

### **(Some) Recommendations from Kai Gutschow (2<sup>nd</sup> Year Studio Coordinator):**

Zumthor, Peter. Thinking Architecture (2006)

In order to design a building with a sensuous connection to life, one must think in a way that goes far beyond form and construction. In these essays Peter Zumthor expresses his motivation in designing buildings, which speak to our emotions and understanding in so many ways, and possess a powerful and unmistakable presence and personality.

Benedikt, Michael. For An Architecture of Reality (1992)

A bold theoretical essay, with stirring cultural implications, that argues to restore the missing sense of reality to architecture and insists on 'the direct esthetic experience of the real.' . . . a timely manifesto. Thought-provoking and eminently quotable, it succeeds admirably in what it sets out to do: to recall architecture, and not only architecture, to those all but mute meanings so often passed over and yet inseparable from our everyday existence.

Pallasmaa, Juhani. The Eyes of the Skin: Architecture and the Senses (1996, 2005)

First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory and is required reading on courses in schools of architecture around the world. It consists of two extended essays. The first surveys the historical development of the ocularcentric paradigm in western culture since the Greeks, and its impact on the experience of the world and the nature of architecture. The second examines the role of the other senses in authentic architectural experiences, and points the way towards a multi-sensory architecture which facilitates a sense of belonging and integration.

Le Corbusier, Complete Works 1910-1965 (1967)

presents advice and commentary from the master of modernism for young architects-to-be. In chapters ranging from 'Disorder' to 'The Construction of Dwellings' to 'A Research Workshop,' Le Corbusier discusses his views on architectural history and offers opinions on the future of the profession, while touching on his own projects. As Corb said: "No flattery, no literary explosion, nothing but flawless documentation... This was to include all plans, all sections, all elevations showing the biology and disciplined anatomy of each work considered... A modern teaching manifesto..."

Moneo, Rafael, Theoretical Anxiety and Design Strategies in the Work of Eight Contemporary Architects (2005)

The internationally acclaimed architect Rafael Moneo is known to be a courageous architect. His major works include the Houston Museum of Fine Art, Davis Art Museum at Wellesley College, the Stockholm Museum of Modern Art and Architecture, and the Potsdammer Platz Hotel in Berlin. Now Moneo will be known as a daring critic as well. In this book, he looks at eight of his contemporaries--all architects of international stature--and discusses the theoretical positions, technical innovations, and design contributions of each. Moneo's discussion of these eight architects--James Stirling, Robert Venturi, Aldo Rossi, Peter Eisenman, Álvaro Siza, Frank Gehry, Rem Koolhaas, and the partnership of Jacques Herzog and Pierre De Meuron--has the colloquial, engaging tone of a series of lectures on modern architecture by a master architect; the reader hears not the dispassionate theorizing of an academic, but Moneo's own deeply held convictions as he considers the work of his contemporaries. More than 500 illustrations accompany the text. Discussing each of the eight architects in turn, Moneo first gives an introductory profile, emphasizing intentions, theoretical concerns, and construction procedures. He then turns to the work, offering detailed critical analyses of the works he considers to be crucial for an informed understanding of this architect's work. The many images he uses to illustrate his points resemble the rapid-fire flash of slides in a lecture, but Moneo's perspective is unique among lecturers. These profiles are not what Moneo calls the "tacit treatises" that can be found on the shelves of a university library, but lively encounters of architectural equals.

Sykes, A. Krista. The Architecture Reader: Essential Writings from Vitruvius to the Present (2007).

The *Architecture Reader* brings together for the first time texts written by architects of international esteem. Encompassing two thousand years of building history, these writings engage persistent concerns in architecture and design, including the role of the architect, and the relationships between architecture, nature, art and science.

### **Recommendations from Diane Shaw (Arch'I History Professor):**

Stilgoe, John Common Landscape of America, 1580-1845 (1983),

... for a geographer's take,

Wright, Gwendolyn. Building the Dream: Social History of Housing in America (1983)

... for a thematic study. This book is concerned essentially with the model of domestic environment in this country, as it has evolved from colonial architecture through current urban projects.

