

Collage City Colin Rowe Italiano Slibforme

Located at the edge of a continent and at the corresponding edge of national public consciousness, Vancouver has developed in unique and unanticipated ways. It is now emerging as an experiment in contemporary city-making, with international interest in Vancouver as a model of post-industrial urbanism increasing exponentially. Lance Berelowitz explores the links between the city's seductive natural setting, its turbulent political history and changing civic values, and its planning and design culture. He also makes the startling case that Vancouver is to Canada's imagination what Los Angeles is to the American -- a mythologized place of endless possibilities, while being grounded in an altogether more limited set of socio-economic and environmental limitations. Dream City is richly illustrated with both historical and contemporary photographs of many significant buildings and public spaces, as well as specially commissioned maps that reveal the underlying patterns of growth and change of Canada's youngest metropolis.

Montage has been hailed as one of the key structural principles of modernity, yet its importance to the history of modern thought about cities and their architecture has never been adequately explored. In this groundbreaking new work, Martino Stierli charts the history of montage in late 19th-century urban and architectural contexts, its application by the early 20th-century avant-gardes, and its eventual appropriation in the postmodern period. With chapters focusing on photomontage, the film theories of Sergei Eisenstein, Mies van der Rohe's spatial experiments, and Rem Koolhaas's use of literary manifesto *Delirious New York* (1978), Stierli demonstrates the centrality of montage in modern explorations of space, and in conceiving and representing the contemporary city. Beautifully illustrated, this interdisciplinary book looks at architecture, photography, film, literature, and visual culture, featuring works by artists and architects including Mies, Koolhaas, Paul Citroen, George Grosz, Hannah Höch, El Lissitzky, and Le Corbusier.

The Routledge Companion to Twentieth and Early Twenty-First Century Urban Design is a fully illustrated descriptive and explanatory history of the development of urban design ideas and paradigms of the past 150 years. The ideas and projects, hypothetical and built, range in scale from the city to the urban block level. The focus is on where the generic ideas originated, the projects that were designed following their precepts, the functions they address and/or afford, and what we can learn from them. The morphology of a city—its built environment—evolves unselfconsciously as private and governmental investors self-consciously erect buildings and infrastructure in a pragmatic, piecemeal manner to meet their own ends. Philosophers, novelists, architects, and social scientists have produced myriad ideas about the nature of the built environment that they consider to be superior to those forms resulting from a laissez-faire attitude to urban development. Rationalist theorists dream of ideal futures based on assumptions about what is good; empiricists draw inspirations from what they perceive to be working well in existing situations. Both groups have presented their advocacies in manifestoes and often in the form of generic solutions or illustrative designs. This book traces the history of these ideas and will become a standard reference for scholars and students interested in the history of urban spaces, including architects, planners, urban historians, urban geographers, and urban morphologists.

This collection of an important architectural theorist's essays considers and compares designs by Palladio and Le Corbusier, discusses mannerism and modern architecture, architectural vocabulary in the 19th century, the architecture of Chicago, neoclassicism and modern architecture, and the architecture of utopia.

Suspending Modernity: The Architecture of Franco Albini

Montage and the Metropolis

Cultural Mapping as Cultural Inquiry

Pier Paolo Pasolini and the City

Interpreting Site

Site Matters

As I Was Saying - Recollections and Miscellaneous Essays

Colin Rowe is recognized as one of the most influential architecture teachers of the twentieth century, yet he is more popularly known for his critical essays. This book investigates the methods that made Rowe such an influential teacher. Paralleling the promises of the modernists to biblical prophecies of salvation, Rowe led his students into the temptations of modern architecture in order to test their convictions in architectural design. Everything Rowe did taught, and, beyond his published writing, this book uniquely pulls from his personal notes, sketches, talks, and thoughts. This analysis of Rowe's use of irony, paradox, ambiguity, and subversion will benefit educators and designers interested in the roles of mischief and curiosity in creative endeavors. The book offers a more balanced appreciation of Colin Rowe, while rethinking attitudes to pedagogy, historical interpretation, and meaning in the arts.

