

Chapter 1 : Modern Architecture Through Case Studies - Peter Blundell-Jones - Google Books

*Modern Architecture Through Case Studies [Peter Blundell Jones] on www.nxgvision.com *FREE* shipping on qualifying offers. Peter Blundell Jones details the inadequacy of the first histories of the Modern Movement by revealing the existence of suppressed alternative traditions within the movement and shows their great diversity through the use of case.*

The resulting experiment in American residential architecture involved many of the great architects of the day such as Richard Neutra, Charles and Ray Eames, and Eero Saarinen and had a major impact on modernist residential architecture. Of the 36 houses and apartment buildings that were commissioned, only a couple dozen were built, with around 20 still standing today. Eleven were added to the National Register in 1983. While most of the homes are still private residences, the Eames and Stahl Houses are open to the public for tours. Here is a look at 10 of our favorites. Perched high in the Hollywood Hills, its floor-to-ceiling glass windows allow for stunning panoramic views of the city. Constructed in by husband-and-wife team Charles and Ray Eames, the house consists of two glass-and-steel rectangular boxes: Rather, their brilliant palette spotlighted salient points of information that they wanted to convey, capturing both the eyes and minds of viewers. By creating this simple, flat-roofed, one-story box built mostly of steel and glass, Koenig achieved his goal of designing a home that was both affordable and beautiful. The home differs from the other Case Study homes in that it was built primarily out of wood, instead of steel. It was designed by architectural firm Buff, Straub, and Hensman, who worked closely with the owners, renowned graphic illustrator Saul Bass and his wife biochemist Dr. The architects were interested in the possibilities of wood as it pertained to mass production in home construction. Designed by Julius Ralph Davidson, the 2,500-square-foot house was completed in 1947. Situated on a gently sloping lot in the Toluca Lake neighborhood of Los Angeles, the house introduced architectural elements that came to characterize the program, including floor-to-ceiling glass, a flat roof, and an open floor plan. Ellwood, who had been trained as an engineer, was a contractor without formal architectural training. His passion for industrial materials is evident in the use of steel, glass, and concrete. The modular home features a steel frame construction, which has been concealed with wood-paneled cladding. Entenza frequently entertained, so the house consists of mostly public space. Note that the neighboring Case Study Houses 8, 9, and 20 were completed within the next two years. The 1,500-square-foot home takes full advantage of panoramic ocean views with floor-to-ceiling glass panels. Neutra employed a classic, open midcentury layout and large, floor-to-ceiling glass sliding doors. It was the only Case Study home designed by Neutra that was actually built. The three homes were planned to be the pilot project for a large tract of houses in the La Jolla district of San Diego, but these three were the only ones that were built. The goal for the Triad homes was to design in a manner that created a close relationship between the houses, while still maintaining privacy.

Chapter 2 : Modern Architecture Through Case Studies by Peter Blundell-Jones

Peter Blundell Jones details the inadequacy of the first histories of the Modern Movement by revealing the existence of suppressed alternative traditions within the movement and shows their great diversity through the use of case studies. Each case is analysed in detail then used as a springboard to.

A critical issue facing decision makers and conservation professionals is accommodating change to heritage places and adding new layers to the historic urban environment in ways that recognize, interpret, and sustain their heritage values. Over the last decade, a vigorous debate has ensued regarding the appropriateness of contemporary architectural insertions into historic urban areas. This debate has polarized sectors of the architectural community, pitting conservationists against planners and developers. It has positioned conservationists as antidevelopment and antiprogress, responsible for stifling the creativity of a new generation of architects and their right to contemporary architectural expression. Change, however, is inevitable. Buildings, streetscapes, and urban areas evolve and change according to the needs of their inhabitants. Therefore, it is important to determine the role of contemporary architecture in contributing to this change in ways that conserve and celebrate the special character and quality of the historic environment that communities have recognized as important and wish to conserve for future generations. Historic areas typically exhibit a range of heritage values, such as social, historical, and architectural. Frequently, they also have aesthetic significance; therefore, the design quality of new insertions in a historic area is important. One of the challenges in this debate on the role of contemporary architecture in historic contexts is that design quality can be seen as subjective. Assessing the impact of new development in a historic context has also been accused of being subjective. However, increasing development pressure has pushed governments and the conservation community to provide more objective guidance to secure what is termed "the three Cs," namely: Design professionals differentiate between taste and design quality. Taste is subjective, while quality is measurable. Prescriptive planning tools such as height restrictions, envelope limitations, and requirements to use certain materials all attempt to provide qualitative design measures. In many places, it is only when a historic building or area is involved that issues of design quality and character are included in the planning process through development or impact assessment. Clearly there is a need to provide guidance or establish well-understood standards to assess new development occurring within treasured streetscapes, neighborhoods, or historic landscapes, in order to meet the three Cs. Given that the debate is now occurring at a global scale, such standards need to achieve some level of consensus at an international level. This World Heritage Site is an example of an urban settlement in which vernacular traditional building forms and materials continue to be used for new construction, resulting in an architectural integrity and authenticity that offers a harmonious relationship between the natural and social environment. The recent phenomenon of celebrity architecture—those landmark buildings described by Charles Jencks as "enigmatic signifiers"—has elevated the new architectural monument to the status of a great artwork and signals the emergence of those who have come to be known as starchitects. The acceptability or fashion for attention-grabbing buildings means that difference is applauded and is celebrated over contextualized design—the approach the preservation community generally advocates. Some of these buildings may be fabulous, but how many monuments does the urban environment need? What will it be like in the future when the buildings are all unrelated, each vying for attention and without the traditional hierarchy of monumentality that enables a reading of the urban landscape as it relates to function? Where does the iconic building fit within the already existing iconic urban fabric of the historic city? Herein lies the conflict. Starchitecture clamors for attention to consciously create an identity for the aspiring global city. In the case of the historic city, such as those included on the World Heritage List, the city has already been recognized more often than not for its architectural, aesthetic, and historic character. Preservationists would argue that the historic city is already iconic, so new development that seeks to stand apart from it is likely to receive criticism from communities, many of which have worked hard to protect the historic area. Sometimes it is the homogeneity or unity of the architecture that is important; sometimes it is the combination of historic layers and parts that contributes to significance. Perhaps ironically,

