

ARCHITECTURE, BEST QUOTES ON

The surest test of the civilization of a people—at least, as sure as any—afforded by mechanical art is to be found in their architecture, which presents so noble a field for the display of the grand and the beautiful, and which, at the same time, is so intimately connected with the essential comforts of life.

--William Hickling
Prescott

It does not much matter that an individual loses two or three hundred pounds in buying a bad picture, but it is to be regretted that a nation should lose two or three hundred thousand in raising a ridiculous building.

—John Ruskin

Architecture is a very dangerous job. If a writer makes a bad book, eh, people don't read it. But if you make bad architecture, you impose ugliness on a place for a hundred years.

—Renzo Piano

The mother art is architecture. Without an architecture of our own we have no soul of our own civilization.

--Frank Lloyd Wright

You can put down a bad book; you can avoid listening to bad music; but you cannot miss the ugly tower block opposite your house.

—Renzo Piano

Great buildings that move the spirit have always been rare. In every case they are unique, poetic, products of the heart.

—Arthur Erickson

Architecture is really about well-being. I think that people want to feel good in a space... On the one hand it's about shelter, but it's also about pleasure.

—Zaha Hadid

I believe very strongly, and have fought since many years ago—at least over 30 years ago—to get architecture not just within schools, but architecture talked about under history, geography, science, technology, art.

—Richard Rogers

The aesthetic of architecture has to be rooted in a broader idea about human activities like walking, relaxing and communicating. Architecture thinks about how these activities can be given added value.

—Thom Mayne

There's a snobbery at work in architecture. The subject is too often treated as a fine art, delicately wrapped in mumbo-jumbo. In reality, it's an all-embracing discipline taking in science, art, maths, engineering, climate, nature, politics, economics.

—Norman Foster

The only way to enjoy architecture is not just to look at it but to move around it and through it.

—Kenneth Bayes

All buildings have a psychological as well as a purely visual effect on the landscape.

—Elisabeth Beazley

The ideal architect should be a man of letters, a skillful draftsman, a mathematician, familiar with historical studies, a diligent student of philosophy, acquainted with music, not ignorant of medicine, learned in the responses of jurisconsults, familiar with astronomy and astronomical calculations.

—Vitruvius

Good architecture lets nature in.

--Mario Pei

A doctor can bury his mistakes but an architect can only advise his client to plant vines.

--Frank Lloyd Wright

We all see more of architecture than of any other art. Every street is a gallery of architects' work, and in most streets, whatever their age, there is good work and bad. Through these amusing shows many of us walk unperceivingly all our days, like illiterates in a library, so richly does the fashionable education provide us with blind sides.

—C. E. Montague

Architecture is inhabited sculpture.

--Constantin Brancusi

Imagination has brought mankind through the dark ages to its present state of civilization. Imagination led Columbus to discover America. Imagination led Franklin to discover electricity. Imagination has given us the steam engine, the telephone, the talking-machine, the automobile, for these things had to be dreamed of before they became realities. So I believe that dreams—daydreams, you know, with our eyes wide open and your brain machinery whizzing—are likely to lead to the betterment of the world. The imaginative child will become the imaginative man or woman most apt to invent, and therefore to foster, civilization.

—L. Frank Baum

There are three forms of visual art: Painting is art to look at, sculpture is art you can walk around, and architecture is art you can walk through.

--Dan Rice

We need to stop looking to politicians to make our world better. Politicians don't make the world a better place. Everything that's ever made the world a better place has come from inventors, engineers, scientists, teachers, artists, builders, philosophers, healers, and people that choose love over hate.

—Don Freeman

It is not the beauty of a building you should look at; its the construction of the foundation that will stand the test of time.

—David Allan Coe

I see architecture not as Gropius did, as a moral venture, as truth, but as invention, in the same way that poetry or music or painting is invention.

—Michael Graves

Architecture is a science arising out of many other sciences, and adorned with much and varied learning; by the help of which a judgment is formed of those works which are the result of other arts.

—Marcus V. Pollio

In architecture the pride of man, his triumph over gravitation, his will to power, assume a visible form. Architecture is a sort of oratory of power by means of forms.

--Friedrich Nietzsche

Every man's work, whether it be literature or music or pictures or architecture or anything else, is always a portrait of himself, and the more he tries to conceal himself the more clearly will his character appear in spite of him.

