

Philosophy For Architects

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Plato, whose influence on architecture is widely documented (e.g., 'idealism', 'neo-Platonic' architecture), may be counted as part of a classical geometric model of cosmology, the popularity of which could be attributed to earlier thinkers such as Pythagoras. In early history, philosophers distinguished architecture ('technion') from building ('demiorgos'), attributing the former to mental traits, and the latter to the divine or natural.

Philosophy of architecture - Wikipedia

Philosophy for Architects is an engaging and easy-to-grasp introduction to philosophical questions of interest to students of architectural theory. Topics include Aristotle's theories of "visual imagination" and their relevance to digital design, the problem of optical correction as explored by Plato, Hegel's theory of zeitgeist, and Kant's examinations of space and aesthetics, among others ...

Philosophy for Architects | Princeton Architectural Press

Architecture can and has been conceived as an intrinsically philosophical enterprise-grounded in aesthetics and ethics (including theories of human nature)-and also in elements of social and political philosophy. Architects, landscape architects, and designers are responsible for creating spaces and fashioning the world (materially and ideationally) in which people live and interact.

Architecture, Philosophy of | Internet Encyclopedia of ...

10 of the Best Design Philosophies of All Time 1. Function over form. Dieter Rams inspired a generation of designers, including Jon Ive, with his philosophy of making... 2. Empathy and focus. A lot of Apple's current design prowess can be traced back to the foundation laid by Mike Markkula. 3. ...

10 of the Best Design Philosophies of All Time | Proto.io Blog

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Philosophy for Architects (Architecture Briefs) - Kindle ...

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Philosophy for Architects (Architecture Briefs): Branko ...

The philosophy of Maurice Merleau-Ponty (1908-1961) has influenced the design work of architects as diverse as Steven Holl and Peter Zumthor, as well as informing renowned schools of architectural theory, notably those around Dalibor Vesely at Cambridge, Kenneth Frampton, David Leatherbarrow and ...

Thinkers for Architects - Book Series - Routledge & CRC Press

Philosophy Our landscape architects believe the quality of our public and shared landscape spaces have a direct impact on the overall quality of our lives. When designing public spaces we aim to make opportunities for all members of society and encourage human interaction outside that of the usual day-to-day encounters.

Davis Landscape Architect's Design Philosophy

Frank Lloyd Wright designed more than 1,000 buildings and his philosophy was that there should be harmony between humans and their natural environment, a concept he called organic architecture. One of his most iconic works was a project called Fallingwater, a house he designed in 1935 and which was partly built over a waterfall.

World-Famous Architects Share With Us Their Inspiring Quotes

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Philosophy for Architects by Mitrovi Branko

Architecture; Art; Asia & The Pacific; Astronomy / Geology; Audio; Biography; Biology; Book Club; Boston / Cambridge / New England; Business & Management; Business - Non - Profits; Career Guides; Child Care / Childbirth / Adoption; Children's (4 - 7) Children's (8 - 12) Children's - Beginning Readers; Children's Graphic Novels; Children's ...

Philosophy for Architects - Harvard Book Store

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Philosophy for Architects book by Mitrovi, Branko

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For everyone interested in the enduring appeal of Louis Kahn, this book demonstrates that a close look at how Kahn put his buildings together will reveal a deeply felt philosophy. Louis I. Kahn is one of the most influential and poetic architects of the twentieth century, a figure whose appeal extends beyond the realm of specialists. In this book, noted Kahn expert John Lobell explores how Kahn's focus on structure, respect for materials, clarity of program, and reverence for details come together to manifest an overall philosophy. Kahn's work clearly conveys a kind of "transcendent rootedness"--a rootedness in the fundamentals of architecture that also asks soaring questions about our experience of light and space, and even how we fit into the world. In Louis Kahn: Architecture as Philosophy, John Lobell seeks to reveal how Kahn's buildings speak to grand humanistic concerns. Through examinations of five of Kahn's great buildings--the Richards Medical Research Building in Philadelphia; the Salk Institute for Biological Studies in La Jolla; the Phillips Exeter Academy Library in New Hampshire; the Kimbell Art Museum in Fort Worth; and the Yale Center for British Art in New Haven--Lobell presents a clear but detailed look at how the way these buildings are put together presents Kahn's philosophy, including how Kahn wishes us to experience them. An architecture book that touches on topics that addresses the universal human interests of consciousness and creativity, Louis Kahn: Architecture as Philosophy helps us understand our place and the nature of well-being in the built environment.

Essays at the intersection of philosophy and architecture explore how we understand and inhabit space. To be outside allows one a fresh perspective on the inside. In these essays, philosopher Elizabeth Grosz explores the ways in which two disciplines that are fundamentally outside each another--architecture and philosophy--can meet in a third space to interact free of their internal constraints. "Outside" also refers to those whose voices are not usually heard in architectural discourse but who inhabit its space--the destitute, the homeless, the sick, and the dying, as well as women and minorities. Grosz asks how we can understand space differently in order to structure and inhabit our living arrangements accordingly. Two themes run throughout the book: temporal flow and sexual specificity. Grosz argues that time, change, and emergence, traditionally viewed as outside the concerns of space, must become more integral to the processes of design and construction. She also argues against architecture's historical indifference to sexual specificity, asking what the existence of (at least) two sexes has to do with how we understand and experience space. Drawing on the work of such philosophers as Henri Bergson, Roger Caillois, Gilles Deleuze, Jacques Derrida, Luce Irigaray, and Jacques Lacan, Grosz raises abstract but nonformalistic questions about space, inhabitation, and building. All of the essays propose philosophical experiments to render space and building more mobile and dynamic.

