

Works Cited

Alexander, Christopher, et al. A Pattern Language Towns, Buildings, Construction. Vol. 2. New York: Oxford University Press, 1977. In this work Alexander, a professor of architecture at the University of California, Berkeley and a licensed building contractor translates the concepts of his first book, *The Timeless Way of Building* to a concrete system of design. It includes detailed prescriptions and proscriptions of forms and spatial organization that will lead to what he deems are good designs. The book addresses design concepts on all scales ranging from city planning to window seats it addresses all contexts of the human experience of the built environment. It also gives specific, detailed information regarding the construction of these spaces. Unlike most architectural technology books it begins each topic with the conceptual underpinnings before going into the technical analysis. For instance, foundations begin with the idea that it is the link between the structure and the earth and then develops into issues of slab preparation and thickness.

Arnold, Dana, and Andrew Ballantyne, eds. Architecture as Experience Radical Change in Spatial Practice. London and New York: Routledge, 2004. This collection of essays explores the transformation of architecture over time. They compare the design intent, as well as it can be discerned to the varied uses and interpretations that the works are subjected to by different periods and cultures. The works themselves range from the iconic Stonehenge to the less significant and much less known such as Rome's Meta Sudans. The works are studied in themselves as well as in terms of their impact on their neighbors. The authors are an assemblage of young architectural theorists and related scholars. Within the context of the collection each develops their research and analysis along the lines of their individual expertise and interests. The wide range of topics broadens the readers understanding of the periods as well as architecture in general. Though sometimes focusing on what might be considered the minutiae of architecture the passion of the authors' for these works is communicated to the reader and carries them through the discussion. This book requires an extensive knowledge of architecture, history and geography to be worthwhile.

Arnold, Dana, Elvan Altan Ergut, and Belgin Turan Ozkaya, eds. Rethinking Architectural Historiography. London and New York: Routledge, 2006. A collection of essays exploring the history of architectural history and its relationship to architectural education and design. The collection focuses on the themes of the late twentieth century, primarily from 1960 to the present time. It effectively traces the rising interest in historic forms and ideas as precedents for contemporary design. Reading these essays gives one an understanding of both the concepts and chronology of the theoretical themes of our time including, deconstruction, critical regionalism and the growth of tectonic analysis. The footnotes to each article are an invaluable source to these conversations as they occurred in essays, journals, papers and conferences during these decades. I expect to see the authors of these essays gaining prominence as the voices of the next generation of architectural historians, theorists and critics especially as our exploration and analysis moves beyond the traditional geographic boundaries of western history.

Benyus, Janine M. Biomimicry. New York: Harper Collins, 1997. Trained in forestry and English Janine Benyus came to her understanding of the integration of natural systems and the effectiveness of natural structures through observation during the research for her field guides series. After coming to the realization that our environmental problems could be addressed by learning from nature she became a student of biomimicry. Biomimicry is the concept that we can learn by identifying and imitating natural processes. Benyus divides the subject into six topics covering food, energy, manufacturing, medicine, information technology and business. For each topic she identifies a natural system to serve as the model and then uses it to illustrate how we might incorporate it into our processes. The book also contains a bibliography for further reading on this topic.

Boza, Luis Eduardo. Summer Institute for Architecture Journal 2 (2006). The Catholic University in Washington D.C. has been running its summer program for over three decades. This publication is a summary of the work and ideas of the 2005 session. The summer programs are an intensive exploration of a single theme by students in all levels of studio combined with supporting seminars and lecture series. The 2005 theme was "Transcendence: Framing Human Experience in the Digital Age." The program was directed by Luis Eduardo Boza, a member of the CUA faculty and an award winning educator noted for his work exploring the integration of emerging technologies with architecture and architectural education. The publication includes essays, lecture summaries and extensive representation of the student work produced. It reveals a dynamic environment which immersed the students and faculty in a collective adventure into the new media of communication and production and the resulting architectural transformations.

Braham, William W, and Jonathon A Hale, eds. Rethinking Technology a Reader in Architectural Theory. London and New York: Routledge, 2007. This book addresses the new and developing field of technological history from the specific realm of architecture and building science. Professors Braham and Hale begin their introduction with a quote from Ivan Illich stating that the technological society which began seven hundred years ago has come to an end. He states that the age of tools, as he characterizes it, has been replaced by the age of systems. The authors take this idea as the frame for their collection of essays. They are trying to illuminate the transition between these periods and thus limit their content to writings from the last century. This book is designed to be used as a textbook and will fill that role admirably. Each entry is preceded by an introductory biography of the author placing them within the world of architectural ideas and the essay within their body of work. The introductions are very effective at identifying the important themes that the student should be conscious of while reading the piece and also providing cross-references to other essays within the book. The selections themselves are longer than is sometimes the case in works of this type and more complete which both gives them more authority and also makes them more useful to the student by giving them a more complete and more nuanced understanding of the author's ideas.

Burns, Carol J, and Andrea Kahn, eds. Site Matters Design Concepts, Histories, and Strategies. New York: Routledge, 2005. Carol Burns, principal at Taylor & Burns Architects, Boston and adjunct professor at MIT and Andrea Kahn, adjunct professor at Columbia University have gathered together a group of essays addressing the issues of site in current design practice. they have conceptually organized the work into three categories. The first group explores the language of site; how language shapes and defines concepts and how that is evolving and changing. The second set of essays encompasses the role of site historically. These essays challenge prior assumptions regarding the relationship between site and form. Particularly interesting is the analysis of the role of site in Corbusier's early work. These essays seek to go beyond the accepted interpretations to provide fresh evaluations of the actual relationships as opposed to those that the designers had professed to. the final group of writings delves into the relationship between representation and understanding. How we graphically represent the site and its content and how that visual language impacts our thinking and designing. This text is an intensive evaluation of the role of site in the design process. As we move into the twenty-first century our awareness of the interdependence of structures and systems makes this an important work, reshaping our ideas as to the edges of our control, influence and impact.