Theorizing a New Agenda for Architecture: An Anthology of ArchitecturalTheory collects in a single volume the most significant essays on architectural theory of the last thirty years. A dynamic period of reexamination of the discipline, the postmodern eraproduced widely divergent and radical viewpoints on issues of making, meaning, history, and the city. Among the paradigms presented arearchitectural postmodernism, phenomenology, semiotics, poststructuralism, deconstruction, and feminism. By gathering these influential articles from a vast array of books and journals into a comprehensive anthology, Kate Nesbitt has created a resource of great value. Indispensable to professors and students of architecture and architectural theory, Theorizing a New Agenda also serves practitioners and the general public, as Nesbitt provides an overview, a thematic structure, and a critical introduction to each essay. The list of authors in Theorizing a New Agenda reads like a "Who's Who" of contemporary architectural thought: Tadao Ando, Giulio Carlo Argan, Alan Colquhoun, Jacques Derrida, Peter Eisenman, Marco Frascari, Kenneth Frampton, Diane Ghirardo, Vittorio Gregotti, Karsten Harries, Rem Koolhaas, Christian Norberg-Schulz, Aldo Rossi, Colin Rowe, Thomas Schumacher, Ignasi de Sol-Morales Rubi, Bernard Tschumi, Robert Venturi and Denise Scott Brown, and Anthony Vidler. A bibliography and notes on all the contributors are also included.

This book is a critical reappraisal of contemporary theories of urban planning and design and of the role of the architect-planner in an urban context. The authors, rejecting the grand utopian visions of "total planning" and "total design," propose instead a "collage city" which can accommodate a whole range of utopias in miniature.

Collage CityMIT Press

Grad kolaž

The Analogous City

Theorizing a New Agenda for Architecture:

An Anthology of Architectural Theory 1965 - 1995

Resistant City: Histories, Maps And The Architecture Of Development

Vancouver and the Global Imagination

An Insider's Memoir

This vivid book is an inquiry into the stagnation between the development of architectural practice and the progress in urban modernization. It is about islands as territories of resistance. It is about dense places where multitudes dwell in perennial contestations with the city on every front. It is about the histories, tactics and spaces of everyday survival within the hegemonic sway of global capital and unstoppable development. It is preoccupied with making visible the culture of resistance and architecture's entanglement with it. It is about urban resilience. It is about Hong Kong, where uncertainty is status quo.This interdisciplinary volume explores real and invented places and identities that are created in tandem with Hong Kong's urban development. Mapping contested spaces in the territory, it visualizes the energies and tenacity of the people as manifest in their daily life, social and professional networks and the urban spaces in which they inhabit. Embodying the multifaceted nature of the Asian metropolis, the book utilizes a combination of archival materials, public data sources, field observations and documentation, analytical drawings, models, and maps.Related Link(s)

This issue of AD posits that this re-examination and redeployment of postmodernist approaches is the architectural attempt to reflect, grapple with and make sense of the current political and economic situation. The term ‘ad hoc’ is used to describe a resistance to stylistic conformity and predictability that embraces individuality, and which conceives architecture in a broader cultural space. As a mode of practice marked by stylistic divergence, the links, shared interest and continuities that exist among a range of architects are often overlooked. It will explore and provide a critical analysis of the design tactics and the strategies that inform them, and will investigate some key questions: What is it that has led architects to adopt tactics that have long been vilified within architectural culture? What connections exist between our present moment and the postmodern one, architecturally and in terms of the broader political shifts, in particular our present moment's return of the grand narrative - whether of populist nationalism, identity or climate change? What do these tactics represent, how do they reflect this situation, and what do they offer in articulating a position for architects and the public role of their profession? This issue brings together a range of architects and critical voices to reflect on these questions and offer some answers. Essays by historians and critics situate practice in relation to postmodernism and its legacies. Following these will be essays by architects situating their work in relation to the ideas posited by the thematic introduction, and the broader contexts in which it operates and proceeds. The issue will be completed by interviews with early career architects, reflecting on their work thus far, its influences, pressures and future directions.

Aldo Rossi was a practicing architect and leader of the Italian architectural movement La Tendenza and one of the most influential theorists of the twentieth century. The Architecture of the City is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the city's construction, the book has become immensely popular among architects and design students.