Upton, Dell. Architecture in the United States (1998)

...for iconic material handled by a creative thinker. From Native American sites in New Mexico and Arizona to the ancient earthworks of the Mississippi Valley to the most fashionable contemporary buildings of Chicago and New York, American architecture is incredibly varied. In this revolutionary interpretation, Upton examines American architecture in relation to five themes: community, nature, technology, money, and art.

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## **2<sup>nd</sup> Year Blog: Reading Suggestions from Students**

8/23/11

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### **Recommendations from other Students:** (alphabetical by author)

Ackerman, Diane. A Natural History of the Senses. (1991)

Physiology and philosophy mesh in this poetic investigation of the five senses; essays explore synesthesia, food taboos, kissing and the power and diversity of music. "Rooted in science, enlivened by her own convincing sense of wonder, Ackerman's essays awaken us to a fresh awareness."

Aranda, Benjamin and Chris Lasch. Tooling (Pamphlet Architecture 27) (2005)

We all know that today's architectural design has moved from the sketchpad to the screen-the era of the Mayline and the drafting board now seems downright Paleolithic-but techniques for using the computer not just as a tool for rendering but as a generative instrument remain woefully unexplored. In Tooling, the latest installment in our renowned Pamphlet Architecture series, the technologically progressive young firm Aranda/Lasch illustrates how advanced computational methods and algorithmic codes can be used to foster architectural design. Tooling explores patterns generated by computer codes that in turn create an organizational template assembling projects. By openly sharing these codes, the authors seek to foster further investigation into their methods, allowing other architects to model and evolve more critical and insightful geometries and patterns.

Bell, Bryan, Katie Wakeford, et al. Expanding Architecture: Design as Activism (2008)

This book presents diverse examples of architectural projects directed towards the greater public good, in stories told from the perspectives of the architects. The stories aren't about the individuals themselves, but about their experiences. As they discuss projects that range from a public transit shelter in a disadvantaged neighborhood to new dwellings in a rural part of Taiwan, each designer describes the design process, challenges they faced and the proposed solutions...

Benedikt, Michael. For An Architecture of Reality (1992)

A bold theoretical essay, with stirring cultural implications, that argues to restore the missing sense of reality to architecture and insists on 'the direct esthetic experience of the real.' . . . a timely manifesto. Thought-provoking and eminently quotable, it succeeds admirably in what it sets out to do: to recall architecture, and not only architecture, to those all but mute meanings so often passed over and yet inseparable from our everyday existence.

Betsky, Aaron. Architecture must Burn: Manifestos for the Future of Architecture (2000)

Architecture must burn. It must stir the senses. Why? Because we live in an environment so difficult to define or even see, we need architecture to make sense of it. Confronted by a world afflicted by sprawl, Aaron Betsky challenges us to see architecture as a way of understanding, experimenting with and changing our physical reality. He argues passionately for a new space of freedom and imagination, proposing an entirely new way of undoing the indiscriminate, sometimes disorderly world we have so carelessly constructed.

Betsky, Aaron. False Flat: Why Dutch Design is so Good (2004)

The Netherlands is currently one of the world's poles of great modern design, a center of innovation and experimentation in architecture, urban planning, industrial design, and graphic design. This book showcases the dynamism of contemporary Dutch design and, through a detailed exploration of the country's geography, culture, and history, defines its particularities as a manifestation of things intrinsically "Dutch." Eschewing a traditional academic presentation, authors Aaron Betsky and Adam Eeuwens, together with the renowned Dutch book designer Irma Boom, have conceived a witty,

multidimensional structure for the book that brings to life a prolific design culture in a rich landscape of interconnected stories.

Betsky, Aaron. UN Studio (2007)

UN Studio, led by Dutch architects Ben van Berkel and Caroline Bos, creates spaces that are surprisingly innovative. Their work doesn't rehash Modernism but rather embraces the digital age via the invention of new, time-based techniques expanding the imagination, exploding the hierarchy of the design process, and encouraging the input of different disciplines. UN Studio's architecture is the result of a design strategy that repeatedly and constantly advances in different ways via leitmotifs called "design models." Another manifest aim is to come up with fundamentally new ideas for complex infrastructure projects and to give these a contemporary structure that fosters future (including urban). This book presents an overview of UN Studio's work to date.

