

Spiro Kostof The City Shaped

This ground-breaking book aims to take a new and innovative view on how disability and architecture might be connected. Rather than putting disability at the end of the design process, centred mainly on compliance, it sees disability – and ability – as creative starting points for the whole design process. It asks the intriguing question: can working from dis/ability actually generate an alternative kind of architectural avant-garde? To do this, *Doing Disability Differently*: explores how thinking about dis/ability opens up to critical and creative investigation our everyday social attitudes and practices about people, objects and space argues that design can help resist and transform underlying and unnoticed inequalities introduces architects to the emerging and important field of disability studies and considers what different kinds of design thinking and doing this can enable asks how designing for everyday life – in all its diversity – can be better embedded within contemporary architecture as a discipline offers examples of what doing disability differently can mean for architectural theory, education and professional practice aims to embed into architectural practice, attitudes and approaches that creatively and constructively refuse to perpetuate body 'norms' or the resulting inequalities in access to, and support from, built space. Ultimately, this book suggests that re-addressing architecture and disability involves nothing less than re-thinking how to design for the everyday occupation of space more generally.

Spiro Kostof pioneered a sweeping, unified narrative of architecture, based on its role in everyday life and society. New lead author Richard Ingersoll makes Kostof's highly-respected prose much more accessible, the coverage more global and flexible, social and cultural themes more obvious in section openers and boxes, and the diagrams bolder and clearer.

First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense – sight – become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture. This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

This book is the first edited collection to bring together classic and contemporary

writings on the urban grid in a single volume. The contributions showcased in this book examine the spatial histories of the grid from multiple perspectives in a variety of urban contexts. They explore the grid as both an indigenous urban form and a colonial imposition, a symbol of Confucian ideals and a spatial manifestation of the Protestant ethic, a replicable model for real estate speculation within capitalist societies and a spatial framework for the design of socialist cities. By examining the entangled histories of the grid, *Gridded Worlds* considers the variegated associations of gridded urban space with different political ideologies, economic systems, and cosmological orientations in comparative historical perspective. In doing so, this interdisciplinary anthology seeks to inspire new avenues of research on the past, present, and future of the gridded worlds of urban life. *Gridded Worlds* is primarily tailored to scholars working in the fields of urban history, world history, urban historical geography, architectural history, urban design, and the history of urban planning, and it will also be of interest to art historians, area studies scholars, and the urban studies community more generally. Surveys the many landscapes of America's built environment and their social importance by examining the house, workplace, streets, public realm, and shape of the land.

Due to the rising pressure of urbanization and the desire to create mixed environments, questions arise as to how and to what degree this desire can be met and optimized. Concerning this issue we must address not only quantitative matters (maximizing the number of square meters), but also the associated qualitative consequences. The situation calls for a set of instruments by which space usage can be assessed both quantitatively and qualitatively. Creating a link between the programme of requirements and the spatial objectives during the first phases of the planning process is often quite problematic. With the introduction of *Spacemate*, the linkage between densities on the one hand and residential environments, building typologies and the degree of urbanization on the other is clearly set out. *Spacemate* is thus an affective instrument for describing space usage in both quantitative and qualitative terms.

Cappadocia, a province in central Turkey, offers the traveler a startling rockscape whose cones, pleats, and folds conceal hundreds of monasteries and churches carved from the soft, porous "tuff" and used by Christian communities over nearly two millennia for shelter, burial, and sanctuary. This region in the Turkish hinterland is recognized as one of the centers of Byzantine mural painting. However, numerous hermitages, monasteries, and independent chapels dating from the seventh century onward reveal it also as one of the most concentrated areas of Eastern monasticism. This book serves a double purpose: it provides a thorough and lucid introduction to the rockcut churches and monasteries and their painted decorations, while it critically examines current scholarship on the monastic environment of Byzantine Cappadocia--particularly in regard to the architecture, which has been generally neglected by art historians. Scooped out rather than constructed, this anonymous architecture has its own unique appeal. Kostof writes: "The Cappadocian carver-architect was not inhibited... by statics or the nature of materials. His structure stood, a monolith, before he started to work on it. And he could cut into this monolith quickly, effortlessly. It might take a single man about a month to carve out a large room of two to three thousand cubic feet. Loads and thrusts were negligible. One was free to try any structural symbol with little concern for structural safety. Cupolas could bubble from flat ceilings, or be