While the first half of the 20th century in architecture was, to a large extent, characterized by innovations in aesthetics (accompanied by succinct and polemical manifestoes), the post-war decades saw emerge a more refined and intellectual disciplinary framework that eventually metamorphosed into the highly theory-focused moment of the 'postmodern'. Colin Frederick Rowe (1920 - 1999) was a leader of this epistemic shift due to his aptitude to connect his historical and philosophical erudition to the visual analysis of architecture. This book unites ten different perspectives from architects whose lives and ideas intersected with Rowe’s, including: Robert Maxwell Anthony Vidler Peter Eisenman O. Mathias Ungers Léon Krier Rem Koolhaas Alan Colquhoun Robert Slutzky Bernhard Hoesli Bernard Tschumi With an introduction by Emmanuel Petit and a postscript by Jonah Rowen In their critical assessment of a key 20th century formalist, these renowned architects reflect on how their own positions came to diverge from Rowe’s. Reckoning with Colin Rowe is a thought-provoking discussion of key schools, places, concepts and people of architectural theory since the post-war years, illustrated with over forty beautiful black and white drawings and photographs.

Reckoning with Colin Rowe

Transformation and Reorganization of Italian Cities and Their Architecture in the Interwar Period

Programming for Health and Wellbeing in Architecture

Cinematic Spaces in Architecture and Cities

Dream City

Cartographic Grounds

Essays on Corporeal Cinema

How did urban Italy come to look the way it does today? This collection of essays assembles recent studies in architectural history and theory exploring the historical paradigms guiding architecture and landscape design between the world wars. The authors explore physical changes in townscapes and landscapes, covering a wide range of architectural designs from strict modernist solutions to variations of regionalism, mediterraneanism and national style from all over Italy. Specifically, the volume explains how conservation, restoration and town planning for historic areas led to the production of heritage, and elucidates the role played by architects like Marcello Piacentini, Innocenzo Sabbatini, Mario De Renzi and Giulio Ulisse Arata.

The book is a combined memoir and impressionistic history of the Institute for Architecture and Urban Studies. At first affiliated with New York's Museum of Modern Art and Cornell University, The Institute housed architects, artists and historians who worked on creative design and intellectual projects and would become world renown. Its creation and direction was in the hands of its able leader, Peter Eisenman. Besides a documentary study of the work that went on there, among an international clearing house, The book is laced with impressions of the author's experience there. it has been in the works for over 12 years and was originally financed by the Graham Foundation For The Study of the Fine Arts and has subsequently been aided by Dr. Jenny Kaufmann. The photographs of the Institute at the height of its activity are included and so does an original ground plan of its West 40th Street office done by Scott Brandi who also designed the book. it ends with 27 interviews of prominent members of the Institute who comment on it and their experiences. The book should appeal to architecture students and those interested in architecture and urbanism of the seventies who government in the United States was more reasonable in economic and political equity.

This book foregrounds the works of Pier Paolo Pasolini to study the Roman periphery and examine the relevance of Pasolini's vision in the construction of subaltern identity and experience. It analyses the contemporary Italian society to understand the problem of social exclusion of marginal communities. Narrative studies are at the core of the contemporary social science research. This book uses narrative analysis to unpack the deeper meaning of Rome's stigmatized periphery through an interplay of Italian cinema, literature, and social and political climates. It encourages a positive interpretation of the Roman periphery through its characterization as a homogeneous area of marginality as emphasized in Pasolini's writings and films on Rome. This re-evaluation left a lasting impact on the modern periphery and the narratives of ordinary citizens as evident in contemporary street art and popular musical production. Pasolini's revolutionary vision allows us to appreciate the human and aesthetic character of urban life in regions beyond the main urban areas. The respect for subaltern urban communities encouraged by this book can be extended from Rome to other parts of the world. This book presents an interconnection of social theory, geography, poetry, literature, film and the visual arts to study the experience of life in underprivileged urban areas. Written in an accessible style, the book offers a reimagining of the Roman periphery which will appeal to readers in France, Spain, Italy, Australia, areas which have significant interest in Italian studies and the works of Pasolini. Mapping has been one of the most fertile areas of exploration for architecture and landscape in the past few decades. While documenting this shift in representation from the material and physical description toward the depiction of the unseen and often immaterial, Cartographic Grounds takes a critical view toward the current use of data mapping and visualization and calls for a return to traditional cartographic techniques to reimagine the manifestation and manipulation of the ground itself. Each of the ten chapters focuses on a single cartographic technique—sounding/spot elevation, isobath/contour, hachure/hatch, shaded relief, land classification, figure-ground, stratigraphic column, cross-section, line symbol, conventional sign—and illustrates it through beautiful maps and plans from notable designers and cartographers throughout history, from Leonardo da Vinci to James Corner Field Operations. Mohsen Mostafavi, dean of the Harvard Graduate School of Design, introduces the book.

