

# Intentions In Architecture

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**Intentions in architecture** - Christian Norberg-Schulz 1966

**Architecture** - Christian Norberg-Schulz 1988

**Experiencing Beyond the Visual Realm in Architecture** - Kam L. Tai 2003

Architects and other scholars believe that not all built forms are considered architecture. The reason that many have drawn the distinction between the two is because architecture has been interpreted as something that contains meaning. What exactly that meaning is seems to be more unclear today than in the times of antiquity. Kent Bloomer describes that architecture is distinguished from everyday construction because it affects us emotionally, providing us with a sense of joy, identity, and place. While others feel that the meaning of architecture is revealed and discovered if it fully engages our sensory perceptions. In my opinion, there is not one universal meaning that can be applied to any one piece of architecture. Meaning is relative to the eye of the beholder. How one identifies the meaning in architecture depends upon how the building engages the perceiver's body. Meaning is formulated only when our senses are able to perceive it. We cannot imagine how to understand our world without our senses. Our ability to connect with our environment depends on our sensual experiences which encompasses all the senses. Our sensual perception is a direct link to how we process information psychologically in order to come to an understanding of things in our world. Therefore, deriving meaning to things that affect us as Bloomer described, emotionally, providing us with a sense of joy, identity, and place only can be realized if it engages our senses. From our sensual experiences, the body is able to understand our surroundings and therefore deriving a meaning of architecture. However, today's architecture lacks the ability to manifest meaning because it primarily engages us visually. Architecture is dominated by visual imagery which stimulates our visual sense but does not fully engage our other senses. Our understanding of the world is measured through all of our senses not just the visual realm. Therefore, it is essential that architecture needs to engage all of our senses fully. The building should engage our experience in a manner that brings all of the senses to a consciousness level. Meaning is self-interpretive and is discovered as one experiences something. Whereas, intention in architecture is thought of as what the architect intended the experience for people to be in their building. The power of one is not present without the other. An architect needs to recognize and discover the meaning for each project in order to place the right intentions in the design. Furthermore, the appropriate intention must be articulated or else meaning cannot be manifested in a building. Perhaps the distinction between meaning and intention could be recognized as investigation and discovery to method in which to execute a design in order to bring presence to meaning. How we instill meaning to things and derive their meaning must first be understood so that the proper intention may be applied to a design. The purpose of this paper is not necessarily to understand architects intention, but rather its main focus is to investigate how a building can engage the senses in order to manifest a meaningful piece of architecture.

Reformulating Intentions in Architecture Following Morris' Theory of Signs - Paul Clark 1989

**Integrated Buildings** - Leonard R. Bachman 2004-01-27

An "anatomical" study of building systems integration with guidelines for practical applications Through a systems approach to buildings, Integrated Buildings: The Systems Basis of Architecture details the practice of integration to bridge the gap between the design intentions and technical demands of building projects. Analytic methods are introduced that illustrate the value, benefit, and application of systems integration, as well as guidelines for selecting technical systems in the conceptual, schematic, and design development stages of projects. Landmark structures such as Eero Saarinen's John Deere Headquarters, Renzo Piano's Kansai International Airport, Glenn Murcutt's Magney House, and Richard Rogers's Lloyd's of London headquarters are presented as part of an extensive collection of case studies organized into seven categories: Laboratories Offices Pavilions Green Architecture High Tech Architecture Airport Terminals Residential Architecture Advanced material is provided on methods of integration, including an overview of integration topics, the systems basis of architecture, and the integration potential of various building systems. An expanded case study of Ibsen Nelsen's design for the Pacific Museum of Flight is used to demonstrate case study methods for tracing integration through any work of architecture. Visually enhanced with more than 300 illustrations, diagrams, and photographs, Integrated Buildings: The Systems Basis of Architecture is a valuable reference guide for architecture and civil engineering students, as well as architects, engineers, and other professionals in the construction industry.