De Botton, Alain. The Architecture of Happiness (2008)

Examines the ways architecture speaks to us, evoking associations that, if we are alive to them, can put us in touch with our true selves and influence how we conduct our lives. Because of this, he contends, it's the architect's task to design buildings that contribute to happiness by embodying ennobling values. While he makes no claim to be able to define true beauty in architecture, he suggests some of the virtues a building should have (illustrated by pictures on almost every spread): *order* combined with *complexity*; *balance* between *contrasting* elements; *elegance* that appears effortless; a *coherent* relationship among the parts; and *self-knowledge*, which entails an understanding of human psychology, something that architects all too often overlook.

De Landa, Manuel. A Thousand Years of Nonlinear History (2000)

A radical synthesis of historical development over the last one thousand years. De Landa sketches the outlines of a renewed materialist philosophy of history in the tradition of Fernand Braudel, Gilles Deleuze, and Félix Guattari, while also engaging the critical new understanding of material processes derived from the sciences of dynamics. Working against prevailing attitudes that see history as an arena of texts, discourses, ideologies, and metaphors, De Landa traces the concrete movements and interplays of matter and energy through human populations in the last millennium. He attacks three domains that have given shape to human societies: economics, biology, and linguistics. In every case, what one sees is the self-directed processes of matter and energy interacting with the whim and will of human history itself to form a panoramic vision of the West free of rigid teleology and naive notions of progress, and even more important, free of any deterministic source of its urban, institutional, and technological forms. Rather, the source of all concrete forms in the West's history are shown to derive from internal morphogenetic capabilities that lie within the flow of matter-energy itself.

Friends of the Highline, R. Scofidio, et al. Designing the High Line: Gansevoort St. to 30<sup>th</sup> Street (2008)

This highly-anticipated publication presents the final comprehensive design for Sections 1 and 2 of the High Line, by Field Operations and Diller Scofidio + Renfro. This full-color book includes design renderings, maps, and photographs depicting the High Line from its construction in the 1930s through its current re-construction into New York City's most-anticipated new public space.

Hensel, Michael & A. Menges, Versatility and Vicissitude, AD Profiles (2008)

This third AD by the guest-editors of the highly successful *Emergence* and techniques and technologies in *Morphogenetic Design* titles shifts the morpho-ecological design project into the realm of performance. Whereas the dictionary definition of performance -to 'carry out an action' or 'to fulfill a task' - invokes a tired utilitarian debate, Hensel and Menges inject the meaning of the word 'performance' with an entirely new life. In this context, form is redefined not as the shape of a material object alone, but as the multitude of effects, a milieu of conditions, modulations and microclimates that emanate from an object's exchange with its specific environment, a dynamic relationship that is perceived and interacted with by a subject. A synergetic employment of performance and morpho-ecological techniques combine to create integral design solutions that will render an alternative model for sustainability. This issue presents historical precursors and precedents for this approach, as well as the current state of the art of morpho-ecological design.

Jackowski, Nannette, Ricardo de Ostes. Untold Stories (Pamphlet Architecture 29) (2008)

Architects Nannette Jackowski and Ricardo de Ostes have developed a unique form of experimental architecture that reinvigorates its strength as an agent of political and societal change. *Ambiguous Spaces*, the newest installment in the Pamphlet Architecture series and a return to Pamphlet's own progressive roots, features the architectural fictions "The Pregnant Island" and "Nuclear Breeding." These two projects develop alternative urban concepts that address the challenges presented by the specific situations and social dynamics described in controversial locations such as the Brazilian

Tucuruí dam, the Three Gorges dam in China, and former English nuclear test sites.

Le Corbusier (P.E. Jeanneret). Towards a New Architecture (1923, 1927).