Collage City

Architecture, Modernity, and the Representation of Space

The treatise 'La Construction des villes' of 1910/11

The Urban Design Legacy of Colin Rowe

Rome

Looking for a City in America

Unorthodox Ways to Think the City

A homage to the 1973 publication of Architecture and Utopia by Manfredo Tafuriiechoed in the title,this book is devoted to the radical experiences of the 1960s and to their consequences for the most recent developments in contemporary architecture. As a response to the profound crisis of Western culture the emerged in the 1960s, radical artists from Italy, Austria, England and Japan called into question the foundations of modernist utopias. They transmuted the difficulties of capitalism into a repertory of startling images that revealed the disturbing realities of consumer society, even in those places still resistant to the penetration of modern architecture, such as Superstudio and Archizoom's Florence. Their model, though exhausted in the space of experimentation, went on to inspire a generation of architects, from the High Tech movement to Rem Koolhaas, who sought to employ the paradigm of dystopia as both a visionary and a constructive method, one which could operate on the architecture of late capitalism and generate unexpected possibilities for urban planning. In the light of these examples, how to define a unified [dystopian] method of design, i.e. a common ground for an architecture that, by its very nature, seems to resist systematization? Are the most recognizable architectural expressions of this theoretical framework[characterized by brazen displays of technology and structures of overwhelming scale]merely isolated cases, albeit of particular iconic power? Or do they belong to a wider landscape of antirational architectural projects? And to what extent are these disturbing expressions premised on the utopian tradition or, better yet, the conceptual model of [negative thought]?

The goal of this book is to respond to such questions, thus initiating an open dialogue about the legitimacy of this critical category. With contributions by Dario Donetti, Marco De Michelis, Oliver Elser, Dominique Rouillard, Marco Biraghi, Marie Theres Stauffer, Maddalena Scimemi, Simon Sadler, Massimiliano Savorra,and Anthony Vidler

DIVA collection of essays rethinking and reviving realism as a focus for film theory, particularly emphasizing the relation of the genre to issues of the body./div

This edited collection provides an introduction to the emerging interdisciplinary field of cultural mapping, offering a range of perspectives that are international in scope. Cultural mapping is a mode of inquiry and a methodological tool in urban planning, cultural sustainability, and community development that makes visible the ways local stories, practices, relationships, memories, and rituals constitute places as meaningful locations. The chapters address themes, processes, approaches, and research methodologies drawn from examples in Australia, Canada, Estonia, the United Kingdom, Egypt, Italy, Malaysia, Malta, Palestine, Portugal, Singapore, Sweden, Syria, the United Arab Emirates, the United States, and Ukraine. Contributors explore innovative ways to encourage urban and cultural planning, community development, artistic intervention, and public participation in cultural mapping[recognizing that public involvement and artistic practices introduce a range of challenges spanning various phases of the research process, from the gathering of data, to interpreting data, to presenting “findings” to a broad range of audiences. The book responds to the need for histories and case studies of cultural mapping that are globally distributed and that situate the practice locally, regionally, nationally, and internationally.

Known for - and even overshadowed by - his brutal and spectacular building cuts, Gordon Matta-Clark's oeuvre is unique in the history of American art. He worked in the 1970s on the boarders between art and architecture and his diverse practice is often understood as an outright rejection of the tenets of high modernism. Stephen Walker argues instead for the artist's ambivalent relationship with the architectural heritage he is often claimed to disavow, thus making this the first book to extrapolate Matta-Clark's thinking beyond its immediate context.Walker considers the broad range of Matta-Clark's ephemeral practice, from montage to actual interventions and from performance art and installation to drawing, film and video. Bringing to the fore the consistent themes and issues explored through this broad range of media, and in particular the complex notion of the 'discreet violation', he reveals the continued relevance of Matta-Clark's artistic and theoretical oeuvre to the reception of artistic and architectural work today.