--Samuel Butler

I call architecture 'petrified music.' Really there is something in this; the tone of mind produced by architecture approaches the effect of music.

--Johann von Goethe

No person who is not a great sculptor or painter can be an architect. If he is not a sculptor or painter, he can only be a builder.

--John Ruskin

The building which was fitted accurately to answer its end would turn out to be beautiful, though beauty had not been intended.

--Georg Möller

Architecture, sculpture, painting, music, and poetry, may truly be called the efflorescence of civilized life.

--Herbert Spencer

Greek architecture is the flowering of geometry.

--Ralph Waldo Emerson

Architecture is the art which so disposes and adorns the edifices raised by man, that the sight of them may contribute to his mental health, power, and pleasure.

--John Ruskin

Architecture is a continuing dialogue between generations which creates an environment across time.

--Vincent Scully

To be an architect is to possess an individual voice speaking a generally understood language of form.

--Robert A. M. Stern

Society needs a good image of itself. That is the job of the architect.

--Walter Gropius

Architecture aims at Eternity.

--Sir Christopher Wren

Architecture is the art that has the greatest power to alter decisively and tangibly how we live and to modify steadily how we feel.

--John Fraser

Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last.

--John Ruskin

Architecture is the purest of the plastic arts, for it does not reproduce scenes from nature and it does not borrow any literary interest by representing subjects. It stands by itself on its own ground.

--C. Anstruther-Thomson

Architecture is the printing-press of all ages, and gives a history of the state of the society in which it was erected.

--Sydney, Lady Morgan

Architecture should be working on improving the environment of people in their homes, in their places of work, and their places of recreation. It should be functional and pleasant, not just in the image of the architect's ego.

--Norma Merrick Sklarek

The architect should strive continually to simplify; the ensemble of the rooms should then be carefully considered that comfort and utility may go hand in hand with beauty.

--Frank Lloyd Wright

Every great architect is —necessarily—a great poet. He must be a great original interpreter of his time, his day, his age.

--Frank Lloyd Wright

Architecture should be dedicated to keeping the outside out and the inside in.

--Leonard Baskin

A pile of rocks ceases to be a rock when somebody contemplates it with the idea of a cathedral in mind.

--Antoine de
Saint-Exupery

Architecture is the will of an epoch translated into space.

—Ludwig Mies van der
Rohe

The principle of the Gothic architecture is infinity made imaginable.

—Samuel Taylor
Coleridge

The texts of man's achievements are not written exclusively in words. They are written, as well, in architecture, paintings, sculpture, drawing, photography, and in urban, graphic, landscape, and industrial design.

—J. Carter Brown

The center of Western culture is Greece, and we have never lost our ties with the architectural concepts of that ancient civilization.

—Stephen Gardiner

Architecture begins where engineering ends.

—Walter Gropius

Engineering, medicine, business, architecture and painting are concerned not with the necessary but with the contingent - not with how things are but with how they might be - in short, with design.

—Herbert Simon

When I was working in my first job engineering construction, what I liked the most was working with architects and making buildings that had this creative side coming from the architect and that were making them a big success.

—Bernard Arnault

The form a city assumes as it evolves over time owes more to large-scale works of civil engineering - what we now call infrastructure - than almost any other factor save topography.

—Martin Filler

There is nothing in machinery, there is nothing in embankments and railways and iron bridges and engineering devices to oblige them to be ugly. Ugliness is the measure of imperfection.

—H. G. Wells

Leonardo Da Vinci combined art and science and aesthetics and engineering; that kind of unity is needed once again.

—Ben Shneiderman

I love doing it. Every building is like a person. Single and unrepeatable.

—Ayn Rand

Indeed, ‘brute force’ solutions are often characteristic of advanced cultures, not primitive ones. The Romans and their predecessors spent a long time figuring out how to build arches... and virtually all our buildings today use post-and-lintel construction, precisely what the arch was devised to replace. We have better materials and more money, and given that, arches are usually not worth the extra complexity.

—Henry Spencer

The reason for the difference between the architectural and engineering ‘climate’, so to speak, is very complex. It is partly a matter of terminology, partly a matter of historical accident, and the consequent training of architects and engineers, and mostly a matter of what is commonly supposed to be the difference in content or context - architecture being concerned with producing works of art; engineering with utility structures.