**Architecture's Historical Turn** - Jorge Otero-Pailos 2013-11-30

Architecture's Historical Turn traces the hidden history of architectural phenomenology, a movement that reflected a key turning point in the early phases of postmodernism and a legitimating source for those architects who first dared to confront history as an intellectual problem and not merely as a stylistic question. Jorge Otero-Pailos shows how architectural phenomenology radically transformed how architects engaged, theorized, and produced history. In the first critical intellectual account of the movement, Otero-Pailos discusses the contributions of leading members, including Jean Labatut, Charles Moore, Christian Norberg-Schulz, and Kenneth Frampton. For architects maturing after World War II, Otero-Pailos contends, architectural history was a problem rather than a given. Paradoxically, their awareness of modernism's historicity led some of them to search for an ahistorical experiential constant that might underpin all architectural expression. They drew from phenomenology, exploring the work of Bachelard, Merleau-Ponty, Heidegger, and Ricoeur, which they translated for architectural audiences. Initially, the concept that experience could be a timeless architectural language provided a unifying intellectual basis for the stylistic pluralism that characterized postmodernism. It helped give theory—especially the theory of architectural history—a new importance over practice. However, as Otero-Pailos makes clear, architectural phenomenologists could not accept the idea of theory as an end in itself. In the mid-1980s they were caught in the

contradictory and untenable position of having to formulate their own demotion of theory. Otero-Pailos reveals how, ultimately, the rise of architectural phenomenology played a crucial double role in the rise of postmodernism, creating the antimodern specter of a historical consciousness and offering the modern notion of essential experience as the means to defeat it.

**Naive Intention** - Pezo von Ellrichshausen 2022-02-25

Introduced by an essay about the vague contradiction between intentionality and chance, necessity and accident, reason and futility, authorship and anonymity, the book presents a selection of images that inform Pezo von Ellrichshausen's cross production between art, architecture and academia. Each page contains a single picture and a brief caption describing it. Beyond a comprehensive depiction of the individual works, the monograph underlines transversal notions of inventory, format, scale, regulation and value within the pictorial representation. In the fashion of a personal album, each drawing, painting, photograph, model or building, evokes the mental world behind the couple's production. This volume could be read both as a collection of ideas, one after another, or as the same one that persists over time.

Nightlands - Christian Norberg-Schulz 1997-07-29

Translated by Thomas McQuillan Architecture is a manifestation of the environment in which it is placed, observes distinguished architect and theoretician Christian Norberg-Schulz. A simple enough observation, but one that becomes subtle and nuanced in this landmark book which attempts to define, for the first time, what Nordic building really is. Norberg-Schulz begins by contrasting the natural world of the North with that of the Mediterranean, the Nordic unendingness against the sun-saturated and homogeneous South. Using themes such as "natural," "domestic," "universal," and "foreign," he finds the architecture of both regions sensibly related to their environments; but whereas the South lends itself to abstraction, the North is marked by variation, openness, and dynamism—by low light, forests, and space. Exploring the ways built experience "takes place," Norberg-Schulz charts the distinctive character of land and climate that distinguishes Denmark's, Sweden's, Finland's, and Norway's architectural traditions from each other and from those to the South. While each of these countries might be said to share regional traits, Norberg-Schulz identifies differences (the cultivated and closely detailed landscape and architecture of Denmark, the dramatic, structured forms of Norway) that allow him to account for the way individual Nordic architectures evolved.

Integrated Buildings - Leonard R. Bachman 2002-12-23

An "anatomical" study of building systems integration with guidelines for practical applications Through a systems approach to buildings, *Integrated Buildings: The Systems Basis of Architecture* details the practice of integration to bridge the gap between the design intentions and technical demands of building projects. Analytic methods are introduced that illustrate the value, benefit, and application of systems integration, as well as guidelines for selecting technical systems in the conceptual, schematic, and design development stages of projects. Landmark structures such as Eero Saarinen's John Deere Headquarters, Renzo Piano's Kansai International Airport, Glenn Murcutt's Magney House, and Richard Rogers's Lloyd's of London headquarters are presented as part of an extensive collection of case studies organized into seven categories: Laboratories Offices Pavilions Green Architecture High Tech Architecture Airport Terminals Residential Architecture Advanced material is provided on methods of integration, including an overview of integration topics, the systems basis of architecture, and the integration potential of various building systems. An expanded case study of Ibsen Nelsen's design for the Pacific Museum of Flight is used to demonstrate case study methods for tracing integration through any work of architecture. Visually enhanced with more than 300 illustrations, diagrams, and photographs, *Integrated Buildings: The Systems Basis of Architecture* is a valuable reference guide for architecture and civil engineering students, as well as architects, engineers, and other professionals in the construction industry.