'The only piece of architectural writing that will be classed among the essential literature of the 20th century.' Reyner Banham. Published in 1923, it had an immediate impact on architects throughout Europe and remains a foundational text for students and professionals. Le Corbusier urges readers to cease thinking of architecture as a matter of historical styles and instead open their eyes to the modern world. Simultaneously a historian, critic, and prophet, he provocatively juxtaposes views of classical Greece and Renaissance Rome with images of airplanes, cars, and ocean liners. Le Corbusier's slogans--such as "the house is a machine for living in"--and philosophy changed how his contemporaries saw the relationship between architecture, technology, and history.

Lewis, Paul, and Marc Tsurumaki. Situation Normal (Pamphlet Architecture 21) (1998)

In this volume, the latest addition to the award-winning Pamphlet Architecture series, the authors examine common architectural forms (chairs, doors, and walls) and programs (a cinema, a health club, a skyscraper) in order to dissect and reconfigure them. In the process they create ten new projects that draw their power from an oscillation between the recognizable and the surreal. Cleverly undermining the conventions and norms of contemporary architectural design, the authors pose a direct challenge to the seemingly endless search for new styles, arguing instead that the greatest potential for architecture in the twenty-first century rests on an imaginative examination of what we take for granted. Designed by authors, Situation Normal... weaves together text, photographs, and drawings. An introductory essay establishes the theoretical and historical position of the book.

Lewis, Roger K. A Candid Guide to the Profession: Architect? rev'd. ed. (1998).

Required reading for architecture students and interns. The new edition includes updated information as well as more illustrations, all drawn by Lewis, to complement the text. When I first read the book as a freshman in architecture school, it gave me more insight into the education I was beginning and the profession I was entering than most of my professors could... Lewis brings a wealth of experience to this guide... his advice will serve most of his readers well on the road through architectural education and practice. Broken down to several sections. 1. to be or not to be...an architect? 2. Becoming an architect 3. Being an architect...

McDonough, William & M. Braungardt. Cradle to Cradle: Remaking the Way We Make Things (2002)

Paper or plastic? Neither, say William McDonough and Michael Braungart. Why settle for the least harmful alternative when we could have something that is better--say, edible grocery bags! In Cradle to Cradle, the authors present a manifesto calling for a new industrial revolution, one that would render both traditional manufacturing and traditional environmentalism obsolete. The authors, an architect and a chemist, want to eliminate the concept of waste altogether, while preserving commerce and allowing for human nature. They offer several compelling examples of corporations that are not just doing less harm--they're actually doing some good for the environment and their neighborhoods, and making more money in the process. Cradle to Cradle is a refreshing change from the intractable environmental conflicts that dominate headlines. It's a handbook for 21st-century innovation and should be required reading for business hotshots and environmental activists.

Melvin, Jeremy. ...Isms: Understanding Architectural Styles (2006)

Following the success of *Isms: Understanding Art*, this engaging and informative guide to the significant "isms" of architectural history spans from the ancient Greeks, Romans, and the Renaissance up to the present day. Each spread is devoted to a distinct architectural movement and explains when it first emerged, the historical period to which it applies, the principal disputes over its applicability, and illustrates important structures, practitioners, key words, and distinctive features. From Hellenic Classicism and Expressionism to Brutalism and Blobism, with many stops along the way, these sixty well illustrated and clearly defined "isms" help put all of the "built environments" of the world into context.

Murray, Timothy. Digital Baroque: New Media Art and Cinematic Folds (2008)

In this intellectually groundbreaking work, Timothy Murray investigates a paradox embodied in the book's title: What is the relationship between digital, in the form of new media art, and baroque, a highly developed early modern philosophy of art? Making an exquisite and unexpected connection between the old and the new, Digital Baroque analyzes the philosophical paradigms that inform contemporary screen arts. Examining a wide range of art forms, Murray reflects on the rhetorical, emotive, and social forces inherent in the screen arts' dialogue with early modern concepts. Sophisticated readings reveal the electronic psychosocial webs and digital representations that link text, film, and computer. Murray puts forth an innovative Deleuzian psychophilosophical

approach—one that argues that understanding new media art requires a fundamental conceptual shift from linear visual projection to nonlinear temporal folds intrinsic to the digital form.