—Yanni Alexander
Loukissas

Aldus Barnes, a structural engineer by training and member of the Advanced Geometry Unit (AGU) at Arup, has formed many successful collaborations and earned a prominent place for himself in architecture by adopting the language and skills of architects. ‘Talk in terms of texture and density, instead of torsion and shear. That way they don’t think you are just another nerd,’ Barnes advises the young members of his team.

—Yanni Alexander
Loukissas

It seems to be saying perpetually; ‘I am the end of the nineteenth century; I am glad they built me of iron; let me rust.’ ... It is like a passing fool in a crowd of the University, a buffoon in the hall; for all the things in Paris has made, it alone has neither wits nor soul.

[About the *Eiffel Tower*.]

—Hilaire Belloc

The Golden Gate Bridge is a giant moving math problem.

—John van der Zee

We shape our buildings, thereafter they shape us.

—Winston Churchill

Bridges are America's cathedrals.

—Unknown

Architects and engineers are among the most fortunate of men since they build their own monuments with public consent, public approval and often public money.

—John Prebble

The sight of such a monument is like continual and stationary music which one hears for one's good as one approaches it.

—Anne Louise Germaine
de Staël

An arch never sleeps.

—J. Fergusson

Cheops' Law: Nothing ever gets built on schedule or within budget.

—Robert A. Heinlein

When they first built the University of California at Irvine they just put the buildings in. They did not put any sidewalks, they just planted grass. The next year, they came back and put the sidewalks where the trails were in the grass.

—Larry Wall

Eiffel saw his Tower in the form of a serious object, rational, useful; men return it to him in the form of a great baroque dream which quite naturally touches on the borders of the irrational ... architecture is always dream and function, expression of a utopia and instrument of a convenience.

—Roland Barthes

Forests were the first temples of God and in forests men grasped their first idea of architecture.

—James C. Snyder

Today, when so much seems to conspire to reduce life and feeling to the most deprived and demeaning bottom line, it is more important than ever that we receive that extra dimension of dignity or delight and the elevated sense of self that the art of building can provide through the nature of the places where we live and work. What counts more than style is whether architecture improves our experience of the built world; whether it makes us wonder why we never noticed places in quite this way before.

—Ada Louise Huxtable

Chicago has so much excellent architecture that they feel obliged to tear some of it down now and then and erect terrible buildings just to help us all appreciate the good stuff.

—Audrey Niffenegger

Architecture should have little to do with problem solving - rather it should create desirable conditions and opportunities hitherto thought impossible.

—Cedric Price

A greater awareness in architects and planners of their real value to society could, at the present, result in that rare occurrence, namely, the improvement of the quality of life as a result of architectural endeavour.

—Cedric Price

Architecture is the very mirror of life. You only have to cast your eyes on buildings to feel the presence of the past, the spirit of a place; they are the reflection of society.

—I. M. Pei

At the beginning, I thought the best Islamic work was in Spain - the mosque in Cordoba, the Alhambra in Granada. But as I learned more, my ideas shifted. I traveled to Egypt, and to the Middle East many times. I found the most wonderful examples of Islamic work in Cairo, it turns out. I'd visited mosques there before, but I didn't see them with the same eye as I did this time. They truly said something to me about Islamic architecture.

—I. M. Pei

When the great sixteenth-century Ottoman architect Sinan would start building a new mosque, he would make sure both the design and the project were in harmony with the city's history and the city's spirit.

—Catie Marron

Construction is the art of making a meaningful whole out of many parts. Buildings are witnesses to the human ability to construct concrete things. I believe that the real core of all architectural work lies in the act of construction. At the point in time concrete materials are assembled and erected, the architecture we have been looking for becomes part of the real world.

—Peter Zumthor

Old buildings whisper to us in the creaking of floorboards and rattling of windowpanes.

—Fennel Hudson

Architecture has its own realm. It has a special physical relationship with life. I do not think of it primarily as either a message or a symbol, but as an envelope and background for life which goes on in and around it, a sensitive container for the rhythm of footsteps on the floor, for the concentration of work, for the silence of sleep.

