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2.2 Municipal buildings and public works A ground floor plan of Wandsworth County Court in 1858, held among the records of the Office of Works and its successors (catalogue reference WORK 30/758). We hold a range of drawings and plans relating to local municipal buildings, including schools, hospitals, poor law buildings, Metropolitan Police stations and other civic structures.

Architectural drawings - The National Archives

Ian Ritchie (born 1947) James A. Roberts (1922–2019)
Howard Morley Robertson (1888–1963) – president of the Royal Institute of British Architects from 1952 to 1954;
David Roberts (1911–1982) Richard Rogers, Baron Rogers of Riverside (born 1933) Su Rogers (born 1939) Deborah

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Saunt; Richard Seifert (1910–2001) Sir Peter Shephard
(1913 ...

List of British architects - Wikipedia

This is the first annual yearbook from the School of Art, Architecture and Design, embodying the life, culture and achievements of the School for the academic year 2014–15. This 416 page book features over 1,000 images from across all the School's disciplines, interviews with key staff, new essays, and highlights from life at the School.

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Most architects work iteratively through ' options ' , but
Also could conceive an imaginative field of objects,

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possibilities and emotions in which architecture could come into being as a frame for enjoyment and fulfilment. ' I like people and I hope it shows, ' he said. William Alsop was born in Northampton on 12 December 1947.

Obituary: Will Alsop 1947–2018 - Architects Journal

Narrator: An architect is somebody who designs and is in charge of making buildings. Narrator: They also use maths to produce plans for their design. And science to make sure that it won't fall ...

PSHE KS1 / KS2: Proud to be an architect - BBC Teach

Like a master jeweler, Donald Ross used his prize gem (Pinehurst #2) to develop the first truly national practice of

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golf course architecture. From 1912 until his death in 1948, Ross was the best-known and busiest golf course architect in the country, designing and building nearly 400 courses.

Maxwell Fry and Jane Drew were pioneers of Modern Architecture in Britain and its former colonies from the late 1920s through to the early 1970s. As a barometer of twentieth century architecture, their work traces the major cultural developments of that century from the development of modernism, its spread into the late-colonial arena and finally, to its re-evaluation that resulted in a more expressive, formalist approach in the post-war era. This book thoroughly

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examines Fry and Drew's highly influential 'Tropical Architecture' in West Africa and India, whilst also discussing their British work, such as their post World War II projects for the Festival of Britain, Harlow New Town, Pilkington Brothers ' Headquarters and Coychurch Crematorium. It highlights the collaborative nature of Fry and Drew's work, including schemes undertaken with Elizabeth Denby, Walter Gropius, Denys Lasdun, Pierre Jeanneret and Le Corbusier. Positioning their architecture, writing and educational endeavours within a wider context, this book illustrates the significant artistic and cultural contributions made by Fry and Drew throughout their lengthy careers.

The history of British architecture since 1930 has been one

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of frequently heated controversy between the old idiom and the new and between various social and technological viewpoints. The battle is by no means over; indeed it is spreading to wider issues and outside what was previously a largely professional sphere. A book like this one, which spells out the issues and describes how they arose, is therefore of interest not only to architects and students of architecture but to the growing general public concerned about the man-made environment. Professor Jackson looks at the buildings of the period as the products of peculiar sets of circumstances, as works of art and in terms of what their designers were trying to achieve. And since there is much worth studying in the critical zone that separates architectural claims and hopes from social and aesthetic

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reality, this book offers both essential background material and a fascinating narrative that will in itself be a subject of controversy.

Starting with the question concerning the discursive formation of architectural history, the chapters compiled in this book attempt to re-read the historiography of early modern architecture from the point of view of the theoretical work produced since the post-war era. Central to the objectives of the argument are the ways in which, firstly, architectural history differs from the traditions of art history, and, secondly, that the historical narrative works its autonomy through theoretical representation, the discursive flow of which is interrupted by the historian 's urge to

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support arguments with references to buildings, texts, drawings, and historical events. The historians discussed in this volume are those regularly addressed by most critics revisiting modern architectural history. Individual chapters are dedicated to N. Pevsner, H. R. Hitchcock, and S. Giedion, an economy of selection that is formative for a critical understanding of the canon established by these historians. Themes such as periodization, autonomy, and time are discussed, and the coda of the final chapter expands on the scope of “critical historiography” popularised by Kenneth Frampton and Manfredo Tafuri.

Publisher description

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This book is about a lost world, albeit one less than 50 years old. It is the story of a grand plan to demolish most of Whitehall, London ' s historic government district, and replace it with a ziggurat-section megastructure built in concrete. In 1965 the architect Leslie Martin submitted a proposal to Charles Pannell, Minister of Public Building and Works in Harold Wilson ' s Labour government, for the wholesale reconstruction of London ' s ' Government Centre ' . Still reeling from war damage, its eighteenth- and nineteenth-century palaces stood as the patched-up headquarters of an imperial bureaucracy which had once dominated the globe. Martin ' s plan - by no means modest in conception, scope or scale - proposed their replacement with a complex that would span the roads into Parliament

