



Foreword **Kenneth Frampton**

Changing Ideals in Modern Architecture

Peter Collins

Changing Ideals In Modern Architecture 1750 1950

Cynthia Wall



Changing Ideals In Modern Architecture 1750 1950:

Changing Ideals in Modern Architecture, 1750-1950 Peter Collins, 1998-07-14 Collins explains what Revivalism Rationalism Eclecticism and Functionalism meant to those who practised them examining the impact that social forces and the other arts and sciences had on architectural styles while recognizing the tectonic continuities that underlie the seeming ruptures between pre modern modern and post modern approaches to design His work is infused with a deep sympathy for the classical spirit of the eighteenth century and he argued rigorously and passionately that Enlightenment ideas could be of real value to the architects of his generation particularly since technology had made it possible to use them effectively Collins's plea for sensitivity to tradition and the urban fabric while encouraging technological innovation and unprecedented programs makes his thought just as vital today as it was ahead of its time when first published Collins had long wished to see an affordable fully illustrated edition of his book and McGill Queen's University Press and the McGill School of Architecture are proud to at long last fulfil this wish The new edition includes a biographical sketch of Collins a brief publication history of the work and an introductory essay by Kenneth Frampton that discusses the importance of the work at the time it was first published and highlights its relevance for the architectural problems of today Like the classic works of Hitchcock Giedion Pevsner and Benevolo *Changing Ideals in Modern Architecture* is essential reading and forms a striking contrast with other works on modernism such as Reyner Banham's *It will be pertinent to all those interested in architectural history and theory modern history history of ideas and aesthetics*

Changing Ideals in Modern Architecture 1750-1950 Peter Collins, 1971 *Changing Ideals in Modern Architecture, 1750-1950* Peter Collins, 1967 **Changing Ideals in Modern Architecture 1750-1950**, 1971 *Changing Ideals in Modern Architecture, 1750-1950*, 1965 **Changing Ideals in Modern Architecture, 1750-1950** IUrii Vasil'evich Vorob'ev, 1965 *Changing Ideals in Modern Architecture, 1750-1950. [A Reduced Photographic Reprint of the Edition of 1965.]* Peter COLLINS (of McGill University, Montreal.), 1967

Changing Ideals in Modern Architecture Peter Collins, 1963 *The Historiography of Modern Architecture* Panayotis Tournikiotis, 2001-02-27 The history of modern architecture as constructed by historians and key texts Writing according to Panayotis Tournikiotis has always exerted a powerful influence on architecture Indeed the study of modern architecture cannot be separated from a fascination with the texts that have tried to explain the idea of a new architecture in a new society During the last forty years the question of the relationship of architecture to its history of buildings to books has been one of the most important themes in debates about the course of modern architecture Tournikiotis argues that the history of modern architecture tends to be written from the present projecting back onto the past our current concerns so that the beginning of the story really functions as a representation of its end In this book the buildings are the quotations while the texts are the structure Tournikiotis focuses on a group of books by major historians of the twentieth century Nikolaus Pevsner Emil Kaufmann Sigfried Giedion Bruno Zevi Leonardo Benevolo Henry Russell Hitchcock Reyner Banham Peter