—Peter Zumthor

When friends come to Rome in early summer to visit me I like to take them to the Pantheon during thunderstorms and stand them beneath the opening of the feathery, perfectly proportioned dome as rain falls through the open roof against the marble floor and lightning scissors through the wild and roiled skies. The emperor Hadrian rebuilt the temple to honor gods no longer worshiped, but you can feel the brute passion in that ardor in the Pantheon's grand and harmonious shape. I think gods have rarely been worshiped so well.

—Pat Conroy

If a work of architecture consists of forms and contents that combine to create a strong fundamental mood powerful enough to affect us, it may possess the qualities of a work of art. This art has, however, nothing to do with interesting configurations or originality. It is concerned with insights and understanding, and above all truth. Perhaps poetry is unexpected truth. It lives in stillness. Architecture's artistic task is to give this still expectancy a form. The building itself is never poetic. At most, it may possess subtle qualities, which, at certain moments, permit us to understand something that we were never able to understand in quite this way before.

—Peter Zumthor

Cubism is a part of the daily life in Spain, it is in Spanish architecture. The architecture of other countries always follows the line of the landscape . . . but Spanish architecture always cuts the lines of the landscape.

—Gertrude Stein

When experiencing a work of art, a curious exchange takes place; the work projects its aura, and we project our own emotions and precepts on the work. The melancholy in Michelangelo's architecture is fundamentally the viewer's sense of his/her own melancholy enticed by the authority of the work. Enigmatically, we encounter ourselves in the work.

—Juhani Pallasmaa

There is a truism in the world of architecture that design creates culture.
—Tilar J. Mazzeo

The need to house the dead was the first impulse of architecture.
—Michael Hecht

A city is not an accident but the result of coherent visions and aims.
—Leon Krier

It is not the beauty of a building you should look at; it's the construction of the foundation that will stand the test of time.
—David Allan Coe

Architecture is a visual art, and the buildings speak for themselves.
—Julia Morgan

Great buildings that move the spirit have always been rare. In every case they are unique, poetic, products of the heart.
—Arthur Erickson

Of course I believe imaginative architecture can make a difference to people's lives, but I wish it was possible to divert some of the effort we put into ambitious museums and galleries into the basic architectural building blocks of society.
—Zaha Hadid

If you look at the Earth without architecture, it's sometimes a little bit unpleasant. So there is this basic human need to do shelter in the broadest sense of the word, whether it's a movie theater or a simple log cabin in the mountains. This is the core of architecture: To provide a space for human beings.
—Peter Zumthor

Form follows function.
—Louis Sullivan

I don't think that architecture is only about shelter, is only about a very simple enclosure. It should be able to excite you, to calm you, to make you think.
—Zaha Hadid

Architecture is an art when one consciously or unconsciously creates aesthetic emotion in the atmosphere and when this environment produces well being.
—Luis Barragan

Cities are the greatest creations of humanity.

—Daniel Libeskind

Simplicity and repose are the qualities that measure the true value of any work of art.

—Frank Lloyd Wright

Every time a student walks past a really urgent, expressive piece of architecture that belongs to his college, it can help reassure him that he does have that mind, does have that soul.

—Louis Kahn

Architecture is particularly difficult for women; there's no reason for it to be. I don't want to blame men or society, but I think it was for a long time, the clients were men, the building industry is all male.

—Zaha Hadid

I'm not a religious person. But, when I look at a beautiful cathedral, what brings awe, what induces awe is the idea that architecture, you know, a beautiful cathedral, a beautiful building.

—Jason Silva

All architecture is shelter, all great architecture is the design of space that contains, cuddles, exalts, or stimulates the persons in that space.

—Philip Johnson

The dialogue between client and architect is about as intimate as any conversation you can have, because when you're talking about building a house, you're talking about dreams.

—Robert A. M. Stern

When you look at Japanese traditional architecture, you have to look at Japanese culture and its relationship with nature. You can actually live in a harmonious, close contact with nature—this very unique to Japan.

—Tadao Ando

A man of eighty has outlived probably three new schools of painting, two of architecture and poetry and a hundred in dress.

—Lord Byron

Architecture is definitely a political act.

—Peter Eisenman

The ultimate goal of the architect...is to create a paradise. Every house, every product of architecture... should be a fruit of our endeavour to build an earthly paradise for people.