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Square, reframing the Houses of Parliament and Westminster Abbey. The project was not executed in the manner envisaged by Martin and his associates, although a surprising number of its proposals were implemented. But the un-built architecture is examined here for its insights into a distinctive moment in British history, when a purposeful technological future seemed not just possible but imminent, apparently sweeping away an anachronistic Edwardian establishment to be replaced with a new meritocracy forged in the 'white heat of technology'. The Whitehall plan had implications well beyond its specific site. It was imagined by its architects as a scientific investigation into ideal building forms for the future, an important development in their project to unify science and art. For the

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political actors, it represented a tussle between government departments, between those who believed that Britain needed to discard much of its Victorian and Edwardian decoration in the name of 'professionalization' and those who sought to preserve its ornate finery. Demolishing Whitehall investigates these tensions between ideas of technology and history, science and art, socialism and el

Makers of 20th-Century Modern Architecture is an indispensable reference book for the scholar, student, architect or layman interested in the architects who initiated, developed, or advanced modern architecture. The book is amply illustrated and features the most prominent and influential people in 20th-century modernist architecture

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including Wright, Eisenman, Mies van der Rohe and Kahn. It describes the milieu in which they practiced their art and directs readers to information on the life and creative activities of these founding architects and their disciples. The profiles of individual architects include critical analysis of their major buildings and projects. Each profile is completed by a comprehensive bibliography.

ABOUT THE BOOK: Pakistan is one of the most beautiful countries in the world blessed with rich cultural heritage snow-clad mountains, meadows, lush green valleys, fertile plains, Indus River and its tributaries, deserts, plateau, and a long coastal belt. It has a long and uninterrupted history from Paleolithic period to present times. The country is

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located at the cross road of several trade routes linking China in the north, Central Asia in the west and Iran and Middle East in the south and south east. During the course of long history a large number of settlements, structures and works of arts of exceptional beauty were produced presenting a variety of concepts and philosophies. These trade routes brought influence from far and wide and had strong impact on history, culture and artistic tradition. This scholarly work has thoroughly documented the roots of architectural history and tradition of Pakistan from prehistoric to contemporary times. For the first time in history, Dr. Abdul Rehman has produced this masterpiece after years of extensive and original research. The book is comprised of two volumes. The first volume presented here

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begins from the prehistoric times including the Vedic period, Gandhara and pre-Islamic traditions and then covers the long and rich Islamic history. The book finally covers the contributions of the Sikhs and British in the urban and landscape history of Pakistan. Among the uniqueness of this scholarly work are the monuments of Baluchistan, which are exclusively presented and comprehensively covered for the first time. ABOUT THE AUTHOR: Dr. Abdul Rehman is a former Professor and Director of School of Architecture and Design, University of Engineering and Technology, Lahore. He holds a National Diploma in Architecture from National College of Arts, Lahore and a Ph. D degree from "Ion Mincu," University of Architecture and Urbanism, Bucharest, Romania. He has been a senior Fulbright fellow at both

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Harvard University and Massachusetts Institute of
Technology, USA.

A Companion to Medieval Art brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe. Brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe. Contains over 30 original theoretical, historical, and historiographic essays by renowned and emergent scholars. Covers the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Features an international and ambitious range - from reception, Gregory the Great, collecting, and pilgrimage art, to gender, patronage, the marginal, spolia, and

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manuscript illumination.

Intimate Metropolis explores connections between the modern city, its architecture, and its citizens, by questioning traditional conceptualizations of public and private. Rather than focusing purely on public spaces—such as streets, cafés, gardens, or department stores—or on the domestic sphere, the book investigates those spaces and practices that engage both the urban and the domestic, the public and the private. The legal, political and administrative frameworks of urban life are seen as constituting private individuals' sense of self, in a wide range of European and world cities from Amsterdam and Barcelona to London and Chicago. Providing authoritative new perspectives on individual

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citizenship as it relates to both public and private space, in-depth case studies of major European, American and other world cities and written by an international set of contributors, this volume is key reading for all students of architecture.

Between 1935 and 1959, the architecture of childhood was at the centre of architectural discourse in a way that is unique in architectural history. Some of the seminal projects of the period, such as the Secondary Modern School at Hunstanton by Peter and Alison Smithson, Le Corbusier ' s Unité d ' Habitation at Marseilles, or Aldo van Eyck ' s playgrounds and orphanage, were designed for children; At CIAM, architects utilized photographs of children to present

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their visions for reconstruction. The unprecedented visibility of the child to architectural discourse during the period of reconstruction is the starting point for this interdisciplinary study of modern architecture under welfare state patronage. Focusing mainly on England, this book examines a series of innovative buildings and environments developed for children, such as the adventure playground, the Hertfordshire school, the reformed children hospital, Brutalist housing estates, and New Towns. It studies the methods employed by architects, child experts and policy makers to survey, assess and administer the physiological, emotional and developmental needs of the ' user ', the child. It identifies the new aesthetic and spatial order permeating the environments of childhood, based on

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endowing children with the agency and autonomy to create a self-regulating social order out of their own free will, while rendering their interiority and sociability observable and governable. By inserting the architectural object within a broader social and political context, *The Architectures of Childhood* situates post-war architecture within the welfare state 's project of governing the self, which most intensively targeted the citizen in the making, the children. Yet the emphasis on the utilization of architecture as an instrument of power does not reduce it into a mere document of social policy, as the author uncovers the surplus of meaning and richness of experience invested in these environments at the historical moment when children represented values and ideas about life, community, happiness, human potentiality,

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and perhaps even the very prospect of imagining a more humane and secure future at the aftermath of the Second World War.

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