Caplan, Ralph. By Design . 1982. Second ed. New York: Fairchild Publications, 2005.

Caplan has been observing, analyzing and writing about design for fifty years. In that time he has developed a profound respect for the potential of the field and a deep disappointment of how little of that potential is achieved. In this well written and easy to read book he presents the synthesis of his ideas. Originally published in 1982 when personal computers were a novelty and the internet only existed in government agencies it has been extensively revived for the second edition. Caplan doesn't define design narrowly in terms of objects but extends the category to include the more ephemeral realm of actions. One of the first examples he gives involves the racial integration of a movie theatre in the Midwest. Caplan considers it an example of design based on the fact that it began followed the intellectual process that is inherent in all design; concept, analysis, revision, implementation. Caplan finds it encouraging that the awareness of design has exploded in the twenty five years since the publication of the first edition but is still disturbed that it is not developed more thoughtfully.

Charlton, Susannah, Elain Harwood, and Alan Powers. British Modern: Architecture and Design in the 1930's 8 (2007). This volume is a collection of eight essays first presented at a 1999 conference addressing the infancy of modernism in British architecture. The conference and the journal are the products of the Twentieth Century Society, a conservation group dedicated to the protection of architectural works of the period. The papers cover a wide range of topics including an overview of the theme by Nicholas Pevsner, the relationship between architectural design, sculpture and photography, and the analysis of specific structures and building types. The work is useful for providing a comprehensive documentation of this important period in British architecture. Its essays are well supported by photographs, drawing and diagrams but unfortunately they are all black and white and many are low resolution of quite small.

Ching, Francis D.K., Mark M. Jarzombek, and Vikramaditya Prakash. A Global History of Architecture. Hoboken, New Jersey: John Wiley and Sons, 2007. A comprehensive review of world architecture. The authors take an unusual approach organizing the study chronologically rather than culturally or along stylistic lines of development. The text divides the content into 18 chapters using the round dates of millennia or centuries to frame each chapter. Thus the 1400's include the development of Tenochitlan by the Mexica, Macchu Pichu by the Incas, the Forbidden City of China and the Duomo of Florence as well as a number of other works and their cultures. The coverage of non-western works is unique in survey textbooks of this type but the organization implies associations which do not exist and makes it more difficult to trace those that do. The book includes a large number of photographs & illustrations but they are not adequately referenced to the text. Also the authors conscientiously use the correct terminology for various architectural, religious and cultural elements and artifacts but are not consistent in defining them within the text or including them in the glossary. This is an excellent supplementary source but would be confusing without some background.

Conway, Hazel, and Rowan Roenisch. Understanding Architecture an Introduction to Architecture and Architectural History. 1994. Second ed. London and New York: Routledge, 2005. Unlike most introductory books to architectural history this text uses a thematic organization rather than the chronological organization that is more common. This allows the reader to understand the relationship of varied works as they explore the fundamental issues of architecture. The experienced student is giving new insight into familiar works by the unusual juxtapositions while the beginning student is able to see the ongoing relevance of historic works. The themes are not limited to the predictable ones of space, form, and material but also address the more contemporary issues of drawing and communication systems and cultural relationships.

Eisenman, Peter. Written into the Void: Selected Writings 1990-2004. New Haven and London: Yale University Press, 2007. The second volume in the collection of Eisenman's writings this one contains his current explorations and analysis of deconstructivism in architecture. The essays themselves are framed by an inverted correspondence between Eisenman and Jacques Derrida questioning and explaining Eisenman's architecture as an expression of deconstructivist concepts. As Kipnis explains in his introduction the correspondence, and the rest of the essays, focuses on an abstract and obscure group of themes including auras, presentness, interiority and other existential themes. The essays challenge the reader to follow their ideas through a syntactic maze. In the body of the work Eisenman typically makes connections between his ideas and specific works of his own and others. These associations give the reader a helping hand as they struggle to grasp his ideas.

Elizabeth, Lynne, and Cassandra Adams, eds. Alternative Construction Contemporary

Natural Building Methods. New York: John Wiley and Sons, 2000. A compilation

of writings from 32 contributing authors this book explores alternative

construction methods associated with the least possible environmental impact.

Ranging from adobe to straw bale construction the authors, through case

studies, show the potential for these extreme construction technologies. The

examples include both historical and contemporary examples from around the

world. the examples are supported by photographs showing both the completed

building and the construction process. Many also include construction details. In

addition to the general descriptions the book includes specific detailing

requirements for many of the construction systems allowing the reader to actually

incorporate these methods into their designs. The appendices include a

comprehensive bibliography as well as collection of alternative construction

resource centers. The majority of the authors are either architects or builders

with decades of experience using these systems.

Frampton, Kenneth. Studies in Tectonic Culture The Poetics of Construction in Nineteenth and Twentieth Century Architecture. 1995. Ed. John Cava.