placed over square bays by means of the most cavalier transition elements. No shape need be perfect: extemporaneous geometry is everywhere the rule. Wall lines sag, one half of an arch doesn't quite match the other, carefree deviations, here and there, mark the general outline of the building." Following an account of the region, its environmental, political, and religious history, the author discusses in detail the building types and painting programs in the context of their creation--answering such questions as what was the nature of monasticism in Cappadocia, and who were the builders, the artists, their patrons? The author was born and educated in Turkey, and his personal knowledge of the monuments is a convincing factor in his handling of chronological and stylistic uncertainties. Throughout, Kostof's mind's eye never leaves the total environment, observing the inseparability of landscape, buildings, paintings, and the ritual that informs them.

This is the most accessible architectural theory book that exists. Korydon Smith presents each common architectural subject – such as tectonics, use, and site – as though it were a conversation across history between theorists by providing you with the original text, a reflective text, and a philosophical text. He also introduces each chapter by highlighting key ideas and asking you a set of reflective questions so that you can hone your own theory, which is essential to both your success in the studio and your adaptability in the profession. These primary source texts, which are central to your understanding of the discipline, were written by such architects as Le Corbusier, Robert Venturi, and Adrian Forty. The appendices also have guides to aid your reading comprehension; to help you write descriptively, analytically, and disputationally; and to show you citation styles and how to do library-based research. More than any other architectural theory book about the great thinkers, *Introducing Architectural Theory* teaches you to think as well.

The book is about the universal phenomenon of citymaking seen in a historical perspective - how and why cities took the shape they did. It focuses on a number of themes - organic patterns, the grid, the city as a diagram, the grand manner, and the skyline - and moves through time and place to interpret the hidden order inscribed in urban patterns.

We like to say that our cities have been shaped by creative destruction the vast powers of capitalism to remake cities. But Marta Gutman shows that other forces played roles in the late nineteenth and early twentieth centuries as cities responded to industrialization and the onset of modernity. Gutman focuses on the use and adaptive reuse of everyday buildings, and most tellingly she reveals the determinative roles of women and charitable institutions. In Oakland, Gutman shows, private houses were often adapted for charity work and the betterment of children, in the process becoming critical sites for public life and for the development of sustainable social environments. Gutman makes a strong argument for the centrality of incremental construction and the power of women-run organizations to our understanding of modern cities. "

Presenting an original take on women's safety in the cities of twenty-first century India, *Why Loiter?* maps the exclusions and negotiations that women from different classes and communities encounter in the nation's urban public spaces. Basing this book on more than three years of research in Mumbai, Shilpa Phadke, Sameera Khan and Shilpa Ranade argue that though women's access to urban public space has increased, they still do not have an equal claim to public space in the city. And they

raise the question: can women's access to public space be viewed in isolation from that of other marginal groups? Going beyond the problem of the real and implied risks associated with women's presence in public, they draw from feminist theory to argue that only by celebrating loitering—a radical act for most Indian women—can a truly equal, global city be created.

This collection of twenty-one essays, written by colleagues and former students of the architectural historian Spiro Kostof (1936-1991), presents case studies on Kostof's model of urban forms and fabrics. The essays are remarkably diverse: the range includes pre-Columbian Inca settlements, fourteenth-century Cairo, nineteenth-century New Orleans, and twentieth-century Tokyo ... The theme of the volume is that the street presents itself as the basic structuring device of a city's form and also as the locus of its civilization. Each essay is a detailed investigation of a single urban street with unique historical conditions. The authors' shared concern regarding anthropological, political, and technical aspects of street making coalesce into a critical discourse on urban space.