Nickels, Thom. Philadelphia Architecture (2005)

Philadelphia Architecture, a walk through Philadelphia streets past and present, highlights the richness and diversity of the city's architectural history.

Pallasmaa, Juhani. The Eyes of the Skin: Architecture and the Senses (1996, 2005)

First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory and is required reading on courses in schools of architecture around the world. It consists of two extended essays. The first surveys the historical development of the ocularcentric paradigm in western culture since the Greeks, and its impact on the experience of the world and the nature of architecture. The second examines the role of the other senses in authentic architectural experiences, and points the way towards a multi-sensory architecture which facilitates a sense of belonging and integration.

Rand, Ayn. The Fountainhead (1943)

*The Fountainhead* has become an enduring piece of literature, more popular now than when published in 1943. On the surface, it is a story of one man, Howard Roark, and his struggles as an architect in the face of a successful rival, Peter Keating, and a newspaper columnist, Ellsworth Toohey. But the book addresses a number of universal themes: the strength of the individual, the tug between good and evil, the threat of fascism. The confrontation of those themes, along with the amazing stroke of Rand's writing, combine to give this book its enduring influence.

Rudofsky, Bernard. Streets for People. A Primer for Americans (1969).

Critique of American suburbs and urban design, claims Americans are ignorant of Europe. Rudofsky wrote the book at the height of the first huge wave of emigration to the suburbs, when cities were of nearly the least interest to people and the suburbs and their malls were where it was at. . May have helped start an urban design revolution.

Shepherd, Paul. Artificial Love. The Story of Machines and Architecture (2003)

Aphoristic, caffeinated observations on machines as architecture; personal meditations on the birth of a son and the senescence of a father; and an annotated index that reads almost like an oddball poem make up the three parts of this "club sandwich" of a book by British architect Shepherd (*The Cultivated Wilderness*). His points here are relatively simple-e.g., "architecture is rearranging material for human purposes," and therefore sculptures, jets, cars and landscapes are also architecture-but his presentation is a wild hodgepodge of theory, memoir and fact. It's human destiny to be technological, Shepherd argues; what we make reflects our desires, and "the change that humans have wrought in the world is a wonderful thing." This may sound a bit optimistic for some, but Shepherd's ideas are compelling, and the playfulness of their presentation may charm..

Sykes, A. Krista. The Architecture Reader: Essential Writings from Vitruvius to the Present (2007).

*The Architecture Reader* brings together for the first time texts written by architects of international esteem. Encompassing two thousand years of building history, these writings engage persistent concerns in architecture and design, including the role of the architect, and the relationships between architecture, nature, art and science.

Vidler, Anthony. Histories of the Immediate Present. Inventing Architectural Modernism (2008)

Vidler looks at the historical approaches of the architectural historian Emil Kaufmann, Colin Rowe, Reyner Banham, and Manfredo Tafuri, and the specific versions of modernism advanced by their historical narratives. Vidler shows that the modernism conceived by Kaufmann was, like the late Enlightenment projects he revered, one of pure, geometrical forms and elemental composition; that of Rowe saw mannerist ambiguity and complexity in contemporary design; Banham's modernism took its cue from the aspirations of the futurists; and the "Renaissance modernism" of Tafuri found its source in the division between the technical experimentation of Brunelleschi and the cultural nostalgia of Alberti. Vidler's investigation demonstrates the inevitable collusion between history and design that pervades all modern architectural discourse—and has given rise to some of the most interesting architectural experiments of the postwar period.

Woods, Lebbeus. War and Architecture (Pamphlet Architecture 15) (1996)

From the book: "Architecture and war are not incompatible. Architecture is war. War is architecture. I am at war with my time, with history, with all authority that resides in fixed and frightened forms. I am one of millions who do not fit in, who have no home, no family, no doctrine, no firm place to call my own, no known beginning or end, no "sacred and primordial site." I declare war on all icons and finalities, on all histories that would chain me with my own falseness, my own pitiful fears. I know only moments, and lifetimes that are as moments, and forms that appear with infinite strength, then "melt

into air." I am an architect, a constructor of worlds, a sensualist who worships the flesh, the melody, a silhouette against the darkening sky. I cannot know your name. Nor you can know mine. Tomorrow, we begin together the construction of a city"