Cambridge, Massachusetts: MIT Press, 2001. This is a comprehensive analysis of key works of the nineteenth and twentieth century in terms of the impact of their technology and construction on their forms and the relationship between these issues and their underlying concepts. Kenneth Frampton, one of the leading architectural theorists and historians of his generation uses this book to illustrate the fundamental logic and expressive qualities of the construction process and materiality. His argument is shaped to support his continued rejection of postmodernism and extends from his exploration of critical regionalism. The book contains an extensive selection of drawings and details that reveal a level of detail on these structures that is rarely available. Though limited to these specific works and architects its explanation and insight can be extended to other works of the periods. This is a particularly relevant source as we focus on sustainability and the inevitable issues of materiality and detailing. Frampton's selection reveals the clear association between these issues and masterpieces of the last two centuries. The discussions of the works of Perret, Kahn and Scarpa are especially developed as is the links between this tradition and contemporary hi-tech works.

Friedman, Jonathon Block. Creation in Space a course in the fundamentals of architecture. 1988. Ed. David Diamond. Second ed. Vols. Volume 1: Architectonics. Creation in Space. Dubuque: Kendall/Hunt, 2000. Daniel Friedman, Dean of the School of Architecture, University of Washington, created this text early in his academic career. It developed out of his experience teaching introductory design classes at New York Institute of Technology, an institution which serves a largely commuter student population with limited studio space and resources. As such it seeks to encapsulate many different resources relevant to the learning experience. The book is divided into seven units which Friedman equates to musical etudes, learning exercises which develop skills and techniques. In music they develop muscle memories while in architecture it is the mental agility that is exercised. Each unit begins with a discussion of the concept or theme framed by a significant work of architecture. The conceptual introduction is then followed by a more concrete explanation of relevant terms, and techniques. The heart of each unit is a series of exercises that the student or reader will complete. Each group of exercises includes a sequence of exercises which address the three dimensional form, the two dimensional or graphic form, visualization through freehand drawing and conventional architectural documentation. The process is culminated through a component which guides the student through an analysis and evaluation of what they have done using architectural examples to show the relationship of these simple exercises to the larger body of architecture. As an added resource Friedman includes writings from architects, artists, musicians and others to further

illuminate the underlying ideas. In addition the book contains a number of drawings, diagrams and photographs which both illustrate the concepts and show examples of the projects.

- - -. Creation in Space a course in the fundamentals of architecture. Vol. 2. Creation in Space. Dubuque: Kendall/Hunt, 1999. Friedman begins his introduction to volume two in this series with the statement; “This second volume is about what we should have learned...” It tries to address what happens to architecture when additional forces come into play. How are the project in volume one affected by the fourth dimension, time or by the change in scale that makes them space and forces them to respond to wind and gravity? In this second volume Friedman uses a similar structure to his units but the background discussion is much more extensive while the exercises are fewer but more complex. In this volume the discussion range through art, history, sociology, physics and astronomy to list just a few of the fields that are integrated in this exploration of architecture and its role within the human environment and experience. In addition to the activities integrated into the body of the text there is a series of other design problems included in an extensive appendix. These projects are based on a new kit of parts that Friedman labels as a bag of tricks. What is especially interesting about this group is that they embody connections within their forms and do not require, nor allow, for any connection media such as tape or glue. The second volume can be applied in several ways. While it can be used like the first as a textbook or manual around which to shape a studio it can also be used as a reader which illuminates architectural themes through diverse associations.

Gilly, Friedrich. Essays on Architecture 1796-1799. Ed. Harry F Mallgrave. Trans. David Britt. Texts & Documents. Santa Monica, California: The Getty Center, 1994. This edition of Gilly's essays provides the reader with a comprehensive analysis of the architect and author. Gilly's early death has left him an ambiguous role in the development of German neo-classicism. Though universally acknowledged as the teacher of Schinkel his own contributions have been less clear. With the publication of his essays, including his original drawings, along with Fritz Neumeier's illuminating introduction we can recognize the true significance of his contribution. A secondary value of this work is the collection of Gilly's drawings and sketches that are included in both the essays and the introduction. Through them the reader is able to trace Gilly's drawing techniques as the same illustration is seen in various stages of development, from pencil and ink sketch through fully delineated watercolor rendering.

Harrison-Moore, Abigail, and Dorothy C Rowe, eds. Architecture and Design in Europe and America, 1750-2000. Blackwell Anthologies in Art History. Malden, Massachusetts: Blackwell Publishing, 2006. Another edition in the Blackwell Anthologies library this volume addresses the periods and ideas that have shaped contemporary architecture. The volume is designed to be used as a text in undergraduate architectural history and theory classes. It divides the period into three, chronological periods. Each section begins with an extensive introduction by the editors which serves to frame the periods historically and identify key concepts. The anthology includes selections from the period as well as modern writings discussion and analyzing the period. The modern writings extend contemporary themes, such as gender, into the analysis of these earlier period to expand our understanding. The historic pieces are heavily annotated making the sometimes obscure text more understandable to the readers and particularly to students. The book is not suitable for an introductory class; it assumes the reader has a solid base in history and architectural history including an extensive visual library of structures and periods. For the reader that possesses those resources it is an excellent resource to use to bring their understanding to the next level, a level that incorporates the forces and aspirations of a time to the works that it produced.

Hearn, M F, ed. The Architectural Theory of Viollet-le-Duc Readings and Commentary.

