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The First Frame

Currelly, Charles T. and Weigall, Arthur E. P., Abydos III, London: Egypt Exploration Fund, 1904 Badawy, Alexander Ancient Egyptian Architectural Design. A Study of the Harmonic System, Near Eastern ...

Architecture and Mathematics in Ancient Egypt

The northern European reception of Andrea Palladio (1508–80), facilitated by the elegant woodcuts and explanations of his Quattro Libri dell ' architettura (1570 ... und Dora " German poetry, " says ...

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.

This is the first book to show the development of Russian architecture over the past thousand years as a part of the history of Western architecture. Dmitry Shvidkovsky, Russia ' s leading architectural historian, departs from the accepted notion that Russian architecture developed independent of outside cultural influences and demonstrates that, to the contrary, the influence of the West extends back to the tenth century and continues into the present. He offers compelling assessments of all the main masterpieces of Russian architecture and frames a radically new architectural history for Russia. The book systematically analyzes Russian buildings in relation to developments in European art, pointing out where familiar European features are expressed in Russian projects. Special attention is directed toward decorations based on Byzantine models; the heritage of Italian master builders and carvers; the impact of architects and others sent by Elizabeth I; the formation of the Russian Imperial Baroque; the Enlightenment in Russian art; and 19th- and 20th-century European influences. With over 300 specially commissioned photographs of sites throughout Russia and western Europe, this magnificent book is both beautiful and groundbreaking.

In *Diller Scofidio + Renfro: Architecture after Images*, Edward Dimendberg offers the first comprehensive treatment of one of the most imaginative contemporary design studios. Since founding their practice in 1979, Elizabeth Diller and Ricardo Scofidio have integrated architecture, urban design, media art, and the performing arts in a dazzling array of projects, which include performances, art installations, and books, in addition to buildings and public spaces. At the center of this work is a fascination with vision and a commitment to questioning the certainty and security long associated with architecture. Dimendberg provides an extensive overview of these concerns and the history of the studio, revealing how principals Elizabeth Diller, Ricardo Scofidio, and Charles Renfro continue to expand the definition of architecture, question the nature of space and vision in contemporary culture, and produce work that is endlessly surprising and rewarding, from New York 's High Line to *Blur*, an artificial cloud, and *Facsimile*, a video screen that moves around a building facade. Dimendberg also explores the relation of work by DS+R to that by earlier modernists such as Marcel Duchamp and John Hejduk. He reveals how the fascination of the architects with evolving forms of media, technology, and building materials has produced works that unsettle distinctions among architecture and other media. Based on interviews with the architects, their clients, and collaborators as well as unprecedented access to unpublished documents, sketchbook entries, and archival records, *Diller Scofidio + Renfro* is the most thorough consideration of DS+R in any language. Illustrated with many previously unpublished renderings in addition to photos from significant contemporary photographers, this book is an essential study of one of the most significant and creative architecture and design studios working today.

1977 to present. Citations to articles from more than 1,000 periodicals in all Western languages, including all major architectural journals published in the U.S. and Great Britain, as well as most South American, European and Japanese architecture-related periodicals.

Catalogo della mostra tenuta a Palazzo Grassi sulla rappresentazione del cosmo nell'arte. Opere di: H. J. Arp, G. Balla, G. N. Bibikov, E. Bulatov, C. Brancusi, A. (Sandy) Calder, V. Celmins, E. A. Cernan, J. Crotti, G. De Chirico, R. Delaunay, M. Delle Site, P. Delvaux, O. W. H. Dix, G. Dottori, J. Ensor, M. Ernst, P. Ewen, É. Fabry, Fillia (L. C.), L. Fontana, J. Fontcuberta, L. S. Harris, M. Hatoum, S. Holt, F. Johnston, I. Kabakov, V. Kandinskij, A. Kiefer, P. Klee, Y. Klein, I. V. Kliun, C. Krayl, G. Krutikov, A. Kubin, I. A. Kudriashev, F. Kupka, Le Corbusier (C.-E. Janneret), El Lissitzkij, R. Magritte, K. S. Malevic, A. Masson, J. Miró, B. Newman, C. Parmiggiani, P. Picasso, M. M. Plaksin, E. Prampolini G. Richier, A. M. Rodcenko, Rotraut, T. Ruff, M. Russell, L. Russolo, A. Savinio (A. De Chirico), E. Schiaparelli, G. Segal, V. Skoda, K. Smith, L. Spillaert, V. A. Stenberg, A. Stieglitz, N. Suetin, M. Tansey, G. Vantongerloo, J. F. Willumsen.

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