—Alvar Aalto

Concrete you can mold, you can press it into - after all, you haven't any straight lines in your body. Why should we have straight lines in our architecture? You'd be surprised when you go into a room that has no straight line—how marvelous it is that you can feel the walls talking back to you, as it were.

—Philip Johnson

Washington, D.C., has everything that Rome, Paris and London have in the way of great architecture—great power bases. Washington has obelisks and pyramids and underground tunnels and great art and a whole shadow world that we really don't see.

—Dan Brown

The Romans were not inventors of the supporting arch, but its extended use in vaults and intersecting barrel shapes and domes is theirs.

—Harry Seidler

Architecture is basically the design of interiors, the art of organizing interior space.

—Philip Johnson

The ancient Romans built their greatest masterpieces of architecture, their amphitheaters, for wild beasts to fight in.

—Voltaire

To me, a building—if it's beautiful—is the love of one man, he's made it out of his love for space, materials, things like that.

—Martha Graham

But I absolutely believe that architecture is a social activity that has to do with some sort of communication or places of interaction, and that to change the environment is to change behaviour.

—Thom Mayne

I don't divide architecture, landscape and gardening; to me they are one.

—Luis Barragan

Any architectural project we do takes at least four or five years, so increasingly there is a discrepancy between the acceleration of culture and the continuing slowness of architecture.

—Rem Koolhaas

I search for surprise in my architecture. A work of art should cause the emotion of newness.

—Oscar Niemeyer

Infrastructure is much more important than architecture.

—Rem Koolhaas

If you think you can't make the world a better place with your work, at least make sure you don't make it worse.

—Herman Hertzberger

Quebec City is the most European of any city in North America; they speak French all the time. There is a part of town called Old Quebec which is really like being in France. The architecture is just gorgeous, food, shopping. I'd say Quebec City is the most beautiful city in North America I've seen.

—Sebastian Bach

The principle of the Gothic architecture is infinity made imaginable.

—Samuel Taylor
Coleridge

In the big picture, architecture is the art and science of making sure that our cities and buildings fit with the way we want to live our lives.

—Bjarke Ingels

Architecture is art, nothing else.

—Philip Johnson

Bridges are perhaps the most invisible form of public architecture.

—Bruce Jackson

A building has integrity just like a man. And just as seldom.

—Ayn Rand

Landscape architecture is basically geodesign; it's designing geography. And yet geodesign is not only done by landscape architects, it's done by some of the world's largest corporations.

—Jack Dangermond

Architecture is not a profession for the faint-hearted, the weak-willed, or the short-lived.

—Martin Filler

Good architecture should be a projection of life itself, and that implies an intimate knowledge of biological, social, technical, and artistic problems.

—Walter Gropius

I believe that the way people live can be directed a little by architecture.

—Tadao Ando

I think it's important to approach a house in a way that's reflective of the original environment. Maybe I'm a sentimentalist, but I think that certain geographies call out for certain architecture. I like residences that reflect their place.

—Kelsey Grammer

Every one who has a heart, however ignorant of architecture he may be, feels the transcendent beauty and poetry of the mediaeval churches.

—Goldwin Smith

As architects we are often involved in the concrete-steel-and-glass aspect of it, but cities are social structures, and to be involved in imagining the future of cities and the type of relationships and the types of places that we're making is something that intrigues me very much.

—Michael Arad

The essence of architecture is form and space, and light is the essential element to the key to architectural design, probably more important than anything. Technology and materials are secondary.

—I. M. Pei

Theater publicly reveals the human condition through appealing to both intellect and emotion. Architecture, whether lowly or exalted, can do the same.

—Hugh Hardy

The best engineer a few decades ago was someone who could create the most beautiful beam or structure; today it's to do a structure you cannot see or understand how it's done. It disappears and you can talk only about color, symbols, and light. It's an aesthetic of miracle.

—Jean Nouvel

A world which sees art and engineering as divided is not seeing the world as a whole.

—Professor Sir Edmund Happold

I am particularly fond of concrete, symbol of the construction progress of a whole century, submissive and strong as an elephant, monumental like stone, humble like brick.

—Carlos Villanueva

Architecture is the constant fight between man and nature, the fight to overwhelm nature, to possess it. The first act of architecture is to put a stone on the ground. That act transforms a condition of nature into a condition of culture; it's a holy act.