Cambridge, Massachusetts: M.I.T. Press, 1990. Hearn, professor of architectural history and noted expert on medieval and modern architecture, had prepared an exhaustive collection of Viollet-le-Duc's writings. Le-Duc was chosen as the subject of this study because of his contribution to modern architecture. His ideas influenced many of the early modern architects including Wright, Burnham and Root. Hearn has compiled a comprehensive selection of le-Duc's writing, culling the most cogent and relevant items from the thousands of original pages. The pieces were chosen for their clarity and relevance to the development of modern architectural theory. He limited the works to those that were available in translation in the early 1900's. Hearn provides an introduction which gives an overview of le-Duc's life and work. He continues the explanation with introductions to each selection which clarifies the piece itself as well as placing it in the context of le-Duc's life and work. The text includes many examples of le-Duc's illustrations which clarify his ideas.

Helm, Williman C., II. Intersight 9 (2006). This is the annual publication of student work from the State University of New York (SUNY) Buffalo, School of Architecture. It is a compendium of work from each studio as well as thesis projects, study abroad programs and various other special topics and activities that the school sponsors. It gives a clear picture of the design curriculum and how each year integrates into the students overall experience. It shows a vibrant study culture that encompasses a wide variety of projects. Noteworthy is the number of hands-on exercises that force students to address issues of materiality and construction complexity. The work represented combined with the publication itself reflect a robust program with significant resources. The graduate program which includes a number of fellowships seems especially strong.

Ingraham, Catherine. Architecture, Animal, Human: The Asymmetrical Condition.

London and New York: Routledge, 2006. Ingraham, Professor of Architecture at Pratt Institute has written an interesting and erudite book exploring architectural form and representation from the framework of life forms. She coins the term post-animal to describe contemporary man but reminds the reader that humans have existed as animals much longer than they have as post-animals. Drawing from an expansive knowledge of architectural history and art history Ingraham links our ways of visually describing the world to our ways of understanding the world. This book is interesting as an alternative exploration of architecture and architectural ideas but it requires a great deal of background knowledge to comprehend and a commitment to study it in order to understand the author's ideas.

Jencks, Charles, and Karl Kropf, eds. Theories and Manifestoes of Contemporary Architecture. Second ed. Chichester, West Sussex: Wiley-Academy, 2006.

Charles Jencks, the primary definer of Post Modernism and other late 20th century architectural movements, has combined with the urbanist Karl Kropf to create a collection of the foundation of contemporary architectural discourse. The reader finds themselves following the birth and childhood of our current mature styles through the selection of writings contained in this book. Jencks and Kropf involvement in the periods addressed has allowed them to assemble the seminal writings of the period and combine them with astute analysis of the significance and consequence of these abridged essays. Though the selections have been carefully edited to retain their essential meaning a complete understanding requires the reader to return to the unabridged original. One of the fundamental values of this resource is that it has assembled many hard to find documents in one convenient reference. The reader is also guided in their understanding of the period through the authors' grouping of the writings by stylistic associations.

Jodidio, Philip. Architecture Now! 4. Los Angeles: Taschen, 2005. The fourth in the Architecture Now! series continues the tradition of publishing a broad selection of cutting edge designs. Organized alphabetically by architect this edition includes recent work by the expected stars, Gehry, Eisenman, Meier, Hadid, and Koolhaas but also includes work of the artist and sculptor Frank Stella. This volume, like its predecessors, also includes conceptual works and performance pieces. Each architect or firm is introduced with a brief biography. The works are beautifully and exhaustively illustrated primarily though photographs but with some plans and drawings as well. The illustrations are explained with extensive captions. Jodidio, architectural author and editor, has once again captured the essence of this narrow slice of time in his collection of works. The volume is useful now as a reference to contemporary ideas but will be even more useful in the future as an encapsulation of an historic period.

Kim, Grace H., A.I.A. The Survival Guide to Architectural Internship and Career

Development. Hoboken, New Jersey: John Wiley and Sons, 2006. Kim has created a useful manual to the architectural internship process. Drawn from her personal experience and her professional roles as an educator and member of the AIA Mentorship Task Group she has created an easy to use and comprehensive guide to the process. Combining anecdotal narratives from a wide range of young architects with detailed analysis she draws a vivid picture of the decisions and options that are part of the internship experience. The book can be read on many levels, page by page, scanned or periodically as each chapter becomes relevant, one section focuses specifically on getting layed-off. Interspersed throughout this informative book are a series of checklists and worksheets covering topics ranging from “finding the Right City” to “Checklist for Starting Your Own Firm”.

King, Ross. Michelangelo and the Pope's Ceiling. New York: Penguin Books, 2003. In

this volume the best selling author and erudite Ross King continues the process of bringing the Renaissance to life that he began in his earlier book,

Brunelleschi's Dome. Ross combines careful and detailed research with

informed imagination to create lively interactions between these shapers of the renaissance. The fictionalized conversations and settings anchor the events in

the reader's memory. King is careful to differentiate fact from conjecture keeping

this clearly in the realm of a scholarly work. The book also includes an

appropriate selection of images. This is an enjoyable way to become informed

about the period. King assumes the reader has no more than a general

background in history or art history which makes this useful for most audiences.

Kolarevic, Branko, ed. Architecture in the Digital Age Design and Manufacturing. New

York: Taylor and Francis Group, 2003. This volume is a compilation of papers presented at the symposium on “Designing and manufacturing architecture in the digital age” held at University of Pennsylvania in March 2002 and additional essays that developed from that event. Kolarevic, founder of the Digital Design Research Lab at the University of Pennsylvania, has assembled the writing and ideas of the leading voices in software development and architectural applications of digital media from around the world. Using a case study approach each chapter describes the role of digital media and processes for a specific project. One of the more intriguing articles is “Between Intuition and Process: Parametric Design and Rapid Prototyping” which explores the use of software that was originally developed for manufacturing applications in the structural analysis and construction of Antonio Gaudi’s masterpiece Sagrada Familia. This book challenges the way we have documented and built and offers a vision of the future where the two processes will be fused. Clearly the product of believers this volume gives an intriguing vision of what the future might hold for the profession. Illustrations clarify the steps used by the authors.