**Intentions in Architectural Education** - University of British Columbia. School of Architecture 1972

**System Change and Architecture ...** - University of North Carolina at Charlotte. College of Architecture 1971\*

*Experiencing Architecture, second edition* - Steen Eiler Rasmussen 1964-03-15

A classic examination of superb design through the centuries. Widely regarded as a classic in the field, *Experiencing Architecture* explores the history and promise of good design. Generously illustrated with historical examples of designing excellence—ranging from teacups, riding boots, and golf balls to the villas of Palladio and the fish-feeding pavilion of Beijing's Winter Palace—Rasmussen's accessible guide invites us to appreciate architecture not only as a profession, but as an art that shapes everyday experience. In the past, Rasmussen argues, architecture was not just an individual pursuit, but a community undertaking. Dwellings were built with a natural feeling for place, materials and use, resulting in "a remarkably suitable comeliness." While we cannot return to a former age, Rasmussen notes, we can still design spaces that are beautiful and useful by seeking to understand architecture as an art form that must be experienced. An understanding of good design comes not only from one's professional experience of architecture as an abstract, individual pursuit, but also from one's shared, everyday experience of architecture in real time—its particular use of light, color, shape, scale, texture, rhythm and sound. *Experiencing Architecture* reminds us of what good architectural design has accomplished over time, what it can accomplish still, and why it is worth pursuing. Wide-ranging and approachable, it is for anyone who has ever wondered "what instrument the architect plays on."

**Intentions in Architecture** - Christian Norberg-Schulz 1968-09-15

The chief focus of the book is on the symbolic and linguistic. The purpose is to develop an integrated theory of architectural description and architectural intention (and this includes the intention of the user as well as that of the designer), insofar as architecture is an art. Norberg-Schulz is a practicing architect; his buildings stand in several countries; and he elucidates the nature of architectural reality with a practiced eye and from a practical viewpoint. Although the methods and theory that his book develops are uncompromisingly rigorous and tightly formed, they are everywhere related to actual building, through specific examples and through the use of over 100 photographs. The structure that Norberg-Schulz has fashioned is surely one of the most impressive intellectual edifices that any architect has ever produced. The materials that are organically worked into it include Gestalt psychology, the mechanics of perception, information theory, modern analytic philosophy, and in particular, linguistic analysis, and the general theory of signs and symbols. The result, however, is not an eclectic hodge-podge; all these materials have their place and purpose; none is applied extraneously for "show" or purely decorative effect. And all this divergent material had to be joined according to plan within formal bounds in order to produce a theory with equally divergent applications: one that can treat not only of the aesthetics of architecture but equally well of its social, psychological, and cultural effects. The chief focus of the book is on the symbolic and linguistic. The purpose is to develop an integrated theory of architectural description and architectural intention (and this includes the intention of the user as well as that of the designer), insofar as architecture is an art.

The Phenomenon of Architecture in Cultures in Change - David Oakley 2014-05-09

*The Phenomenon of Architecture in Cultures in Change* focuses on the study of architectural design and its impact in the developing world. The book first elaborates on architectural function and problems and building problems. Discussions focus on a unified form of classification to characterize building context, architecture and society, development process and the building process, understanding of architectural form, and exploring architecture. The text then ponders on economy, intentions, ideas, and method in design. Topics include method in design work, formal articulation and architectural expression, synthesis of critical approaches, architectural ideas, search for system in design work, and economy and the design process. The manuscript examines education and architecture and community, as well as urbanizing rural region,

residential urban renewal, and town design service. The book is a dependable source of data for architects and researchers interested in the phenomenon of architecture.