—Mario Botta

Beware of overconfidence; especially in matters of structure.

—Cass Gilbert

I think buildings should imitate ecological systems.

—Ken Yeang

Architecture is not based on concrete and steel and the elements of the soil. It's based on wonder.

—Daniel Libeskind

Any work of architecture which does not express serenity is a mistake.

—Luis Barragan

The door handle is the handshake of the building.

—Juhani Pallasmaa

A room is not a room without natural light.

—Louis Kahn

Less is a bore.

—Robert Venturi

Practice safe design: Use a concept.

—Petrula Vrontikis

Ah, to build, to build!
That is the noblest art of all the arts.
Painting and sculpture are but images,
Are merely shadows cast by outward things
On stone or canvas, having in themselves
No separate existence. Architecture,
Existing in itself, and not in seeming
A something it is not, surpasses them
As substance shadow.

—Henry Wadsworth
Longfellow

Architecture is the triumph of human imagination over materials, methods, and men, to put man into possession of his own Earth. It is at least the geometric pattern of things, of life, of the human and social world. It is at best that magic framework of reality that we sometimes touch upon when we use the word order.

—Frank Lloyd Wright

Most buildings are drawings filled in by engineers.

— Thomas Heatherwick

Architects and engineers are among the most fortunate of men since they build their own monuments with public consent, public approval and often public money.

—John Prebble

Architecture exhibits the greatest extent of the difference from nature which may exist in works of art. It involves all the powers of design, and is sculpture and painting inclusively. It shows the greatness of man, and should at the same time teach him humility.

—Samuel Taylor
Coleridge

Greek architecture is the perfect flowering of geometry.

—Ralph Waldo Emerson

Frank Lloyd Wright... his things were beautiful but not very functional.
—David Byrne

Suburbia is where the developer bulldozes out the trees, then names the streets after them.

--Bill Vaughan

Switzerland is a small, steep country, much more up and down than sideways, and is all stuck over with large brown hotels built on the cuckoo clock style of architecture.

—Ernest Hemingway

I loved buildings that had grown silently with the centuries, catching the best of each generation while time curbed the artist's pride and the philistine's vulgarity and repaired the clumsiness of the dull workman.

—Evelyn Waugh

Most people are blind. If you get too subtle about architecture, people come in and walk through it and never notice the difference.

—Eero Saarinen

An architect's most useful tools are an eraser at the drafting board, and a wrecking bar at the site.

—Frank Lloyd Wright

What I learned from architectural drafting is that everything has to have a plan to work. You just can't wing it. I can't get all the materials I need for a house and just start building....you have to plan it out.

—Ice Cube

God created paper for the purpose of drawing architecture on it. Everything else is, at least for me, an abuse of paper.

—Alvar Aalto

The public is more familiar with bad design than good design. It is, in effect, conditioned to prefer bad design, because that is what it lives with. The new becomes threatening, the old reassuring.

—Paul Rand

You can have an art experience in front of a Rembrandt... or in front of a piece of graphic design.

—Stefan Sagmeister

Make no little plans; they have no magic to stir men's blood and probably will themselves not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will not die.

--Daniel Burnham

Regard it as just as desirable to build a chicken house as to build a cathedral. The size of the project means little in art, beyond the money matter. It is the quality of character that really counts. Character may be large in the little or little in the large.

--Frank Lloyd Wright

When I'm working on a problem, I never think about beauty. I think only how to solve the problem. But when I have finished, if the solution is not beautiful, I know it is wrong.

—R. Buckminster Fuller

The level of detail and craft is something that's inscribed within the original design concept. And so when I begin to draw, I know what kind of detailing I want the building to have.

—Tadao Ando

A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.

—Antoine de
Saint-Exupéry

I believe that artistic activities change people. You do affect change. I see architecture as a political, social and cultural act—that is its primary role.

—Thom Mayne

The life of a designer is a life of fight. Fight against the ugliness. Just like a doctor fights against disease. For us, the visual disease is what we have around, and what we try to do is cure it somehow with design.

—Massimo Vignelli

Everything is designed. Few things are designed well.

—Brian Reed

Design is intelligence made visible.

—Alina Wheeler

Nail the basics first. Detail the details later.