Kolarevic, Branko, and Ali M Malkwi, eds. Performative Architecture: Beyond

Instrumentality. New York: Spon Press, 2005. Developing from the symposium “Performative Architecture”, held at the University of Pennsylvania in October 2003, this collection of essays explores the ideas and scope of this growing field in architectural design and analysis. Performative architecture can be loosely defined as a architectural forms based on informational and simulation driven analysis of various realms including both the expected technical areas, structural , mechanical etc., as well as the less predictable, social, cultural and spatial. The book includes discussions of some of the newest and most unusual examples, such as the Kunsthaus Graz, Austria by Peter Cook and Colin Fournier, as well as a number of structures that were built before these analytical tools were available. The many illustrations, photographs and diagrams help to clarify the discussions and make the idea much more accessible, particularly to an architectural audience. The book also shows the University of Pennsylvania’s continued leadership in the fields of digital design and building simulation. The editors are the leading voices in these fields as founders of Penn’s Digital Design research Lab (DDRL) and Building Simulation Group.

Krier, Rob. Architectural Composition. 1988. New York: Rizzoli, 1991. Krier attempts to define the components of good architecture and offer a systematic approach to its creation. In a book almost reminiscent of J.N.L. Durand's early nineteenth century system of design presented in his Precis des lecons d'architecture (1802-5) Krier categorizes architectural compositions by their function, construction, form, aesthetics and geometry. Employing an exhaustive collection of photographs and hand drawings Krier attempts to categorize and systematize the process of architectural design and analysis. Though his fundamental argument is unconvincing the collection of illustrations is valuable as is the systematic analysis of a variety of historic buildings. Krier's illustrations share the surreal quality of Aldo Rossi's works while avoiding some of Rossi's more dreamlike distortions. Though Krier limits his designs to a modern vocabulary it is clear that he is sympathetic to his younger brother Leon's classical appreciation.

Lally, Sean, and Jessica Young, eds. Softsapce from a Representation of Form to a Simulation of Space. London and New York: Routledge, 2007. Modern architecture can be differentiated from previous periods by its preoccupation with the space created as opposed to the materials which enclose it. Softspace continues that trajectory by proposing that architecture focus entirely on space and what it might be without the requirement of enclosure as a defining boundary. Lally, visiting assistant professor at Rice and Youne, Rice director of Publications, have assembled a group of provocative essays that challenge our definition of architecture and its limits. The essays explore the range of possibilities available to designers as a result of computer technology. The use of computers as modeling tools, environmental simulators and form generators through various graphical systems of data analysis is one theme. Another theme follows the idea of using computers to create an interactive relationship between the space and the occupant, blurring the line between animate and inanimate as the environment response to our presence and emotions. The final theme involves the scope of architecture and is the source of the title. It proposes that our definition move beyond the material, physical definition of architecture to include space that addresses all of our senses through the “soft” elements.

Madge, James, and Andrew Peckham, eds. Narrating Architecture a Retrospective

Anthology. London and New York: Routledge, 2006. This volume consists of over twenty essays originally published in "The Journal of Architecture" during its first 10 years, 1995-2005. The essays are organized into 7 thematic groups ranging from issues of materiality and the integration of new technologies into architecture to the relationships of sociology and science to the practice of architecture. The authors use examples from the last 2 centuries and every continent except Antarctica. The breadth of these essays requires an extremely well informed reader to be able to follow the conversation. Selected essays can be appreciated with less background and give the novice an appreciation of the process and structure of architectural theory and analysis. This volume is especially noteworthy for its inclusion of non-western topics and examples; specifically analyzing domestic architecture in Turkey during the 1930's and technologies of tropical, oceanic architecture.

Mallgrave, Harry Francis, ed. Architectural Theory Volume I an Anthology from Vitruvius to 1870. Malden, Massachusetts: Blackwell Publishing, 2006. Harry Francis Mallgrave, a preeminent architectural theorist, has compiled a cogent and comprehensive collection of architectural theory from the Renaissance to 1870. The text is organized thematically by periods and styles through selections from the primary sources with an explanation of each. The commentaries that accompany the source materials are clear and enlightening, placing the author within their period, it's ideas, and their own body of work. The book does not include any illustrations. To achieve a full understanding of the text a student will need to support their reading by reviewing images of the works cited. The lack of illustration is particularly significant in that many of the authors included used illustrations extensively within their own writings and relied on them to articulate their theories. Though the text successfully introduces the theoretical themes of each period a complete understanding will require a more comprehensive reading of the primary sources.

