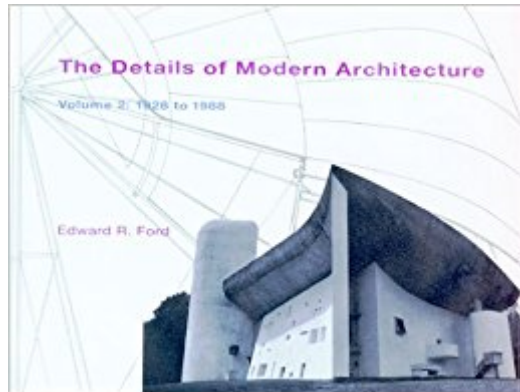


The book was found

The Details Of Modern Architecture 2, Vol. 2: 1928 To 1988



Synopsis

This second volume of *The Details of Modern Architecture* continues the study of the relationships of the ideals of design and the realities of construction in modern architecture, beginning in the late 1920s and extending to the present day. It contains a wealth of new information on the construction of modern architecture at a variety of scales from minute details to general principles. There are over 500 illustrations, including 130 original photographs and 230 original axonometric drawings, arranged to explain the technical, aesthetic, and historical aspects of the building form. Most of the modern movements in architecture have identified some paradigm of good construction, arguing that buildings should be built like Gothic cathedrals, like airplanes, like automobiles, like ships, or like primitive dwellings. Ford examines the degree to which these models were followed, either in spirit or in form, and reveals much about both the theories and techniques of modern architecture, including the extent to which the current constructional theories of High Tech and Deconstruction are dependent on the traditional modernist paradigms, as well as the ways in which all of these theories differ from the realities of modern building. Individual chapters treat the work of Eliel and Eero Saarinen, Eric Gunnar Asplund, Richard Neutra, Alvar Aalto, Le Corbusier, and Louis Kahn, as well as the Case Study, High Tech, Postmodern, and Deconstructivist architects. Among the individual buildings documented are Eliel Saarinen's Cranbrook School, Asplund's Woodland Cemetery, Fuller's Dymaxion house, the Venturi house, the Eames and other Case Study houses, the concrete buildings of Le Corbusier, Aalto's Saynatsalo Town Hall, and Kahn's Exeter Library and Salk Institute -- with many details published for the first time.

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Customer Reviews

This is a fine book and an invaluable reference. (David Wild Architect's Journal)

Edward R. Ford is a practicing architect in Charlottesville, Virginia, and Associate Professor at the School of Architecture at the University of Virginia.

This is a great book with great drawings. However, the copy I received has some bounding mistakes. As I was reading through the Corbusier chapter, I noticed that some pages were missing (it goes from page 198 to page 205) and the missing chapters were found buried within the Saarinen/Case Study Houses chapter. Also, some of the annotation pages are missing and it makes for a very confusing and complicated read. I would recommend checking your book for bounding mistakes within the return window.

I recently lost my old copy. Glad to get another one.

Like the first volume, excellent book. Be prepared, however, for sentences like this, on page 127: "Perhaps because this methodology required the juxtaposition of opposites seemingly incapable of reconciliation, the irrational combination of radically different techniques, and the simultaneous consideration of multiple variables, it was one at which Aalto excelled". Both books are pretty much like that. It's interesting to read these elaborate sentences, but often they're the umpteenth re-statement of a point. After reading these volumes you'll have an overview of the important buildings and architects of the Twentieth century, complete with detailed drawings describing exactly how they were built, and a sense that architects will always agonize over the deceptions they are forced to perpetuate.

Nice book, a must have.

The book is ok, but it has too many pages and it is super heavy (hard cover version), the first 85 pages has some introduction about industrialization and some very horrible classic works, wich was useless to me, then you got some nice works until page 337, not one of those mies mind you, then

you got chapter 11: High tech, deconstruction, and the present day: 1972-1988 which again is useless, I don't understand why they did not put Mies' works on this book being Mies so careful and rich about the detail, they miss on great architects. If I had the chance to take a closer look at the book before buying I wouldn't buy it...

I guess most architects are familiar with the super famous modernists' projects, but few know what was put on the working drawings to realize it. This book does not provide actual construction drawings, but provides enough information to address what was quintessential aspects of the details. The reader would really appreciate the ingenuity of modern master's detailing by Ford's rich axonometric drawings of particular details. Ford painstakingly explains major issues involved in the details and weaves back to the historical basis of Modernism. Sometimes he makes bold generalizations to help a reader understand (and categorize) structural vs. envelope relationships. Throughout the book there is a clear categorization of attitudes towards the details; first, architects who would like to expose structure; second, architects who would like to wrap structure; third, architects who would combine the former two attitudes (expose/wrap structure). It was extremely rewarding to learn how Corb's details ("layered") differed from Mies's or Kahn's ("tectonic"). Four architects that I really enjoyed reading (because of my lack of knowledge on them) were; Asplund, Lewerentz, Greene Greene, and Aalto. I had to purchase these four architects' monographs after reading Ford's books.

I received the books (both the earlier publication and the follow up vol 2) today after a long wait. I must say that I have high expectation of the books and reckon that they could make an important contribution to the study of architecture. In an age where students are learning only from glossy mags and have no idea how buildings are put together and how the tactile quality of construction works, I think it is right that somebody should revisit the art and craft of architecture. However, I am greatly disappointed with the books. Whilst the text is generally reasonable, insightful and critical, the same cannot be said to the drawings. In a nutshell, they are badly drawn and poorly finished. For example, the style of the drawings does not reflect the quality of the material used. And who is going to believe that when materials of different qualities are joined together, there is no tolerance? Fixing methods are not illustrated and I have a suspicion that some of the details are guesswork. This is evident by noting the impossibility of construction sequence based on the drawings. The most unforgivable sin of the drawings is that lines are missing, or are wrongly drawn. Like my teachers used to say to us, students of architecture, the guy who did the drawings simply has no idea of

construction and detailing. As far as trying to teach my students the art and craft of architecture, I will definitely give the books a miss. The books are only useful to show how they should not be done.

Ford's book offers a unique look into selected projects of twentieth century architecture through short descriptions of projects touching on both theory and construction detailing. His choice of selected work in the volume touches most of the important modernist buildings of the sixty year period. Significant attention is paid to Scandinavia, Corbusier, Case Study Houses, Kahn, and the Post Modernists. Well worth the cash as I have referenced the drawings many times over the two years I have had it on the shelf.

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