Collins and Manfredo Tafuri In examining these writers thoughts he draws on concepts from critical theory relating architecture to broader historical models **Changing Ideas in Modern Architecture** Peter Collins,1965 **Analogical Thinking in Architecture** Jean-Pierre Chupin,2023-07-27 This book provides an in depth exploration of the rich and persistent use of analogical thinking in the built environment Since the turn of the 21st century design thinking has permeated many fields outside of the design disciplines It is expected to succeed whenever disciplinary boundaries need to be transcended in order to think outside the box This book argues that these qualities have long been supported by analogical thinking an agile way of reasoning in which think the unknown through the familiar The book is organized into four case studies the first reviews analogical models that have been at the heart of design thinking representations from the 1960s to the present day the second investigates the staying power of biological analogies the third explores the paradoxical imaginary of analogous cities as a means of integrating contemporary architecture with heritage contexts while the fourth unpacks the critical and theoretical potential of linguistic metaphors and visual comparisons in architectural discourse Comparing views on the role of analogies and metaphors by prominent voices in architecture and related disciplines from the 17th century to the present the book shows how the analogical world of the project is revealed as a wide open field of creative and cognitive interactions These visual and textual operations are explained through 36 analogical plates which can be read as an inter text demonstrating how analogy has the power to reconcile design and theories *Composing Architecture Through Context, Type and Figure* Riccardo Canella,2025-01-13T00:00:00+01:00 1098 2 82 *The Art of Building* Auke Van Der Woud,2017-10-23 This title was first published in 2002 In the second half of the 18th century philosophy provided the fundamental characteristics of architecture The architects of the 19th century then introduced the empirical comparative study of buildings This phenomenon has usually been regarded exclusively in terms of historicism but this is to underestimate the fact that they were architects The problems for which they sought solutions did not belong to the past but were part of their own age or the future The architecture of the past was to the 19th century architect significant to a large degree as a silent witness of a bygone era a representation of beauty Historical architecture provided study material for their inquiries into the aesthetic laws that they hoped would give the 19th century a splendid contemporary architecture The art of building as a way of visibly edifying society was the most important of all the arts with architectural theory showing the way to this lofty purpose This book takes this as a starting point Focusing on place as well as time the text discusses the Dutch architects who contributed to this idea discussing several of the most important but ultimately seeing their activities not as the cause but the expression of movements that continuously changed the face of architecture The particularly Dutch nature of architecture took visual beauty to result from the visible success of technical intelligence and creativity rather than philosophy and aesthetics The grand 19th century themes discussed in the book are the author suggests somewhat un Dutch originating as they did from an idealist intellectual tradition *American Architects and Texts*

Juan Pablo Bonta,1996 In this volume the author analyzes 400 architectural books and articles published over the past 150 years to reveal changing societal preferences in architecture and to measure the reputations of individual architects the text includes a ranked list of the 100 most famous architects

The Environmental Imagination Dean Hawkes,2019-11-07 The Environmental Imagination explores the relationship between tectonics and poetics in environmental design in architecture Working thematically and chronologically from the eighteenth century to the present day this book redefines the historiography of environmental design by looking beyond conventional histories to argue that the environments within buildings are a collaboration between poetic intentions and technical means In a sequence of essays the book traces a line through works by leading architects of the nineteenth and twentieth centuries that illustrate the impact of new technologies on the conception and realisation of environments in buildings In this a consideration of the qualitative dimension of environment is added to the primarily technological narratives of other accounts In this second edition the book has been substantially rewritten and restructured to include further research conducted in the decade since the first edition A number of important buildings have been revisited in order to extend the descriptions of their environments and studies have been made of a number of newly studied significant buildings A completely new essay offers an environmental interpretation of Luis Barrag n s magical own house in Mexico City and the earlier studies of buildings by Peter Zumthor have been gathered into a single extended essay that includes a body of new research On the fiftieth anniversary of the publication of Reyner Banham s The Architecture of the Well tempered Environment the book concludes with a critical tribute to that seminal text The Environmental Imagination will appeal to academics and practitioners with interests in the history theory and technology of architecture

The Literary and Cultural Spaces of Restoration London Cynthia Wall,1998 In September 1666 the Great Fire destroyed four fifths of the ancient City of London within three days All that had been familiar settled known was suddenly and entirely swept away Londoners faced an emptiness that was not only physical but also historical social financial and conceptual The Literary and Cultural Spaces of Restoration London is the first study to situate the literature of Restoration and early Augustan England within the historical and cultural contexts of the rebuilding of London after the Great Fire Cynthia Wall relates the marked topographical specificity of plays poems and novels to a wider cultural network of responses to changing perceptions of urban space and she shows how the literatures of the period along with the surveying mapping rebuilding and official redescribing of the city attempt to reinvest the city with comprehensible meaning and create new spaces for new genres

Architecture for the Screen Juan Antonio Ramírez,2012-04-11 Most of us have never found ourselves trapped inside a burning skyscraper or entombed within an Egyptian pyramid but we probably have some idea of what it would be like because of their portrayal on screen The movies have overcome the constraints of time and place by bringing us images of diverse and otherwise unfamiliar settings This work covers the many applications of art and architecture appearing in the movies produced in Hollywood from the very beginning until the fifties The first chapters deal

with the process of design construction physical characteristics and immediate functions of a wide variety of architectural sets The remaining chapters examine the great number of styles shown in those movies and take the reader up to the final triumph of modernist architecture in the aftermath of the Second World War

