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The Language of Architecture Bloomsbury Publishing
 A collection of illuminating essays exploring what theory makes of architecture and what architecture makes of theory in philosophical and materialized contexts. From poststructuralism and deconstruction to current theories of technology and nature, critical theory has long been closely aligned with architecture. In turn, architecture as a thinking profession materializes theory in the form of built work that always carries symbolic loads. In this collection of essays, Catherine Ingraham studies the complex connectivity between architecture's discipline and practice and theories of philosophy, art, literature, history, and politics. She argues that there can be no architecture without theory. Whether considering architecture's relationship to biomodernity or exploring the ways in which contemporary artists and designers engage in figural play, Ingraham offers provocative interpretations that enhance our understanding of both critical theory and architectural practice today. Along the way, she

engages with a wide range of contemporary theorists, including Giorgio Agamben, Judith Butler, Jacques Derrida, Graham Harman, and Timothy Morton, considering buildings around the world, including the Palace of Culture in Warsaw, the Viceroy's House complex in New Delhi, Mack Scogin and Merrill Elam's Wolfsburg Science Center project in Germany, and the Superdome in New Orleans. Approaching its subject matter from multiple angles, *Architecture's Theory* shows how architecture's theoretical and artifactual practices have a unique power to alter culture.

Against Architecture Routledge

Architecture Culture 1943-1968 is an anthology of seventy-four international documents with critical commentary. Both a sourcebook and a companion history of architecture, the volume traces the evolution of modern architecture from the midst of the Second World War to the student revolts of May '68. Many of the selections are from hard-to-find sources, and some are translated into English for the first time. Readers will discover a rich and illuminating array of material from a period crucial to understanding the present time.

The Lost Meaning of Classical Architecture MIT Press

Modern Architectural Theory is the first book to provide a comprehensive survey of architectural theory, primarily in Europe and the United States, during three centuries of development. In this synthetic overview, Harry Mallgrave examines architectural discourse within its social and political context. He explores the philosophical and conceptual evolution of its ideas, discusses the relation of theory to the practice of building, and, most importantly, considers the words of the architects themselves, as they contentiously shaped Western architecture. He also examines the compelling currents of French rationalist and British empiricist thought, radical reformation of the theory during the Enlightenment, the intellectual ambitions and historicist debates of the nineteenth century, and the distinctive varieties of modern theory in the twentieth century up to the profound social upheaval of the 1960s. Modern Architectural Theory challenges many assumptions about architectural modernism and uncovers many new dimensions of the debates about modernism.

Architecture Thinking across Boundaries MIT Press
Brought together for the first time - the seminal writing on architecture by key philosophers and cultural theorist of the twentieth century. Issues around the built environment are increasingly central to the study of the social sciences and humanities. The essays offer a refreshing take on the question of architecture and provocatively rethink many of the accepted tenets of architecture theory from a broader cultural perspective. The book represents a careful selection of the very best theoretical writings on the ideas which have shaped our cities and our experiences of architecture. As such, Rethinking Architecture provides invaluable core source material for students on a range of courses.

The Practice Turn in Architecture: Brussels after 1968
Northwestern University Press

This essential reference for all students of architecture, design and the built environment provides a convenient single source for all the key texts in the recent literature on architecture and technology. The book contains over fifty carefully selected essays, manifestoes, reflections and theories by architects and architectural writers from 1900 to 2004. This mapping out of a century of architectural technology reveals the discipline's long and close attention to the experience and effects of new technologies, and provides a broad picture of the shift from the 'age of tools' to the 'age of systems'. Chronological arrangement and cross-referencing of the articles enable both a thematic and historically contextual understanding of the topic and highlight important thematic connections across time. With the ever increasing pace of technological change, this Reader presents a clear understanding of the context in which it has and does affect architecture.

The SAGE Handbook of Architectural Theory MIT Press
Featuring 165 expertly reproduced visionary architectural drawings from The Museum of Modern Art's Howard Gilman Archive, this collection brings together a selection of idealized, fantastic and utopian architectural drawings.