- - -. Modern Architectural Theory a Historical Survey, 1673-1968. New York, NY:

Cambridge University Press, 2005. In this detailed description and analysis of architectural theory from the Enlightenment to the mid twentieth century Mallgrave has given the background structure necessary to an understanding of the current dynamic realm of architectural theory. Mallgrave, the noted and award winning architectural historian, provides new insight into the precedents of modern architecture and the forces that shaped it. Mallgrave places the architectural theorists within their social, political and technological context. He uses the architects' writings and the writings of contemporary philosophers to draw a vivid picture of the intellectual environment of each period. This work serves to refute the early twentieth century's modern architects' claim to radical self-invention by revealing the long process of architectural thought that led to them. Though limited, the black and white illustrations provide meaningful examples that enrich and support the extensive text. This text provides the student with a comprehensive synthesis of the themes and relationships of modern architectural theory

Martin, Elizabeth, ed. Architecture as a Translation of Music. Spec. issue of Pamphlet Architecture 16 (1994). Elizabeth Martin, musical scholar and architect, has assembled a collection of ten pieces that explore the relationship of architecture and music. In her introduction to the journal she states, "Architecture represents the art of design in space; music, the art of design in time." this concept of the relatedness of the two fields has guided her in the selection and organization of the articles. The pieces cover a wide range of ideas extending from the abstract as illustrated in "y-Condition", by Martin herself where she attempts to define a system for translating music to form to architecture to the more concrete in the case studies section. The case studies use various architectural projects to evaluate a variety of musical/acoustical concepts. They include Steven Holl's Stretto House, based on Bartok's Music for Strings, Percussion and Celestra" (1936) as well as an acoustical analysis and comparison of three, Swiss tunnels. This focused journal is an interesting and analytic investigation of fields that have often been linked conceptually. It is a useful tool for architects and students exploring sources of inspiration and conceptual development.

Mendler, Sandra F., A.I.A., and Willian Odell, A.I.A. The HOK Guidebook to Sustainable Design. New York: John Wiley and Sons, 2000. Authored by the firm of Hellmuth, Obata + Kassabaum, HOK, the guide began as an in-house manual to sustainable design principles and processes. The book in its current edition has become a comprehensive guide to environmentally responsible design. It combines case studies with background information and project checklists. This book is a useful tool for students and architects striving to develop environmentally responsible designs based on LEEDs criteria. The black & white illustrations show the design consequences of HOK's strategies while the diagrams provide clear explanations of the concepts. The complete glossary makes this an especially useful tool for students. HOK is an acknowledged leader in the field of sustainable design.

Moneo, Rafael. Theoretical Anxiety and Design Strategies in the Work of Eight

Contemporary Architects. Cambridge, Massachusetts and London, England: MIT Press, 2004. A fascinating collection of lectures Moneo gave to students at the Harvard GSD in the early 1990's. Moneo shares his candid analysis of the works, theories & role of 8 contemporary architects. Unlike many scholarly works, Moneo does not strive for objectivity but instead honestly reveals his subjective preferences and biases to these architects and their works. The book uses a number of these architects' early and lesser known works to give a complete view of their body of work. Unfortunately many of the drawings and photographs that Moneo uses to illustrate his points are so small as to be virtually illegible. Moneo's prose is clear, articulate and easy to read. The work is valuable on several levels; what it tells us about these architects and their designs, and what it tells us about Rafael Moneo as we come to know him through his commentary. It is also worthwhile to note those architects that are not included as well as the surprising inclusion of others. This work reflects Moneo's knowledge of architectural history & will require effort for all but the most erudite reader to keep up with his references and allusions.

Muthesius, Hermann. Style-Architecture and Building Art: Transformations of Architecture in the Nineteenth Century and its Present Condition. Ed. Harry F Mallgrave. Trans. Stanford Anderson. Texts & Documents. Santa Monica, California: Getty Center, 1994. One of the first publications in the Getty series, "Texts and Documents", this is a key work in the study of modern architectural theory. Translated by Stanford Anderson, preeminent architectural historian and MIT professor, this is a new edition of Muthesius' early work. As one of the founders of the Deutsche Werkbund Muthesius was integral in the development of modern architecture and was one of the early proponents of an architecture based on function and materials. Anderson clear introduction gives the reader background in Muthesius, his ideas, the movements of the period and the history of the publication itself. The translation itself is handled in the highest of scholarly manners identifying variations between each edition and noting all sources. In this work, based on two lectures Muthesius gave in the winter of 1901, he sets forth the basis of his ideas. Deriding the use of historic vocabulary and the search for ideal forms Muthesius promotes an architectural design process based on a logical process. It is significant that he uses the term "Building-Art" as opposed to "Architecture", with its Greek and Latin roots, as the title of his book. This book is the source of the architectural theories that shaped the field until the last part of the twentieth century.

Papanek, Victor. Design for the Real World, Human Ecology and Social Change. 1971.

Second ed. Chicago: Academy Chicago , 2000. This is the seminal work of ecologically sound design. Dr. Papanek, educator and UN emissary, presents his thesis of environmentally and socially responsible design in this text.

Published originally in 1971 it was regarded as dangerously radical for its anti-consumerist stance. Renounced by professional publications and the popular press much of it what it foretold had come true at the time of the second edition's publication in 1984 and even more had come true tow decades later. Though naive in some of its predictions and solutions it is worthwhile to review the foundations of this movement which is now universally accepted. Of particular interest is Papanek's linking of environmental and social responsibility particular in terms of the relationship between first world and third world countries.

Pare, Richard. The Lost Vanguard: Russian Modernist Architecture. New York:

Monacelli Press, 2007. The text is primarily a photographic journal of the work of the modernist architects in the Soviet Union immediately after the 1917 revolution. Pare has traveled through Russia to find and identify these 73 works that were previously lost to the western world. Many of the buildings shown are in stages of decay that threaten their long term survival which gives Pare's accomplishment added importance since it may be their final chronicling. The photographs are enriched by Jean-Louis Cohen's introductory essay placing the works historically, technologically and stylistically. Each building is introduced with a brief description of its function and stylistic characteristics. The beauty and clarity of the large color photographs contrasts poignantly with the decay and deterioration of the structures they depict.

Rael, Ronald. South 1 (2005). This publication is the product of a seminar held at

Clemson University in South Carolina which posed the question; "What is south?"