Clearly demonstrates the specific characteristics that make for comprehensible, friendly and controllable places; 'Responsive Environments' - as opposed to the alienating environments often imposed today. By means of sketches and diagrams, it shows how they may be designed in to places or buildings. This is a practical book about architecture and urban design. It is most concerned with the areas of design which most frequently go wrong and impresses the idea that ideals alone are not enough. Ideals must be linked through appropriate design ideas to the fabric of the built environment itself. This book is a practical attempt to show how this can be done. Extraordinary architecture addresses so much more than mere practical considerations. It inspires and provokes while creating a seamless experience of the physical world for its users. It is the rare writer that can frame the discussion of a building in a way that allows the reader to see it with new eyes. Writing About Architecture is a handbook on writing effectively and critically about buildings and cities. Each chapter opens with a reprint of a significant essay written by a renowned architecture critic, followed by a close reading and discussion of the writer's strategies. Lange offers her own analysis using contemporary examples as well as a checklist of questions at the end of each chapter to help guide the writer. This important addition to the Architecture Briefs series is based on the author's design writing courses at New York University and the School of Visual Arts. Lange also writes a popular online column for Design Observer and has written for Dwell, Metropolis, New York magazine, and The New York Times. Writing About Architecture includes analysis of critical writings by Ada Louise Huxtable, Lewis Mumford, Herbert Muschamp, Michael Sorkin, Charles Moore, Frederick Law Olmsted, and Jane Jacobs. Architects covered include Marcel Breuer, Diller Scofidio + Renfro, Field Operations, Norman Foster, Frank Gehry, Frederick Law Olmsted, SOM, Louis Sullivan, and Frank Lloyd Wright.

Kostof follows *The City Shaped* with a brilliant study of the component parts that make up urban life. All cities consist of certain basic elements--streets, parks, public places, and boundaries--and it is to these day-to-day pieces of urban experience that this book turns, providing a fascinating understanding of walls, fortifications, placement of green space, and the fringe areas where city and country meet. Illustrations. Even in a country where outstanding achievements have become almost a

commonplace, the Japanese architect, Kisho Kurokawa, appears as both a remarkable and a remarkably successful man. With buildings in the United States and Eastern and Western Europe as well as in Japan, he has established an international reputation as a leading figure amongst the younger generation of architects. At the age of forty he already had thirty-five major buildings and seventeen books to his credit; four new towns are being built to his designs; he heads a company of over a hundred employees, he runs a think-tank and an urban design bureau and for variety he has his own television programme with a regular audience of some 30 million. Behind these statistics lies a prodigious vitality expressed in original and stimulating buildings. -- from book jacket.

This is the first urban history of Rome to span its entire three-thousand-year history. It examines the processes by which Rome's leaders have shaped its urban fabric by organizing space, planning infrastructure, designing ritual, controlling populations, and exploiting Rome's standing as a seat of global power and a religious capital.

Most people equate Los Angeles with smog, sprawl, forty suburbs in search of a city-the great "what-not-to-do" of twentieth-century city building. But there's much more to LA's story than this shallow stereotype. History shows that Los Angeles was intensely, ubiquitously planned. The consequences of that planning-the environmental history of urbanism--is one place to turn for the more complex lessons LA has to offer. Working forward from ancient times and ancient ecologies to the very recent past, Land of Sunshine is a fascinating exploration of the environmental history of greater Los Angeles. Rather than rehearsing a litany of errors or insults against nature, rather than decrying the lost opportunities of "roads not taken," these essays, by nineteen leading geologists, ecologists, and historians, instead consider the changing dynamics both of the city and of nature. In the nineteenth century, for example, "density" was considered an evil, and reformers struggled mightily to move the working poor out to areas where better sanitation and flowers and parks "made life seem worth the living." We now call that vision "sprawl," and we struggle just as much to bring middle-class people back into the core of American cities. There's nothing natural, or inevitable, about such turns of events. It's only by paying very close attention to the ways metropolitan nature has been constructed and construed that meaningful lessons can be drawn. History matters. So here are the plants and animals of the Los Angeles basin, its rivers and watersheds. Here are the landscapes of fact and fantasy, the historical actors, events, and circumstances that have proved transformative over and over again. The result is a nuanced and rich portrait of Los Angeles that will serve planners, communities, and environmentalists as they look to the past for clues, if not blueprints, for enhancing the quality and viability of cities.