Texas, Pre-Texas, Cambridge

Architecture in an Age of Transition

Gordon Matta-Clark

Art, Architecture and the Attack on Modernism

A History of Shifting Manifestoes, Paradigms, Generic Solutions, and Specific Designs
Representations, Constructions, Dynamics
Ten Architects Take Position

Today, nearly a century after the National Fascist Party came to power in Italy, questions about the built legacy of the regime provoke polemics among architects and scholars. Mussolini's government constructed thousands of new buildings across the Italian Peninsula and islands and in colonial territories. From hospitals, post offices and stadia to housing, summer headquarters, ceremonial spaces, roads, railways and bridges, the physical traces of the regime have a presence in nearly every Italian town. The Routledge Companion to Italian Fascist Architecture investigates what has become of the architectural and urban projects of Italian fascism, how sites have been transformed or adapted and what constitutes the meaning today. The essays include a rich array of new arguments by both senior and early career scholars from Italy and beyond. They examine the reception of fascist architecture through studies of destruction and adaptation, debates over reuse, artistic interventions and even routine daily practices, which may slowly alter collective understandings of such places. Paolo Fossati, subject from his internal perspective, while Harald Bodenschatz situates Italy among period totalitarian authorities and their symbols across Europe. Section editors frame, synthesize and moderate essays that explore fascism's afterlife: how the physical legacy of the regime has been altered and preserved and what it means now. This critical history of interpretation of urban projects broadens our understanding of the relationships among politics, identity, memory and place. This companion will be of interest to students and scholars in a range of fields, including Italian history, architectural history, cultural studies, visual sociology, political science and art history.

Vittorio Gregotti—the architect of Barcelona's Olympic Stadium, Milan's Arcimboldi Opera Theater, and Lisbon's Centro Cultural de Belém, among many other noted constructions—is not only a designer of international repute but an acclaimed theorist and critic. Architecture, Means and Ends is his practical and imaginative reflection on the role of the technical aspects as part of the larger process of innovation and in relation to the mythic opposition between vision and construction. Interweaving the seemingly irreconcilable concerns of aesthetics, meaning, and construction, Architecture, Means and Ends reflects Gregotti's overarching claim that buildings always have a symbolic, cultural content. In this book, he argues that by making a primary objective in the design of a project, the designer will produce a practical aesthetic as well as an ethical solution. Architecture, Means and Ends embraces that philosophy and will appeal to those, like Gregotti, working at the intersections of the history of design, art criticism, and architectural theory.

Franco Albini's works of architecture and design, produced between 1930 and 1977, have enjoyed a recent revival but to date have received only sporadic scholarly attention from historians and critics of the Modern Movement. A chorus of Italian voices has sung his praises, none more eloquently than his protégé, Renzo Piano. Kay Bea Jones' illuminating study of his work will reintroduce his contributions to one of the most productive periods in Italian design. Albini emerged from the ideology of Rationalism to produce some of Italy's most coherent and poetic examples of modern design. He collaborated for over 25 years with Franca Helg and at a time when professional male-female partnerships were virtually unknown. His museums and houses the way Italians displayed historic artifacts. He composed novel suspension structures for dwellings, shops, galleries and his signature INA pavilions where levity and gravity became symbolic devices for connoting his subjects. Albini clarified the vital role of tradition in modern architecture as he experimented with domestic space. His cohort defied CIAM ideologies to experiment and speculate on ways of reviving Italian cities. He explored new fabrication technologies, from the scale of furniture to wide-span steel structures, yet he never abandoned the rigors of craft and detail in favor of mass-production. Suspending Modernity follows the evolution of Albini's most important buildings and projects, even as they reveal his apprehensive attitude toward the future.