Modernism and the Posthumanist Subject Taylor & Francis
Drawing on both the work of modern theorists like Georg Lukács, Walter Benjamin, Theodor Adorno, and Siegfried Kracauer, and more recent poststructuralist thought, K. Michael Hays creates an entirely new method of reading architectural production. Drawing both on the work of modern theorists like Georg Lukács, Walter Benjamin, Theodor Adorno, and Siegfried Kracauer and on more recent poststructuralist thought, K. Michael Hays creates an entirely new method of reading architectural production. Challenging much of the traditional wisdom about modernism and the avant-garde, Hays argues that a rigorously articulated "posthumanist" position was actually developed in the modernist

architecture of Hannes Meyer and Ludwig Hilberseimer. He reinterprets their buildings, projects, and writings as constructions of this new category of subjectivity.

Rethinking Architecture Princeton Architectural Press

This handbook explores key aspects of art and architecture in ancient Greece and Rome. Drawing on the perspectives of scholars of various generations, nationalities, and backgrounds, it discusses Greek and Roman ideas about art and architecture, as expressed in both texts and images, along with the production of art and architecture in the Greek and Roman world.

Modern Architectural Theory MIT Press

"Offers an intense scholarly experience in its comprehensiveness, its variety of voices and its formal organization... the editors took a risk, experimented and have delivered a much-needed resource that upends the status-quo." - Architectural Histories, journal of the European Architectural History Network "Architectural theory interweaves interdisciplinary understandings with different practices, intentions and ways of knowing. This handbook provides a lucid and comprehensive introduction to this challenging and shifting terrain, and will be of great interest to students, academics and practitioners alike." - Professor Iain Borden, UCL Bartlett School of Architecture "In this collection, architectural theory expands outward to interact with adjacent discourses such as sustainability, conservation, spatial practices, virtual technologies, and more. We have in The Handbook of Architectural Theory an example of the extreme generosity of architectural theory. It is a volume that designers and scholars of many stripes will welcome." - K. Michael Hays, Eliot Noyes Professor of Architectural Theory, Harvard University The SAGE Handbook of Architectural Theory documents and builds upon the most innovative developments in architectural theory over the last two decades. Bringing into dialogue a range of geographically, institutionally and historically competing positions, it examines and explores parallel debates in related fields. The book is divided into eight sections: Power/Difference/Embodiment Aesthetics/Pleasure/Excess Nation/World/Spectacle History/Memory/Tradition Design/Production/Practice Science/Technology/Virtuality Nature/Ecology/Sustainability City/Metropolis/Territory. Creating openings for future lines of inquiry and establishing the basis for new directions for education, research and practice, the book is organized around specific case studies to provide a critical, interpretive and speculative enquiry into the relevant debates in architectural theory.

Restructuring Architectural Theory Routledge

Over the past 30 years the writings of Georges Bataille have had a profound influence on French intellectual thought, informing the work of Foucault, Derrida, and Barthes, among others. Against Architecture offers the first serious interpretation of this challenging thinker, spelling out the profoundly original and radical nature of Bataille's work.

Modern Architectural Theory MIT Press

This follow-up to Kate Nesbitt's best-selling anthology Theorizing a New Agenda collects twenty-eight essays that address architecture theory from the mid-1990s, where Nesbitt left off, through the present. Kristin Sykes offers an overview of the myriad approaches and attitudes adopted by architects and architectural theorists during this era. Multiple themes—including the impact of digital technologies on processes of architectural design, production, materiality, and representation; the implications of globalization and networks of information; the growing emphasis on sustainable and green architecture; and the phenomenon of the 'starchitect' and iconic architecture—appear against a background colored by architectural theory, as it existed from the 1960s on, in a period of transition (if not crisis)

that centers around the perceived abyss between theory and practice. Theory's transitional state persists today, rendering its immediate history particularly relevant to contemporary thought and practice. While other collections of recent theoretical writings exist none attempt to address the situation as a whole, providing in one place key theoretical texts of the past decade and a half. This book provides a foundation for ongoing discussions surrounding contemporary architectural thought and practice, with iconic essays by Greg Lynn, Deborah Berke, Sanford Kwinter, Samuel Mockbee, Stan Allen, Rem Koolhaas, William Mitchell, Anthony Vidler, Michael Hays, Reinhold Martin, Reiser + Umemoto, Glenn Murcutt, William McDonough, Michael Braungart, Michael Speaks, and many more.

Toward an Architecture of Enjoyment Princeton Architectural Press

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.

Architecture's Desire Rizzoli International Publications

Since 'The Social Logic of Space' was published in 1984, Bill Hillier and his colleagues at University College London have been conducting research on how space features in the form and functioning of buildings and cities. A key outcome is the concept of 'spatial configuration' meaning relations which take account of other relations in a complex. New techniques have been developed and applied to a wide range of architectural and urban problems. The aim of this book is to assemble some of this work and show how it leads to a new type of theory of architecture, an analytic theory in which understanding and design advance together. The success of configurational ideas in bringing to light the spatial logic of buildings and cities suggests that it might be possible to extend these ideas to other areas of the human sciences where problems of configuration are critical.