Truth and Lies in Architecture - Richard Francis-Jones 2022-04-19

This is a collection of provocative essays that journey into the vexed circumstance of contemporary architectural practice. The nature of the great cultural, social, political, environmental, and consumerist challenges facing the contemporary architect are explored, interpreted, and questioned, while drawing connections from architecture theory, philosophy, science, literature, and film sources in an attempt to negotiate the territory between the truth and lies in architecture. These essays written by a leading Australian architect represent a level of comprehensive critical awareness rarely found within the architectural profession and one would be hard pressed to find another comparable figure in contemporary architectural practice. The entire argumentation is impressive, challenging, intellectually at the highest level and beautifully written.

**Intentions in Architecture, by Christian Norberg-Schulz** - Christian Norberg-Schulz 1966

*Language, Graphic and Creative Intentions in Architecture* - 1985

Places of the Soul - Christopher Day 2007-07-11

Revised to incorporate the changes in opinions and attitudes since its first publication, the second edition of 'Places of the Soul' has brought Christopher Day's classic text into the 21st century. This new edition of the seminal text reminds us that true sustainable design does not simply mean energy efficient building. Sustainable buildings must provide for the 'soul'. For Christopher Day architecture is not just about a building's appearance, but how the building is experienced. 'Places of the Soul' presents buildings as environment, intrinsic to their surroundings, and offers design principles that will open the eyes of the architecture student and professional alike, presenting ideas quite different to the orthodoxy of modern architectural education. Christopher Day's experience as an architect, self-builder, professor and sculptor have all added to the development of his ideas that encompass issues of economic and social sustainability, commercial pressures and consensus design. This book presents these ideas and outlines universal principles that will be of interest and value to architects, builders, planners and developers alike.

Architecture as Environmental Communication - Asghar Talaye Minai 1984

*Intentions in architecture* - Christian Norberg-Schulz 1963

*Tom Kundig: Houses* - Dung Ngo 2006-11-09

"Architect Tom Kundig is known worldwide for the originality of his work. This paperback edition of Tom Kundig: Houses, first published in 2006, collects five of his most prominent early residential projects, which remain touchstones for him today. In a new preface written for this edition, Kundig reflects on the influence that these designs continue to have on his current thinking. Each house, presented from conceptual sketches through meticulously realized details, is the product of a sustained and active collaborative process among designer, builder, and client. The work of the Seattle-based architect has been called both raw and refined--disparate characteristics that produce extraordinarily inventive designs inspired by both the industrial structures ubiquitous to his upbringing in the Pacific Northwest and the vibrant craft cultures that are fostered there." --

**The Architecture of Happiness** - Alain De Botton 2010-12-03

Bestselling author Alain de Botton considers how our private homes and public edifices influence how we feel, and how we could build dwellings in which we would stand a better chance of happiness. In this witty, erudite look at how we shape, and are shaped by, our surroundings, Alain de Botton applies Stendhal's motto that "Beauty is the promise of happiness" to the spaces

we inhabit daily. Why should we pay attention to what architecture has to say to us? de Botton asks provocatively. With his trademark lucidity and humour, de Botton traces how human needs and desires have been served by styles of architecture, from stately Classical to minimalist Modern, arguing that the stylistic choices of a society can represent both its cherished ideals and the qualities it desperately lacks. On an individual level, de Botton has deep sympathy for our need to see our selves reflected in our surroundings; he demonstrates with great wisdom how buildings — just like friends — can serve as guardians of our identity. Worrying about the shape of our sofa or the colour of our walls might seem self-indulgent, but de Botton considers the hopes and fears we have for our homes at a new level of depth and insight. When shopping for furniture or remodelling the kitchen, we don't just consider functionality but also the major questions of aesthetics and the philosophy of art: What is beauty? Can beautiful surroundings make us good? Can beauty bring happiness? The buildings we find beautiful, de Botton concludes, are those that represent our ideas of a meaningful life. The Architecture of Happiness marks a return to what Alain does best — taking on a subject whose allure is at once tantalizing and a little forbidding and offering to readers a completely beguiling and original exploration of the subject. As he did with Proust, philosophy, and travel, now he does with architecture.