Jones argues here that Albini's masterful use of materials and architectural expression mark an epic paradigm shift in the modern period. First published in 1999. The many available scholarly works on Italian-Americans are perhaps of little practical help to the undergraduate or high school student who needs background information when reading contemporary fiction with Italian characters, watching films that require a familiarity with Italian Americans, or looking at works of art that can be fully appreciated only in the context of Italian culture. This basic reference work for non-specialists and students offers quick insights and essential, easy-to-grasp information on Italian-American contributions to American art, music, literature, motion pictures and cultural life. This rich legacy is examined in a collection of original essays that include portrayals of Italian characters in the films of Francis Coppola, the art of Frank Stella, the music of Frank Zappa, a survey of Italian folk customs and an analysis of the evolution of Italian-American biography. Comprising 22 lengthy essays written specifically for this volume, the book identifies what is uniquely Italian in American life and examines how Italian customs, traditions, social mores and cultural antecedents have wrought their own distinctive character. Filled with insights, observations and ethnic facts and fictions, this volume should prove to be a valuable source of information for scholars, researchers and students interested in pinpointing and examining the cultural, intellectual and social influence of Italian immigrants and their successors.

A Study in Urban Architectural Formation and Transformation

Architecture and Dystopia

Transparency

Down These Mean Streets a Man Must Go-- : an Essay

Rites of Realism

The Oxford Dictionary of Architecture

edited by Alexander Caragone
Colin Rowe has achieved legendary status as one of a handful of outstanding studio teachers of architecture and urban design to emerge within the last two generations. His writings reveal the powerful insight and dispassionate, authoritative intelligence that mark him as one of the preeminent architectural thinkers of this perplexing half century.Divided into three volumes, in more or less chronological order, As I Was Saying includes articles, essays, eulogies, lectures, reviews, and memoranda. Some appeared only in obscure journals, and many are published here for the first time.

European historian Corboz takes the previous European analyses of the American city to task, centering his critical eye on the terrain of postmodern Los Angeles.

One of the trends in twentieth century architecture and planning has been to denigrate and ignore the site, or larger context (both physical and social), surrounding a building or set of buildings. Focussing on Le Corbusier's designs, Site Matters presents that first considered theory and vocabulary for the inevitable reaction against Modernism in planning, beginning in the 1960s and swelling through the 1980s as architects and planners alike developed a new appreciation of site, reincorporating the wider context into their plans. Theoretical essays and empirically grounded pieces combine to provide the language and theory of this re-emergence of site, looking at Le Corbusier's designs, contemporary suburbs, and the planning agendas involved at the World Trade Center site. Groundbreaking and innovative, Site Matters provides valuable theory and vocabulary for planners and architects.

Interpreting Site explains the basic methods architects use to translate what you perceive to represent the complex conditions that physically and mentally "construe" a site, helping to shape the ultimate design. Within each of the four themes---defining site, experiencing site, spatializing site, and systematizing site--- theoretical, conceptual, and analytic methods and representational tools are introduced to give you a foundation to develop your own approach to the conditions of a site. Author Genevieve S. Baudoin examines longstanding representation methods in relation to emerging and experimental methods, offering an idiosyncratic and provocative look at different approaches. Four highly illustrated full colour case studies of key contemporary projects in Spain, the United States, the United Kingdom, and Norway demonstrate how architects have used site analysis to create conditions discovered on a site in their final design.

Urban Narratives and the Spaces of Rome

Multiform

Studies in Perception, Representation, and Design

Urbanistics

The Routledge Companion to Italian Fascist Architecture

Colin Rowe's Gospel of Modern Architecture

The Italian American Heritage

Cine-scapes explores the relationship between urban space, architecture and the moving image. While an impressive amount of research has been done with regards to the way in which architecture is portrayed in film, this book offers a new perspective.... What happens if we begin to see the city as a place for an embodied visual consumption: a visual apparatus or, perhaps, a system that is based on movement, light and the body, and which we can explore in kinematic, kinetic, and kinaesthetic ways? Using film as a lens through which we look at urban spaces and places, Richard Koeck reveals the filmic and cinematic phenomena and spatial qualities that are present in postmodern landscapes, and which are perhaps otherwise disregarded or merely passively consumed. Drawing on the author's extensive knowledge derived from architectural and film practice, Cine-scapes: offers insight into architecture and urban debates through the eyes of a practitioner working in the fields of film and architectural design emphasizes how filmic/cinematic tendencies take place or find their way into urban practices can be used as a tool for educators, students and practitioners in architecture and urban design to communicate and discuss design issues with regard to contemporary architecture and cities Cine-scapes ignites new ways of seeing, thinking and debating the nature of architecture and urban spaces.