### **Recommendations from Matt Huber (TA)**

Koolhaas, Rem. Delirious New York: A Retroactive Manifesto (1978)

In this fanciful volume, Dutch architect Rem Koolhaas, founder of the Office for Metropolitan Architecture (O.M.A.), both analyzes and celebrates New York City. By suggesting the city as the site for an infinite variety of human activities and events--both real and imagined--the essence of the metropolitan lifestyle, its "culture of congestion" and its architecture are revealed in a brilliant new light. "Manhattan," Koolhaas writes, "is the 20th century's Rosetta stone . . . occupied by architectural mutations (Central Park, the Skyscraper), utopian fragments (Rockefeller Center, the U.N. Building), and irrational phenomena (Radio City Music Hall)." Filled with fascinating facts, as well as photographs, postcards, maps, watercolors, and drawings, the vibrancy of Koolhaas's poignant exploration of Gotham equals the heady, frenetic energy of the city itself. Anyone who loves New York will want to own this book.

Koolhaas, Rem. SMLXL (1997)

This extraordinary, massive, and mind-boggling 1,300-page book combines essays, manifestos, diaries, fairy tales, travelogues, a cycle of meditations on the contemporary city--and complex illustration--with work produced by Koolhaas' Office for Metropolitan Architecture over the past twenty years. This almost overwhelming accumulation of words and images illuminates the condition of architecture today--its splendors and miseries--exploring and revealing the corrosive effects of politics, context, the economy, and globalization. In some ways, this is the "Medium is the Message" of 1990s architectural discourse: guaranteed to be hugely influential in the coming decades, but grossly misunderstood by those who have not read it. The core arguments it makes about metropolitan architecture--accepting complexity and lack of centralized control--are similar to those of Kevin Kelly's *Out of Control: The New Biology of Machines, Social Systems and the Economic World*.

Nesbit, Kate. Theorizing a New Agenda: An Anthology of Architectural Theory 1965-1995 (1996)

*Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory* collects in a single volume the most significant essays on architectural theory of the last thirty years. A dynamic period of reexamination of the discipline, the postmodern era produced widely divergent and radical viewpoints on issues of making, meaning, history, and the city. Among the paradigms presented are architectural postmodernism, phenomenology, semiotics, poststructuralism, deconstruction, and feminism.

Tschumi, Bernard, ed. The State of Architecture at the Beginning of the 21st Century (2004)

In March 2003, Bernard Tschumi convened forty of the world's architectural designers and theorists--Elizabeth Diller, Peter Eisenman, Zaha Hadid, Steven Holl, Rem Koolhaas, Greg Lynn, Winy Maas, Thom Mayne, Ben van Berkel, Mark Wigley, Alejandro Zaera-Polo, and many others--for a conference at Columbia University. The exceptional array was asked to predict the conversations and directions of architectural practice in the twenty-first century. Speakers addressed the categories of current architectural discourse--form, aesthetics, material, detail, politics--and questioned their future validity. Other topics included architects' obsession with the "detail," the possibility of practicing a politics of material, the definition of an avant-garde urbanism, the importance of form beyond its aesthetic value, and whether architecture can directly influence the social world. *The State of Architecture* brings together manifestos, musings, and meditations to capture the key polemics raised by this extraordinary convocation of thinkers.

Venturi, Robert. Complexity and Contradiction in Architecture (1966)

First published in 1966, and since translated into 16 languages, this remarkable book has become an essential document in architectural literature. As Venturi's "gentle manifesto for a nonstraightforward architecture," *Complexity and Contradiction in Architecture* expresses in the most compelling and original terms the postmodern rebellion against the purism of modernism.

Venturi, Robert. Learning from Las Vegas: The Forgotten Symbolism of Architectural Form (1972)

*Learning from Las Vegas* created a healthy controversy on its appearance in 1972, calling for architects to be more receptive to the tastes and values of "common" people and less immodest in their erections of "heroic," self-aggrandizing monuments.