Architecture and Ideology SAGE

Architecture and Ideology consists of twenty-two essays arranged in four thematic units: Ideological Context of Architecture, City and Power, Morphology and Ideological Patterns, and Designers and Ideology. The subjects that are investigated and elaborated are connected with the influences of different 20th century political and social ideologies on urban development and the

architecture of various European cities, from the east and the west. The authors are professors and scientific researchers from various European universities and institutions and theoreticians of architecture, architectural historians and aestheticians, and architecture practitioners. The majority are from Serbia and other countries from the former Yugoslav Republic, namely Croatia, Macedonia, and Bosnia and Herzegovina, though countries such as Hungary, Russia, Italy, Austria, Germany, Netherlands and the UK are also represented. The essays will be of interest to university professors and students, researchers in the history and theory of architecture and city, and professionals in art and architecture, as well as sociologists, historians, and philosophers.

The Changing of the Avant-garde Routledge

An anthology of the pivotal theoretical texts that have defined architecture culture in the late twentieth century. In the discussion of architecture, there is a prevailing sentiment that, since 1968, cultural production in its traditional sense can no longer be understood to rise spontaneously, as a matter of social course, but must now be constructed through ever more self-conscious theoretical procedures. The development of interpretive modes of various stripes—post-structuralist, Marxian, phenomenological, psychoanalytic, as well as others dissenting or eccentric—has given scholars a range of tools for rethinking architecture in relation to other fields and for reasserting architecture's general importance in intellectual discourse. This anthology presents forty-seven of the primary texts of architecture theory, introducing each with an explication of the concepts and categories necessary for its understanding and evaluation. It also presents twelve documents of projects or events that had major theoretical repercussions for the period. Several of the essays appear here in English for the first time. Contributors Diana Agrest, Stanford Anderson, Archizoom, George Baird, Jennifer Bloomer, Massimo Cacciari, Jean-Louis Cohen, Beatriz Colomina, Alan Colquhoun, Maurice Culot, Jacques Derrida, Ignasi de Solà-Morales, Peter Eisenman, Robin Evans, Michel Foucault, Kenneth Frampton, Mario Gandelsonas, Frank Gehry, Jürgen Habermas, John Hejduk, Denis Hollier, Bernard Huet, Catherine Ingraham, Fredric Jameson, Charles A. Jencks, Jeffrey Kipnis, Fred Koetter, Rem Koolhaas, Leon Krier, Sanford Kwinter, Henri Lefebvre, Daniel Libeskind, Mary McLeod, Alberto Pérez-Gómez, José Quetglas, Aldo Rossi, Colin Rowe, Massimo Scolari, Denise Scott Brown, Robert Segrest, Jorge Silveti, Robert Somol, Martin Steinmann, Robert A. M. Stern, James Stirling, Manfredo Tafuri, Georges Teyssot, Bernard Tschumi, Anthony Vidler, Paul Virilio, Mark Wigley

Architecture in Europe Since 1968 MIT Press

By analyzing this poetry - the tropes founded on the Greek terms for ornamental detail - he reconstructs a classical theory about the origin and meaning of the orders, one that links them to ancient sacrificial ritual and myth.

Architecture John Wiley & Sons

Winner of an American Institute of Architects Award, this book surveys 20 years characterized by conflict between tradition and invention, modern and anti-modern, and by an abundance of disparate design solutions. More than 75 projects are presented with critical essays, photographs, drawings, site diagrams, construction details, and extensive documentation. 563 illus. 201 in color.

Collage City U of Minnesota Press

A sharp and lively text that covers issues in depth but not to the point that they become inaccessible to beginning students, An Introduction to Architectural Theory is the first narrative history of this period, charting the veritable revolution in architectural thinking that has taken place, as well as the implications of this intellectual upheaval. The first comprehensive and critical history

of architectural theory over the last fifty years surveys the intellectual history of architecture since 1968, including criticisms of high modernism, the rise of postmodern and poststructural theory, critical regionalism and tectonics. Offers a comprehensive overview of the significant changes that architectural thinking has undergone in the past fifteen years. Includes an analysis of where architecture stands and where it will likely move in the coming years.