Collage City ist eine Kritik der modernen Architektur und zugleich der Aufruf, Theorie und Praxis von Planung und Städtebau zu überdenken. Colin Rowe und Fred Koetter erklären die moderne Architektur als Heilsbotschaft und den modernen Städtebau als Versuch, eine Idealvorstellung von totaler Ordnung zu verwirklichen. Sie unterscheiden zwei Arten von Utopien: Utopie als Objekt der Betrachtung und Utopie als Handlungsanweisung. Sie unterscheiden zwei Arten von Modernismus: den technikbesessenen und möchtgern-wissenschaftlichen Modernismus und einen ganz anders gearteten Modernismus der modernen Kunst (eines Picasso, Strawinsky, Joyce, T.S. Eliot). Während der erste sie abschreckt, begrüßen sie die Implikationen des zweiten. Die Collage wird dabei als Verfahren und Geisteshaltung des Architekten propagiert, indem das Vorhandene als Grundlage für die Weiterentwicklung der Stadt dienstbar gemacht wird. Diese Ausgabe ist durch ein neues Nachwort von Colin Rowe ergänzt.

This book argues that architecture and the city and their processes can be better understood by drawing categories from disciplines that exceed the architectural and urban cultural context. It performs an open intellectual reading that traverses architecture and architectural theory, but also art theory and history, cartography, philosophy, literature and cultural studies, to unfold a series of 'figures' that are ambiguously placed between the representation and the construction of space in architecture and the city. The paradigm and philosophy, the island and the city, the map and representation, the model and making and the questioning of form performed by dust, are explored beyond their definition, as processes that differently make space between architecture and the city and are proposed as unorthodox analytic techniques to decipher contemporary spatial complexity. The book analyses how these 'figures' have been employed at different times and in different creative disciplines, beyond architecture and in relation to changing notions of space, and traces the role that they have played in the shift towards the dynamic that has taken place in contemporary theory and design research. What emerges is the idea of an 'architecture of the city' that is not only physical but is largely defined by the way in which its physical spaces are regulated, lived and perceived, but also imagined and projected.

Set within an insightful analysis, this book describes the genesis, ideas and ideologies which influenced La Construction des Villes by Le Corbusier. This volume makes the important theoretical work available for the first time in English, offering an interpretation as to how much and in what way his 'essai' may have influenced his later work. Dealing with questions of aesthetic urbanism, La Construction des Villes shows Le Corbusier's intellectual influences in the field of urbanism. Discontent that the script was not sufficiently avant-garde, he abandoned it soon after it was written in the early 20th century. It was only in the late 1970s that American historian H. Allen Brooks discovered 250 pages of the forgotten manuscript in Switzerland. The author of this book, Christoph Schnoor, later discovered another 350 handwritten pages of the original manuscript, consisting of extracts, chapters, and bibliographic notes. This splendid find enabled the re-establishment of the manuscript as Le Corbusier had abandoned it, unfinished, in the spring of 1911. This volume offers an unbiased extension of our knowledge of Le Corbusier and his work. In addition, it reminds us of the urban design innovations of the very early 20th century which can still serve as valuable lessons for a new understanding of contemporary urban design.

Reception and Legacy

The Mathematics of the Ideal Villa and Other Essays

IAUS, the Institute for Architecture and Urban Studies

Cine-scapes

Le Corbusier's Practical Aesthetic of the City

Architecture, Means and Ends

A Companion to Literature and Arts

Colin Rowe displays a witty and inspirational view of today's architectural scene.

Covers all periods of western architectural history including biographies of architects and others who have made significant contributions to the field of architecture.

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Programming for Health and Wellbeing in Architecture presents a new approach to architectural programming that includes sustainability, neuroscience and human factors. This volume of contributions from noted architects and academics makes the case for rethinking the practices of programming and planning to incorporate evidence-based design, systems thinking and a deeper understanding of our evolutionary nature. These 18 original essays highlight how human and environmental health are closely related and should be incorporated as mutually reinforcing goals in every design project. Together, these chapters describe the framework for a new paradigm of building performance and design of the human experience. Programming—the stage at which research is conducted and goals established—provides an opportunity to examine potential impacts and to craft strategies for wellbeing in new buildings and renovations using the latest scientific methods. This book expands the scope of the programming process and provides essential guidance for sustainable practice and the advancement of wellbeing in the built environment for architecture and interiors students, practitioners, instructors and academics.