Themes that evolved from this class are represented in the text. Faculty from

Clemson, Tulane, the University of New Mexico and other southern institutions

explore a variety of issues. One group includes those associated with rural

environments and small town cultures, including affordable housing using

available technology. A second group of essays delve into the environmental

characteristics of the region. A third group explore the cultural and historic roots

that give the south it's distinctive character. In the southeast this component

focuses on the African-American heritage while in the southwest it is the Hispanic

contribution that is explored. Though titled volume 1 there does not seem to be

any subsequent editions of this scholarly work. It is an interesting exploration of

wide ranging ideas framed by a loose geographic association.

Rahim, Ali. Catalytic Formations Architecture and Digital Design. New York: Taylor and

Francis Group, 2006. Ali Rahim continues the line of architectural visionaries in this beautiful assemblage of projects developed through the virtuoso manipulation of digital technologies for drawings and models. Like Boullée and Ledoux of the eighteenth century Rahim's designs exceed our current construction technologies. He offers evocative designs of spaces that can, for now, only exist within the virtual world of the computer. His commentary describes both the architectural concepts that support his designs and the digital techniques he has used to develop his representations. The lavish illustrations are most effective as pure graphics that lose authority as they become more specifically architectural. Rahim's text is informative but weakened by his application of his newly minted jargon. Rahim is the director of The Contemporary Architecture Practice and an Assistant Professor of Architecture at the University of Pennsylvania.

Rossi, Aldo. The Architecture of the City. 1966. Trans. Diane Ghirardo. Fifth, First

English ed. Oppositions Books. Cambridge, Massachusetts: MIT Press, 1984.

The seminal work of Rossi's ideology of the ideal city this work contains the roots and development of his premises. This edition is the fifth reiteration and the first English edition. It is significantly expanded from the previous editions and includes insights that Rossi gained from his travels in the United States Rossi views American cities as the tangible proof of his theories, the physical manifestation of his assumptions. This edition is also enriched by the extensive introduction by Peter Eisenman. Eisenman frames the text in terms of its own history, its relationship to Rossi's growth as an architect and writer and in terms of its cultural and historic context. This is not light reading. It requires extensive background in architecture, history and philosophy to fully grasp Rossi's concepts. Students with less developed background will still find the book interesting and useful for its discussions of specific buildings, of note is the extensive discussion and documentation of Karl Mark Hof by Karl Ehn. The book uses it as an example of Rossi's urban artifact and includes a discussion and a number of images and drawings.

Rowe, Colin, and Fred Koetter. Collage City. Cambridge, Massachusetts: MIT Press, 1984. Colin Rowe, noted architectural theorist and critic and Fred Koetter, prominent urban planner, have written a thoughtful critique and analysis of the comprehensive planning characteristic of the second half of the 20th century. Rejecting the concept of unified designs that address large areas they instead suggest an eclectic approach that allows for multiple interpretations and maximizes the options available to both residents and designers. Rowe's acceptance and appreciation of historical and classical forms can be seen as one of the sources of the post-modernist movement, though that is a limited reflection of his broader and more developed ideas.

Semper, Gottfried. Style in the Technical and Tectonic Arts; or, Practical Aesthetics.

Trans. Harry Francis Mallgrave and Michael Robinson. Texts & Documents. Los Angeles: Getty Research Institute, 2004. For the first time this tome, nearly one thousand pages of text and hand-drawn illustrations is available in English. The result of a life-time of study this nearly one hundred and fifty year old text can now be read and studied. Semper, one of the leading German architects of his generation, completed the first edition in the decade between Charles Darwin's On the Origins of Species by Means of Natural Selection (1859) and Karl Marx's Das Kapital (1867) and like both attempts to define a comprehensive, scientific and fundamental basis to the study of aesthetics and art. Semper's analysis of ancient civilizations leads him to identify four fundamental artistic techniques that span all cultures. They are: hearth making, the process of forming from malleable materials that are then hardened through heat or air drying, mounding, which involves the compression of a an aggregate to create a dense and solid mass, strong in compression and associated with masonry, scaffolding which refers to skeletal frames such as those employed in roofs and carpentry, and, finally, textiles and weaving processes which Semper associates with walls and enclosure. His focus on these concepts led him to be labeled as a materialist by the early twentieth century architects and thus ignored. Mallgrave's extensive introduction more accurately places him as an important theorist characteristic of his age in his pursuit of a scientific basis for aesthetic principles.

Spiller, Neil. Visionary Architecture: Blueprints of the Modern Imagination. New York:

Thames and Hudson, 2007. Neil Spiller, architecture professor, author and researcher in the field of digital and virtual production and forms, has produced a complete study of visionary architecture, those works whose ideas exceeded their period's technological abilities. He begins with an overview of the eighteenth and nineteenth century visionaries, Piranesi, Ledoux, Boullée, and other less known practitioners. He completes the historic background with a chapter that focuses on the early twentieth century visionaries exemplified by Sant'Elia and the Russian Constructivists as well as the eccentric Gaudí. The heart of the work, though, is the analysis of late twentieth century projects. Beginning with the 1950's Spiller describes and analyzes themes of each decade as illustrated by the projects created during its years. Extensively illustrated through drawings and photographs the text is a useful history of the extreme examples of architectural design as well as techniques of graphic representation. It is interesting to see what was limited to imaginary forms in the 60's, 70's and 80's becoming built forms by the turn of the century. The book concludes with an extensive glossary of architects, artists and terminology. Unlike typical glossaries this one includes extensive illustrations which are particularly helpful in explaining these themes.