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

What should our buildings look like? Or is their usability more important than their appearance? Paul Guyer argues that the fundamental goals of architecture first identified by the Roman architect Marcus Pollio Vitruvius - good construction, functionality, and aesthetic appeal - have remained valid despite constant changes in human activities, building materials and technologies, as well as in artistic styles and cultures. Guyer discusses philosophers and architects throughout history, including Alberti, Kant, Ruskin, Wright, and Loos, and surveys the ways in which their ideas are brought to life in buildings across the world. He also considers the works and words of contemporary architects including Annabelle Selldorf, Herzog and de Meuron, and Steven Holl, and shows that - despite changing times and fashions - good architecture continues to be something worth striving for. This new series offers short and personal perspectives by expert thinkers on topics that we all encounter in our everyday lives.

Peter Eisenman is one of the most controversial protagonists of the architectural scene, who is known as much for his theoretical essays as he is for his architecture. While much has been written about his built works and his philosophies, most books focus on one or the other aspect. By structuring this volume around the concept of form, Stefano Corbo links together Eisenman's architecture with his theory. From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman argues that form is the sphere of mediation between our body, our inner world and the exterior world and, as such, it enables connections to be made between philosophy and architecture. From the start of his career on, Eisenman has been deeply interested in the problem of form in architecture and has constantly challenged the classical concept of it. For him, form is not simply a cognitive tool that determines a physical structure, which discriminates all that is active from what is passive, what is inside from what is outside. He has always tried to connect his own work with the cultural manifestations of the time: firstly under the influence of Colin Rowe and his formalist studies; secondly, by re-interpreting Chomsky's linguistic theories; in the 80's, by collaborating with Derrida and his de-constructivist approach; more recently, by discovering Henri Bergson's idea of Time. These different moments underline different phases, different projects, different programmatic manifestos; and above all, an evolving notion of form. Taking a multi-disciplinary approach based on the intersections between architecture and philosophy, this book investigates all these definitions and, in doing so, provides new insights into and a deeper understanding of the complexity of Eisenman's work.

Uses textual and archaeological evidence to argue that emerging Egyptian and Greek architectural technologies were crucial to the origins and development of Greek philosophy. Anaximander and the Architects opens a previously unexplored avenue into Presocratic philosophy--the technology of monumental architecture. The evidence, coming directly from sixth century B.C.E. building sites and bypassing Aristotle, shows how the architects and their projects supplied their Ionian communities with a sprouting vision of natural order governed by structural laws. Their technological innovations and design techniques formed the core of an experimental science and promoted a rational, not mythopetical, discourse central to our understanding of the context in which early Greek philosophy emerged. Anaximander's prose book and his rationalizing mentality are illuminated in surprising ways by appeal to the ongoing, extraordinary projects of the archaic architects and their practical techniques. Robert Hahn is Associate Professor of Philosophy at Southern Illinois University at Carbondale. He is the author of Formal Deductive Logic, Fifth Edition; Conduct and Constraints: Testing the Limits of the 'Harm Principle;' and Kant's Newtonian Revolution in Philosophy.

Phenomenologies of the City: Studies in the History and Philosophy of Architecture brings architecture and urbanism into dialogue with phenomenology. Phenomenology has informed debate about the city from social sciences to cultural studies. Within architecture, however, phenomenological inquiry has been neglecting the question of the city. Addressing this lacuna, this book suggests that the city presents not only the richest, but also the politically most urgent horizon of reference for philosophical reflection on the cultural and ethical dimensions of architecture. The contributors to this volume are architects and scholars of urbanism. Some have backgrounds in literature, history, religious studies, and art history. The book features 16 chapters by younger scholars as well as established thinkers including Peter Carl, David Leatherbarrow, Alberto Pérez-Gómez, Wendy Fullan and Dalibor Vesely. Rather than developing a single theoretical statement, the book addresses architecture's relationship with the city in a wide range of historical and contemporary contexts. The chapters trace hidden genealogies, and explore the ruptures as much as the persistence of recurrent cultural motifs. Together, these interconnected phenomenologies of the city raise simple but fundamental questions: What is the city for, how is it ordered, and how can it be understood? The book does not advocate a return to a naive sense of 'unity' or 'order'. Rather, it investigates how architecture can generate meaning and forge as well as contest social and cultural representations.

Looking afresh at the implications of Jacques Derrida's thinking for architecture, this book simplifies his ideas in a clear, concise way. Derrida's treatment of key philosophical texts has been labelled as "deconstruction," a term that resonates with architecture. Although his main focus is language, his thinking has been applied by architectural theorists widely. As well as a review of Derrida's interaction with architecture, this book is also a careful consideration of the implications of his thinking, particularly on the way architecture is practiced.

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