Architectural form reconsidered in light of a unitary conception of architecture and the city. In *The Possibility of an Absolute Architecture*, Pier Vittorio Aureli proposes that a sharpened formal consciousness in architecture is a precondition

for political, cultural, and social engagement with the city. Aureli uses the term absolute not in the conventional sense of “pure,” but to denote something that is resolutely itself after being separated from its other. In the pursuit of the possibility of an absolute architecture, the other is the space of the city, its extensive organization, and its government. Politics is agonism through separation and confrontation; the very condition of architectural form is to separate and be separated. Through its act of separation and being separated, architecture reveals at once the essence of the city and the essence of itself as political form: the city as the composition of (separate) parts. Aureli revisits the work of four architects whose projects were advanced through the making of architectural form but whose concern was the city at large: Andrea Palladio, Giovanni Battista Piranesi, Étienne Louis-Boullée, and Oswald Mathias Ungers. The work of these architects, Aureli argues, addressed the transformations of the modern city and its urban implications through the elaboration of specific and strategic architectural forms. Their projects for the city do not take the form of an overall plan but are expressed as an “archipelago” of site-specific interventions. Moving from the historical and cultural overviews of the city, Kostof descends into the streets, sidewalks, squares, markets, and waterfronts and presents a detailed urban anatomy. The book is organized thematically around the structural phenomena of cities, the city edge, the street, public space, the marketplace, and the realities of cultural and economic segregation.

A Finalist for the Pulitzer Prize and Winner of the Bancroft Prize. "No one has written a better book about a city...Nature's Metropolis is elegant testimony to the proposition that economic, urban, environmental, and business history can be as graceful, powerful, and fascinating as a novel." —Kenneth T. Jackson, Boston Globe

An investigative journalist analyzes the diverse ways in which marketers and promoters exploit infants and toddlers and the potentially damaging impact of that exploitation on the family and society as a whole, from using the latest research in child development to sell directly to young children to transforming youngsters into consumers at an alarmingly early age. 50,000 first printing.

The classic work on the evaluation of city form. What does the city's form actually mean to the people who live there? What can the city planner do to make the city's image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book.

A summation and extension of Lynch's vision for the exploration of city form. With the publication of *The Image of the City* in 1959, Kevin Lynch embarked upon the process of exploring city form. *Good City Form* is both a summation and an extension of his vision, a high point from which he views cities past and possible.

First published in hardcover under the title *A Theory of Good City Form*. *World Architecture* provides the most comprehensive and contemporary survey of the field. Each chapter is organized chronologically and focuses on three unique architectural cultures, simultaneously providing instructors with flexibility and offering students a comprehensive method for understanding and appreciating the history, cultural significance, beauty, and diversity of architecture from around the world.

This classic is organized as follows: I. The Relationship Between Buildings, Monuments, and Public Squares II. Open Centers of Public Places III. The Enclosed Character of the Public Square IV. The Form and Expanse of Public Squares V. The Irregularity of Ancient Public Squares VI. Groups of Public Squares VII. Arrangement of Public Squares in Northern Europe VIII. The Artless and Prosaic Character of Modern City Planning IX. Modern Systems X. Modern Limitations on Art in City Planning XI. Improved Modern Systems XII. Artistic Principles in City Planning— An Illustration XIII. Conclusion

Memory is a subject that recently has attracted many scholars and readers not only in the general historical sciences, but also in the special field of art history. However, in this book, in which more than 130 papers given at the XXIXth International Congress of the History of Art (Amsterdam) 1996 have been compiled, Memory is also juxtaposed to its counterpart, Oblivion, thus generating extra excitement in the exchange of ideas. The papers are presented in eleven sections, each of which is devoted to a different aspect of memory and oblivion, ranging from purely material aspects of preservation, to social phenomena with regard to art collecting, from the memory of the art historian to workshop practices, from art in antiquity, to the newest media, from Buddhist iconography to the Berlin Wall. The book addresses readers in the field of history, history of art and psychology.