The Baroque in Architectural Culture, 1880-1980 Andrew Leach, John Macarthur, 2016-03-09 In his landmark volume *Space Time and Architecture* Sigfried Giedion paired images of two iconic spirals Tatlin's Monument to the Third International and Borromini's dome for Sant Ivo alla Sapienza The values shared between the baroque age and the modern were thus encapsulated on a single page spread As Giedion put it writing of Sant Ivo Borromini accomplished the movement of the whole pattern from the ground to the lantern without entirely ending even there And yet he merely groped towards that which could be completely effected in modern architecture achieving the transition between inner and outer space The intellectual debt of modern architecture to modernist historians who were ostensibly preoccupied with the art and architecture of earlier epochs is now widely acknowledged This volume extends this work by contributing to the dual projects of the intellectual history of modern architecture and the history of architectural historiography It considers the varied ways that historians of art and architecture have historicized modern architecture through its interaction with the baroque a term of contested historical and conceptual significance that has often seemed to shadow a greater contest over the historicity of modernism Presenting research by an international community of scholars this book explores through a series of cross sections the traffic of ideas between practice and history that has shaped modern architecture and the academic discipline of architectural history across the long twentieth century The editors use the historiography of the baroque as a lens through which to follow the path of modern ideas that draw authority from history In doing so the volume defines a role for the baroque in the history of architectural historiography and in the history of modern architectural culture

Cities Built to Music Michael Bright, 1984 In August of 1861 a congress was convened in Antwerp to consider why it was that the nineteenth century had adopted no distinctive architectural style as its own That such a meeting took place is of substantially greater importance than any business conducted and resolutions passed by the delegates for it suggests the profound dissatisfaction with the state of architecture in Europe that pervaded the continent at the time In England the chief critic of the motley assortment of disharmonious styles was A W N Pugin who in 1843 declared that architecture along with the other arts was passing through a transitional state the phrase was to recur over and over again throughout the century in a variety of contexts an aesthetic wasteland in which following the decay of the Renaissance an anarchic individualism fueled by a runaway eclecticism and a shoddy reliance on shams and disguises was ultimately to prevail Later in the same decade John Ruskin was to propose a stringent indeed a radical reform Professor Bright undertakes an etiological explanation of why the Gothic style was able to satisfy the artistic expectations of the Victorians He dismisses as only partly adequate the frequently offered answers the religious which points to the intimate relations between Revivalist architects and the Ecclesiologists and between Pugin and

Roman Catholicism and the literary which relies on the immense popularity of the novels of Sir Walter Scott and the mania for all things medieval they inspired Rather he finds in the return to a style that was dominant before the Renaissance and in the rejection of the nineteenth century's earlier preference for the neoclassical a reflection in architecture of the generally troubled state of Victorian society so apparent in the other arts of the period Matthew Arnold's ignorant armies clash by night and Tennyson's Arthur saw not whom he fought in the dim weird battle of the west John Stuart Mills identifies as the first of the leading peculiarities of the present age that it is an age of transition Mankind have outgrown old institutions and old doctrines and have not acquired new ones Carlyle laments The Old has passed away but alas the New appears not in its stead Restlessness uncertainty and confusion abound and the idea is often repeated throughout the century that the momentum of change far from slowing to the settled condition from which new and universal values can emerge continues to accelerate at an alarming and vertiginous rate that cause Thomas Arnold to comment that we have been living as it were the life of three hundred years in thirty and that left his son twenty years later Wandering between two worlds one dead The other powerless to be born For Matthew Arnold it was culture that would provide the unity the Scholar Gypsy's one aim one business one desire that was to be the cure for this strange disease of modern life With its sick hurry its divided aims It was unity too a singleness of aim of a devotion to and community of effort in the advancement of art that Sir George Gilbert Scott urged as its president on his colleagues in the Institute of British Architects For Pugin and a host of other artists and critics of art and society unity lay in revival of the Gothic

History of Architectural Theory Hanno-Walter Kruft, 1994 As the first comprehensive encyclopedic survey of Western architectural theory from Vitruvius to the present this book is an essential resource for architects students teachers historians and theorists Using only original sources Kruft has undertaken the monumental task of researching organizing and analyzing the significant statements put forth by architectural theorists over the last two thousand years The result is a text that is authoritative and complete easy to read without being reductive

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