inevitably it is its local distinctiveness that is being celebrated through the international recognition World Heritage listing brings. In the early s, a number of World Heritage sites were nominated to the List of World Heritage in Danger , due to proposed, highly contemporary development deemed inappropriate because it potentially threatened the outstanding universal values of the nominated sites. Since that time, the WHC has worked with its advisory bodies to address a number of related issues pertaining to the conservation and management of the historic urban landscape. Some argue that new insertions to the fabric of the historic urban environment should be in the style of the old. With the advent of Modernism, large-scale reconstruction, which architecturally broke with traditional architectural and planning forms, changed the face of many cities in the twentieth century. In recent times, in reaction to modern interventions, some architects have chosen to continue to design buildings in a more historical style while nevertheless utilizing modern materials and technologies. Others abhor historicism and argue that each generation should represent its own time. New layers should represent the ideas, technology, materials, and architectural language of each generation. Pastiche is a dirty word. The historic environment can, in fact, accommodate a rich variety of interpretations and expressions. A vernacular or traditional response may be as valid as a more contemporary response. It is the quality of the relationship between old and new that is critical, not the architectural language per se. Issues such as scale, form, siting, materials, color, and detailing are important to consider when assessing the impact of a new development within a cherished historic town, city, or site. These criteria are examples of those typically considered when assessing the impact of new development in a historic context. As with any conservation work, understanding significance of the place is crucial. Also in common with most conservation work is that it is case specific. A city center with an architecturally unified city core may need a different approach than one that has a variety of architectural forms, scales, and expressions. In an urban settlement that continues to sustain traditional craft and building techniques and materials, it may be extremely important to promote the continuation of these practices. An important starting point is the premise that the place has been identified by present and past generations to be important enough to warrant protection and be subject to the prevailing laws, regulations, and policies to secure its conservation and to manage change in such a way that its significance is conserved. The responsibility of designers is to ensure that their work contributes to and enriches rather than diminishes the built environment. Conservation principles can often lead to heightened levels of creativity. Many architects, initially frustrated by the seeming interference of the conservation practitioner, in the end will agree that the outcome has been enhanced through a rigorous, well-articulated process. Conservation is a balance between preserving the special character, quality, and significance of the historic place and facilitating change in a way that sustains it into the future. Inevitably every decision and subsequent action is of its own time. Successful designers recognize that working within the historic context is not a constraint but an opportunity” where the whole can be greater than the sum of the parts, and where a contemporary building can add a rich new layer and play a role in creating the heritage of the future. Jencks, Iconic Building, Jencks, Iconic Building, 7. New Development in Historic Areas , available online at <http://www.gci.com>. The GCI will host an event on contemporary architecture in the historic environment in 2010. The Institute will also be working on the development of case studies and guidance documents for a variety of situations to address this challenge, as part of the Historic Cities and Urban Settlements Initiative in

Chapter 3 : Modern Architecture Through Case Studies | Chenglei Sheng - www.nxgvision.com

"Modern Architecture Through Case Studies is a perceptive and informative reappraisal of the Modern Movement in architecture, written with a clarity and verve that make it accessible to both students and practitioners.

Chapter 4 : Modern Architecture Through Case Studies – CONTINUITY IN ARCHITECTURE

Peter Blundell Jones details the inadequacy of the first histories of the Modern Movement by revealing the existence of suppressed alternative traditions within the movement and shows their great diversity through the use of case studies.

Chapter 5 : Modern Architecture Through Case Studies - Peter Blundell-Jones - Google Books

Through a detailed study of the principal spaces of Italian cities, this book explores the relationship between political systems and their methods of representation in architecture.

Chapter 6 : Modern Architecture Through Case Studies by Peter Blundell-Jones

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By Peter Blundell Jones. Oxford: Architectural Press. [pounds sterling]35 Peter Blundell Jones has compiled a first rate selection of detailed case studies of modern architecture which should really be required reading for every student.

Chapter 8 : Modern Architecture Through Case Studies to : Peter Blundell Jones :

Read "Modern Architecture Through Case Studies to " by Peter Blundell Jones with Rakuten Kobo. Once again, new interpretations are presented of some of the most famous architecture of the period.

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The case study structure allows each example to be discussed and used as a springboard to explore different theoretical approaches. Filled with beautiful photographs, plans and architect's drawings, this is a clear and accessible discussion on a period of architecture that engages many questions still under debate in architecture today.