**The Concept of Dwelling** - Christian Norberg-Schulz 1984

This is a book on human dwelling. The word 'dwelling' here means something more than having a roof over our head and a certain number of square feet. It means to meet out for exchange of products, ideas and feelings ; it means to come to an agreement with others ; it means to be oneself, having a small chosen world of our own.

**Romantic Intentions in Architecture: Palestine, 1920-1940** - Nir H. Buras 1998

**The Possibility of an Absolute Architecture** - Pier Vittorio Aureli 2011-02-11

Architectural form reconsidered in light of a unitary conception of architecture and the city. In The Possibility of an Absolute Architecture, Pier Vittorio Aureli proposes that a sharpened formal consciousness in architecture is a precondition for political, cultural, and social engagement with the city. Aureli uses the term absolute not in the conventional sense of "pure," but to denote something that is resolutely itself after being separated from its other. In the pursuit of the possibility of an absolute architecture, the other is the space of the city, its extensive organization, and its government. Politics is agonism through separation and confrontation; the very condition of architectural form is to separate and be separated. Through its act of separation and being separated, architecture reveals at once the essence of the city and the essence of itself as political form: the city as the composition of (separate) parts. Aureli revisits the work of four architects whose projects were advanced through the making of architectural form but whose concern was the city at large: Andrea Palladio, Giovanni Battista Piranesi, Étienne Louis-Boullée, and Oswald Mathias Ungers. The work of these architects, Aureli argues, addressed the transformations of the modern city and its urban implications through the elaboration of specific and strategic architectural forms. Their projects for the city do not take the form of an overall plan but are expressed as an "archipelago" of site-specific interventions.

**Intentions in Architectural Education.** -- - University of British Columbia. School of Architecture. Introductory Workshop Program 1973\*

**Intentions in architecture. 2nd printing** - Christian Norberg-Schulz 1966

**Genius Loci** - Christian Norberg-Schulz 1980

Attempts to develop a theory of understanding architecture in concrete, existential terms, following the guidelines of Heidegger

**Existence, Space & Architecture** - Christian Norberg-Schulz 1971

**Vitruvius** - Indra Kagis McEwen 2004-09-17

A historical study of Vitruvius's *De architectura*, showing that his purpose in writing "the whole body of architecture" was shaped by the imperial Roman project of world domination. Vitruvius's *De architectura* is the only major work on architecture to survive from classical antiquity, and until the eighteenth century it was the text to which all other architectural treatises referred. While European classicists have focused on the factual truth of the text itself, English-speaking architects and architectural theorists have viewed it as a timeless source of valuable metaphors. Departing from both perspectives, Indra Kagis McEwen examines the work's meaning and significance in its own time. Vitruvius dedicated *De architectura* to his patron Augustus Caesar, the first Roman emperor, whose rise to power inspired its composition near the end of the first century B.C. McEwen argues that the imperial project of world dominion shaped Vitruvius's purpose in writing what he calls "the whole body of architecture." Specifically, Vitruvius's aim was to present his discipline as the means for making the emperor's body congruent with the imagined body of the world he would rule. Each of the book's four chapters treats a different Vitruvian "body." Chapter 1, "The Angelic Body," deals with the book as a book, in terms of contemporary events and thought, particularly Stoicism and Stoic theories of language. Chapter 2, "The Herculean Body," addresses the book's and its author's relation to Augustus, whose double Vitruvius means the architect to be. Chapter 3, "The Body Beautiful," discusses the relation of proportion and geometry to architectural beauty and the role of beauty in forging the new world order. Finally, Chapter 4, "The Body of the King," explores the nature and unprecedented extent of Augustan building programs. Included is an examination of the famous statue of Augustus from Prima Porta, sculpted soon after the appearance of *De architectura*.

**Best of Intentions** - 1980

*Intentions in Architecture* - Christian Norberg-Schulz 1968

*Precedents in Architecture* - Roger H. Clark 1996

*Precedents in Architecture* provides a vocabulary for architectural analysis that will help you understand the works of others, and aid you in creating your own designs. Here, you will examine the work of internationally known architects with the help of a unique diagrammatic technique, which you can also use to analyze existing buildings. In addition to the sixteen original contributors, the Second Edition features seven new, distinguished architects. All 23 architects were selected because of the strength, quality, and interest of their designs.