The Map

Architecture of Good Intentions

The Routledge Companion to Twentieth and Early Twenty-First Century Urban Design

Townscapes in Transition

As I Was Saying, Volume 1

Projecting the Landscape Imaginary

The Architecture of the City

Colin Rowe and Robert Slutzky co-founded the architects group "Texas Rangers" at the University of Texas in Austin, together with John Hejduk, Werner Seligmann and Bernhard Hoesli. In conjunction with their teaching activities, the group members sought to develop a new method for architectural design and proceeded to test their models in the teaching environment. Their approach was based on a knowledge of the objective basics of the modern era and modern architecture, culminating in the essay entitled "Transparency: Literal and Phenomenal" as an expression of their theoretic principle.

The Urban Design Legacy of Colin Rowe describes the ideas developed and described primarily by Colin Rowe, professor of architecture and head of the Urban Design Studio at Cornell, and additionally by his students, his co-authors, and colleagues throughout the course of the last half of his highly influential career spanning the years 1963 till his death in 1999. From the simplest of techniques regularly used in present day planning, urban design, and architectural analysis and design work to the philosophical and aesthetic ideas related to them, these techniques and ideas inform much of current discussion about the appropriate forms of human settlement, sustainability, and even architectural style. Colin Rowe is acknowledged to be the most influential figure in architectural theory in the last half of the 20th century. Although his contribution to the discipline and practice of urban design is equally important, there is no single text which specifically focuses on his work in this sphere. This book intends to address this omission by critically examining Rowe's urban design theory and its evolution, which began at the Cornell University Urban Design program in 1963 and continued until his death in 1999. The text features a score of previously unpublished essays by prominent scholars, educators and practitioners, many of whom were his students or close collaborators. The Urban Design Legacy of Colin Rowe provides a window to explore past, present and future themes central to the discipline of urban design as seen through the critical lens of Colin Rowe and those who continue to define their creative work in relationship to that extraordinary intellect.

In this book, Formation is ideal and utopian thinking, and Transformation is the adaptation of the ideal to the real or existing conditions. The book examines the dialectical relationship of these in the creation of the city. The subject is a contextual theory of urban design, utilizing Italian Renaissance and Baroque architecture and urban development of Rome, as a case study. It demonstrates the complexity of Roman urbanism and the inter-relationship and role of Roman architecture to its urban context.The theory of urban 'Contextualism' has not been adequately discussed and presented in regards to this historical city. Why it is important as a theory and as a method for designing Roman cities today? And therefore, it needs to be discussed. The book is an exploration and demonstration of urban analysis and visual diagramming, it is an urban and architectural analysis of significant Ancient, Renaissance and Baroque historical developments in the great city of Rome. There has rarely been a discussion and visual presentation of the relationship of Roman architecture to its urban context.

This new publication of The Analogous City, an artwork produced by Aldo Rossi, Eraldo Consolascio, Bruno Reichlin and Fabio Reinhart for the Venice Biennale of Architecture in 1976, is part of a museographic installation for the exhibition Aldo Rossi - The Window of the Poet at the Bonnefanten Museum in Maastricht. To gauge and explore this seminal work, Archizoom relied on Dario Rodighiero, candidate on the Doctoral Programme for Architecture and Sciences of the Cities, and designer at the Digital Humanities Lab (DHLLAB) at EPFL. Conceived as a genuine urban project, The Analogous City displays an aggregation of architectures drawn from collective and personal memories. What happens if we isolate the forms that Aldo Rossi and his friends so consciously placed in relation to each other? Rodighiero simply decomposed it into the original references and then returned the pieces to the artwork, thus allowing us to simultaneously see the work and its visual vocabulary. An application based on augmented reality has been created to work in tandem with this publication by displaying the complete references belonging to the collage on different layers suspended over the artwork. By downloading the free application and installing it on your tablet or mobile phone, you can recreate the interaction of the museum installation whenever and wherever you are.