The City Shaped: Urban Patterns and Meanings Through History

Informing the designs of architects as diverse as Peter Zumthor, Steven Holl, Hans Scharoun and Colin St. John Wilson, the work of Martin Heidegger has proved of great interest to architects and architectural theorists. The first introduction to Heidegger's philosophy written specifically for architects and students of architecture introduces key themes in his thinking, which has proved highly influential among architects as well as architectural historians and theorists. This guide familiarizes readers with significant texts and helps to decode terms as well as providing quick referencing for further reading. This concise introduction is ideal for students of architecture in design studio at all levels; students of architecture pursuing undergraduate and postgraduate courses in architectural theory; academics and interested architectural practitioners. *Heidegger for Architects* is the second book in the new *Thinkers for Architects* series.

Provides an international history of urban development, from its origins to the industrial revolution. This well established book maintains the high standard of

information found in the previous two editions, describing the physical results of some 5000 years of urban activity. It explains and develops the concept of 'unplanned' cities that grow organically, in contrast with 'planned' cities that were shaped in response to urban form determinants. Spread throughout the texts are copious illustrations from a wealth of sources, including cartographic urban records, aerial and other photographs, original drawings and the author's numerous analytical line drawings.

The relationship between culture and urbanism has been the focus of much discussion and debate in recent years. While globalisation tends towards a homogeneity, successful 'global cities' have a strong individual - and particularly cultural - identity. The economic value of the culture of cities lies not only in the arts taking place there but also in the city's fabric, its architecture, and in its cultural heritage. This volume brings together a team of leading specialists to examine the policies of image and city marketing which have developed over the past 15 years and whether these are a continuity of earlier strategies. Featuring case studies which illustrate diverse perspectives on linking culture, urbanism and history, the book reviews heritage and planning culture, looking at the experience of urbanism in the 'Old Historic City'. The book also assesses the increasingly important issue of urban images and their influence on planning strategies.

Drawing on sociological theories to assist understanding of how political power operates in the cultural sphere, *The Sociology of Architecture* frames the discipline as a field of symbolic and material conflict over social identities. This volume contests the notion of architecture as an apolitical endeavor and suggests that major architectural projects can act as tangible expressions of the ultimately contested nature of collective identities, thus shedding light on how those with power both legitimate and mark their position in the world.

Our knowledge of urban life in ancient Egypt is being transformed by new research and excavations. This is the first book to provide a comprehensive overview of what we know about settlements during the dynastic period, describing the sophistication of daily city life under the Pharaohs with a range and depth beyond any other publication on the subject. Stunning illustrations, authoritative text and helpful maps bring the urban landscape of ancient Egypt to life. This is the perfect book for all those wanting to look beyond the tombs and temples to the urban life of those who made their homes along the Nile. Includes a detailed gazetteer of sites cities such as Hierakonpolis, Alexandria, Memphis, Thebes, Amarna, and Giza as well as Kahun and Deir el-Medina - the village of the artisans who built and decorated the tombs of the Valley of the Kings. Note: The ebook edition includes the complete text of the printed book with a reduced number of illustrations.

A transporting chronicle of the great cities throughout history, the new paperback format of this volume is perfect for readers of history and armchair travelers.

The Architect traces the role of the profession across the centuries and in different cultures, showing the architect both as designer and as mediator between the client and the builder.

Berkus's custom residences bring to life the personalities and programmes of their clients. Rather than reiterating a signature style, Berkus approaches the design of a home as a collaborative process. Together the client and architect explore the needs
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