**Blueprints for Behavior** - Howard N. Boughey 1968

**Precision in Architecture** - Mhairi McVicar 2019-05-13

This book offers a detailed insight into the desire for, and consequences of, precise communications in the daily life of contemporary architectural practice through close readings of constructed architectural details by Sigurd Lewerentz, Caruso St John Architects, Mies van der Rohe and OMA. In the professionalised context of the contemporary architectural profession, precise communications – drawings, specifications, letters, faxes and emails – are charged with the complex task of translating architectural intent into a neutral and quantifiable language which is expected to guarantee an exact match between the architects' intentions and the constructed result. Yet, as any architectural practitioner will know, it is doubtful whether the construction of any architectural project may ever exactly match all written and drawn predictions. This book challenges claims to certainty which have been attributed to such communications from the mid-nineteenth century onwards, and critiques ongoing expectations of certainty in contemporary architectural production.

**Resisting Postmodern Architecture** - Stylianos Giamarellos 2022-01-10

Since its first appearance in 1981, critical regionalism has enjoyed a celebrated worldwide reception. The 1990s increased its pertinence as an architectural theory that defends the cultural identity of a place resisting the homogenising onslaught of globalisation. Today, its main principles (such as acknowledging the climate, history, materials, culture and topography of a specific place) are integrated in architects' education across the globe. But at the same time, the richer cross-cultural history of critical regionalism has been reduced to schematic juxtapositions of 'the global' with 'the local'. Retrieving both the globalising branches and the overlooked cross-cultural roots of critical regionalism, *Resisting Postmodern Architecture* resituates critical regionalism within the wider framework of debates around postmodern architecture, the diverse contexts from which it emerged, and the cultural media complex that conditioned its reception. In so doing, it explores the intersection of three areas of growing historical and theoretical interest: postmodernism, critical regionalism and globalisation. Based on more than 50 interviews and previously unpublished archival material from six countries, the book transgresses existing barriers to integrate sources in other languages into anglophone architectural scholarship. In so doing, it shows how the 'periphery' was not just a passive recipient, but also an active generator of architectural theory and practice. Stylianos Giamarellos challenges long-held 'central' notions of supposedly 'international' discourses of the recent past, and outlines critical regionalism as an unfinished project apposite for the 21st century on the fronts of architectural theory, history and historiography.

*Toward an Architecture* - Le Corbusier 2007

Published in 1923, *Toward an Architecture* had an immediate impact on architects throughout Europe and remains a foundational text for students and professionals. This edition includes a new translation of the original text, a scholarly introduction, and background notes that illuminate the text and illustrations.

*Architecture as cultural dialogue* - Christopher Allen Tadych 1993

**Making Architecture Through Being Human** - Philip D. Plowright 2019-12-19

Architecture can seem complicated, mysterious or even ill-defined, especially to a student being introduced to architectural ideas for the first time. One way to approach architecture is simply as the design of human environments. When we consider architecture in this way, there is a good place to start – ourselves. Our engagement in our environment has shaped the way we think which we, in turn, use to then shape that environment. It is from this foundation that we produce meaning, make sense of our surroundings, structure relationships and even frame more complex and abstract ideas. This is the start of architectural design. *Making Architecture Through Being Human* is a reference book that presents 51 concepts, notions, ideas and actions that are fundamental to human thinking and how we interpret the environment around us. The book focuses on the application of these ideas by architectural designers to produce meaningful spaces that make sense to people. Each idea is isolated for clarity in the manner of a dictionary with short and concise definitions, examples and illustrations. They are organized in five sections of increasing complexity or changing focus. While many of the entries might be familiar to the reader, they are presented here as instances of a larger system of human thinking rather than simply graphic or formal principles. The cognitive approach to these design ideas allows a designer to understand the greater context and application when aligned with their own purpose or intentions.

**Architecture of Good Intentions** - C. Rowe 1994-10-31

Colin Rowe displays a witty and inspirational view of today's architectural scene.