Van der Ryn, Sim, and Stuart Cowan. Ecological Design. Washington D.C.: Island

Press, 1996. This text is useful as an introduction to the issues and concepts of environmentally conscious design and sustainability. Written over a decade ago it defines many of the terms and concepts that are widely used though only superficially understood in today's world of LEEDS certification and green building. By returning to the roots of the discussion the reader gains greater insight and understanding of these concepts which will lead to more creative and expansive implementation of them within their projects. Though many of the ideas presented here may seem commonplace it is important to remember that they were innovative at the time of publication. Sim Van der Ryn is the founder of the Ecological Design Institute and was a professor of Architecture at U.C. Berkley, Stuart Cowan was his student and has written extensively on these topics. Though somewhat dated the book includes a list of environmental groups and resources and their contact information.

Venturi, Robert, Denise Scott Brown, and Steven Izenour. Learning from Las Vegas: The Forgotten Symbolism of Architectural Form. 1972. Revised Edition ed.

Cambridge, Massachusetts: MIT Press, 1977. In this book, the result of an graduate studio conducted by the authors at Yale in the fall of 1968, Las Vegas is studied and analyzed using the tools and techniques of architectural scholarship. The group, which included architecture, urban planning, and graphic design students, used Las Vegas as the archetype of the commercial strip to learn about this ubiquitous form and to develop techniques for handling it. The book is interesting and worthwhile on several levels. The first is its designated role which validates contemporary, vernacular architecture and gives the readers and understanding and appreciation of why it works and what makes it successful. The second, less intentional, result is the documentation of the Vegas Strip at its apex, before the original casinos were torn down and replaced with the corporate, "Disneyfied" second generation. The book contains extensive documentation of the old Vegas including photographs, drawings, and diagrams. This, though, is an area where the revised edition is less than the original as all of the color photographs have been eliminated. The final topic of interest contained in this brief text is the process of documentation itself. The graphic documentation in the text is completely hand-drawn and as such it documents the final stage of architectural delineation before the use of computer drafting and graphics. Though graphically arresting the diagrams lack the density of information that we would expect in new documents.

Walderp, Lee W., Ph.D. Becoming an Architect. Hoboken, New Jersey: John Wiley and Sons, 2006. Part of a series of guides to design careers this book is a comprehensive review of the architectural education and professional certification process. Waldrep credentials as a degreed architect and university administrator give him insight into the tow major phases of this process. The book is organized as an interweaving of narrative and in-depth interviews with architects, architecture students and associated professionals. the personal quality of these responses gives the reader an understanding and appreciation of the of each individual's experience in the field as well as providing an enjoyable reading experience. the book takes the student carefully through each step from their high school education through managing their career. Becoming an Architect also includes three extensive appendices of professional organizations, academic programs and career options that serve as a directory for future investigation.

Yourcenar, Marguerite. Memoirs of Hadrian. 1951. Trans. Grace Frick. New York:

Farrar, Strauss and Giroux, 1974. This fictional exploration of the Emperor Hadrian's life gives valuable and accessible insight into the second century and Roman antiquity. Framed as a letter from the emperor to his successor, Marcus Aurelius, Yourcenar has artfully combined carefully documented research with thoughtful psychological analysis to give the reader a plausible and meaningful picture of the man and his age. This book is especially useful for architects and students because of Hadrian's role in the construction of the Pantheon and shaping of Imperial Rome.

Zumthor, Peter. Atmospheres. Berlin: Birkhauser, 2006. This book developed from a lecture Zumthor delivered on June 1, 2003 as part of a Festival of Literature and Music in Germany. In it Zumthor attempts to identify, quantify and analyze the ephemeral, atmospheric, elements that he finds important in spaces. From this very personal exploration of one individual's responses to specific spatial experiences he attempts to define normative standards. The elements of spaces that Zumthor focuses on in this conversation are the hepatic. The information delivered through our senses and thus universal and consistent. The book is organized as brief discussions of a wide range of qualities paired with beautiful photographs of Zumthors buildings.

- - -. Thinking Architecture. 1998. Trans. Maureen Oberli-Turner and Catherine

Schelbert. Second ed. Basel, Boston, Berlin: Birkhauser, 2006. This book, a compilation of lectures Zumthor delivered at various schools, is a very personal exploration of Peter Zumthor's design process. Using the first person it identifies the roots of his designs as personal recollections, fragments of his childhood and experiences that serve as the kernel of his design process. Accompanied by beautiful photographs which capture the same fragmentary sense of old memories that the text describes. Reading this book feels like reading Zumthor's diary or personal correspondence. It gives a great insight to the creative process and the conscious and unconscious decisions that shape it. Zumthor, more than many architects, has analyzed his process and uses this work to share what he has learned with the reader. The process described is extremely personal and may or may not contribute to any individual's process but the awareness of another's approach will certainly enrich the individual's understanding of their own process.

Zunde, Joan, and Hocine Bougdah. Integrated Strategies in Architecture. Vol. 1.

Technologies of Architecture. New York: Taylor & Francis, 2006. This is an introductory book to the field of architecture and construction. Endorsed by the president of the Chartered Institute of Architectural Technologists (CIAT), it is the first volume of a five volume sequence designed to educate students of architectural technology. It is effective in defining key concepts as well as the process and participants in architectural projects. Unfortunately the book's breadth, ranging from architectural history to building codes and contracts, requires that all topics be covered superficially. It is more effective when discussing the technical areas. Its discussions of theory and design concepts are simplified to point that they become invalid.