[A Theory of Architecture](#) Chronicle Books

More than a decade in the making, this is a textbook of architecture, useful for every architect: from first-year students, to those taking senior design studio, to graduate students writing a Ph.D. dissertation in architectural theory, to experienced practicing architects. It is very carefully written so that it can be read even by the beginning architecture student. The information contained here is a veritable gold mine of design techniques. This book teaches the reader how to design by adapting to human needs and sensibilities, yet independently of any particular style. Here is a unification of genuine architectural knowledge that brings a new clarity to the discipline. It explains much of what people instinctively know about architecture, and puts that knowledge for the first time in a concise, understandable form. Dr. Salingaros has experience in the organization of the built environment that few practicing architects have. The later chapters of this new book touch on very sensitive topics: what drives architects to produce the forms they build; and why architects use only a very restricted visual vocabulary. Is it personal inventiveness, or is it something more, which perhaps they are not even aware of? There has not been such a book treating the very essence of architecture. The only other author who is capable of raising a similar degree of passion (and controversy) is Christopher Alexander, who happens to be Dr. Salingaros' friend and architectural mentor. "Surely no voice is more thought-provoking than that of this intriguing, perhaps historically important, new thinker?" From the Preface by His Royal Highness, Charles, The Prince of Wales "A New Vitruvius for 21st-Century Architecture and Urbanism?" Dr. Ashraf Salama, Chair, Department of Architecture and Urban Planning, Qatar University, Doha, Qatar "Architecture, Salingaros argues, is governed by universal and intuitively understood principles, which have been exemplified by all successful styles and in all civilizations that have left a record of themselves in their buildings. The solution is not to return to the classical styles... the solution is to return to first principles and build within their constraints..." Dr. Roger Scruton, Philosopher, London, UK "A fundamental text, among the most significant of the past several years." Dr. Vilma Torselli, Architect and Author, Milan, Italy "A Theory of Architecture demonstrates how mathematics and the

social sciences offer keys to designing a humane architecture. In this brilliant tome Salingaros explains why many modern buildings are neither beautiful nor harmonious and, alternatively, how architects and patrons can employ scale, materials and mathematical logic to design structures which are exciting, nourishing, and visually delightful." Duncan G. Stroik, Professor of Architecture, University of Notre Dame, Indiana "Salingaros explores ways to clarify and formalize our understanding of aesthetic forms in the built environment, using mathematics, thermodynamics, Darwinism, complexity theory and cognitive sciences. Salingaros' remarkable observations suggest that concepts of complexity and scale can someday provide a full-bodied explanation for both the practice and the appreciation of architecture." Kim Sorvig, Architecture & Planning, University of New Mexico. See this book's Wikipedia entry http://en.wikipedia.org/wiki/A_Theory_of_Architecture Nikos A. Salingaros is an internationally known urbanist and architectural theorist who has studied the scientific bases underlying architecture for thirty years. Utne Reader ranked him as "One of 50 visionaries who are changing your world", and Planetizen as 11th among "The top 100 urban thinkers of all time". He is Professor of Mathematics at the University of Texas at San Antonio.

Origins of Architectural Pleasure CreateSpace

Theorizes an architectural ethos of extreme self-reflection and finality from a Lacanian perspective. While it is widely recognized that the advanced architecture of the 1970s left a legacy of experimentation and theoretical speculation as intense as any in architecture's history, there has been no general theory of that ethos. Now, in *Architecture's Desire*, K. Michael Hays writes an account of the "late avant-garde" as an architecture systematically twisting back on itself, pondering its own historical status, and deliberately exploring architecture's representational possibilities right up to their absolute limits. In close readings of the brooding, melancholy silence of Aldo Rossi, the radically reductive "decompositions" and archaeologies of Peter Eisenman, the carnivalesque excesses of John Hejduk, and the "cinematic" delirium of Bernard Tschumi, Hays narrates the story of architecture confronting its own boundaries with objects of ever more reflexivity, difficulty, and intransigence. The late avant-garde is the last architecture with philosophical aspirations, an architecture that could think philosophical problems through architecture rather than merely illustrate them. It takes architecture as the object of its own reflection, which in turn produces an unrelenting desire. Using the tools of critical theory together with the structure of Lacan's triad imaginary-symbolic-real, Hays constructs a theory of architectural desire that is historically specific and yet sets the terms and the challenges of all subsequent architectural practice, including today's.