introductory essays which discuss in general terms the organizational implications of partnerships, associations and teams; the nature of interactions between architect and engineer; and cooperation and confrontation in the relationship between architect and client. From this original standpoint, the interactive role of the designers, it examines and reinterprets such well-known buildings as the Chicago Auditorium and the Kimbell Art Museum. The re-evaluation of St Pancras Station and its hotel questions common presumptions about the separation of professional roles played by its engineer and architect. The account of the troubled history of Mendelsohn's project for the first Haifa Power House highlights the difficulties that arise when a determined and eminent architect confronts a powerful and demanding client. In a later era, the examination of the John Moffat Building, which is less well known but deserving of wider recognition, reveals how the fruitful collaboration of multiple architects can result in a successful unified design. These case studies comprise a wide range of programmes, challenges, personalities and interactions. Ultimately, in five different ways, in five different epochs, and in five different circumstantial and cultural contexts, this book shows how the dialogue between the players in the design process resonates upo

Many believe that the moral mission of architecture has been in serious decline for the last 25 years. In this important new book, Tom Spector points out the dilemmas of architectural practice and offers a theoretical and practical basis for an examination and transformation of the quandaries the profession now faces. What makes a good building or a good architect? Are there limits to an architect's ethical or legal responsibilities in a building process where architecture plays an increasingly smaller role? Is preservation a moral imperative? What happens when building codes and ethical responsibilities are in conflict? In *The Ethical Architect*, Spector investigates the moral underpinnings and implications of leading architectural theories, subjecting them to the analytical techniques of moral philosophy. His conclusions provide a road map to help architects make the right decision in the difficult tradeoffs that confront designers on a daily basis: Spector estimates that more than 100,000 decisions go into the design of an average sized building. *The Ethical Architect* is a work of theory but refers to real buildings and real-world problems. It is Spector's call-to-arms for his profession and a must-read for practicing architects and students alike.

Reflections on Architectural Practices in the Nineties

Architectural practice in post-World War II Canada brought substantial change to the face of the Canadian built environment, led by the contribution of John C. Parkin. This richly illustrated book includes an interview with John C. Parkin and essays that examine the incorporation of art in built architecture, the influence of architectural photography in defining Modern architecture to a Canadian public, the importance of architectural archives, and the corporate structure of a large, highly successful Canadian architectural firm.

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