—Chris Anderson

When you are stuck, walk away from the computer and draw. It will teach you how to see.

—Gerard Huerta

Computers are to design as microwaves are to cooking.

—Milton Glaser

It is not enough that we build products that function, that are understandable and usable, we also need to build products that bring joy and excitement, pleasure and fun, and, yes, beauty to people's lives.

—Don Norman

If you do it right, it will last forever.

—Massimo Vignelli

No house should ever be on a hill or on anything. It should be of the hill. Belonging to it. Hill and house should live together each the happier for the other.

—Frank Lloyd Wright

There is little in the architecture of a city that is more beautifully designed than a tree.

—Jaime Lerner

Starting around the 17th Century was the Baroque era. It is my view that it is one of the architectural peak periods in western civilization.

—Harry Seidler

The logic of Palladian architecture presented an aesthetic formula which could be applied universally.

—Stephen Gardiner

The structural engineers who employ math and science to make the architectural form a reality are 'invisibles'—hidden behind the walls and ceilings—unknown professionals to most of society. When an individual asks me the difference between an architect and structural engineer, the elevator speech goes like this: 'Architects create the form and the experience, and engineers make it stand up!'

—Carol A. Post

It's my goal to make a building as immaterial as possible. Architecture is a very material thing. It takes a lot of resources, so why not eliminate what you don't need as long as you're able to achieve the same result?

—Helmut Jahn

Literature, although it stands apart by reason of the great destiny and general use of its medium in the affairs of men, is yet an art like other arts. Of these we may distinguish two great classes: those arts, like sculpture, painting, acting, which are representative, or as used to be said very clumsily, imitative; and those, like architecture, music, and the dance, which are self-sufficient, and merely presentative.

—Robert Louis Stevenson

I mean, certainly writing, painting, photography, dance, architecture, there is an aspect of almost every art form that is useful and that merges into film in some way.

—Sydney Pollack

Although we've been building with trees since prehistoric times, they are having a moment, architecturally. Wooden structures...have recently been built in Sweden, Finland, in the U.K., and a 24-story wooden building is under way in Vienna. Architects are even dreaming up wooden skyscrapers, such as a 35-story tower proposed for Paris by Michael Green Architecture, a Canadian firm that designed an eight story timber office building in British Columbia and a seven-story one in Minneapolis.

—Amanda Kolson Hurley

Architecture in general is frozen music.

—Friedrich von Schelling

The problem of architecture as I see it is the problem of all art—the elimination of the human element from the consideration of the form.

--Evelyn Waugh

Standing before costly objects of technological beauty, we may be tempted to reject the possibility of awe, for fear that we could grow stupid through admiration. We may feel at risk of becoming overimpressed by architecture and engineering, of being dumbstruck by the Bombardier trains that progress driverlessly between satellites or by the General Electric GE90 engines that hang lightly off the composite wings of a Boeing 777 bound for Seoul. And yet to refuse to be awed at all might in the end be merely another kind of foolishness.

—Alain de Botton

It may well be that what we have hitherto understood as architecture, and what we are beginning to understand of technology, are incompatible disciplines. The architect who proposes to run with technology knows now that he will be in fast company, and that in order to keep up he may have to discard his whole cultural load, including the professional garments by which he is recognized as an architect. If, on the other hand, he decides not to do this, he may find that a technological culture has decided to go on without him.

--Renner Banham

An architect should live as little in cities as a painter. Send him to our hills, and let him study there what nature understands by a buttress, and what by a dome.

—John Ruskin

Modern architecture only becomes modern with its engagement with the media.

--Beatriz Colomina

In the 1890s, [Thomas] Edison developed rock-crushing machinery for retrieving iron ore. That business failed, but the machinery proved well suited to producing cement, a key ingredient of concrete. In 1907, a time when New York City was rife with overcrowded tenements, Edison announced plans for low-cost, healthful concrete houses, and he later patented a method for building them. In a single pour into an iron mold...concrete would form the walls and roof— and the stairs, floors, even bathtubs. Edison offered the use of that patent free, and an investor built prototypes in New Jersey, some of which still stand. But this business also failed: the molds were costly, the houses weren't very attractive, and potential buyers were put off by the stigma of a home labeled 'the salvation of the unwashed masses.'

—Paul Lalonde

Architects cover their mistakes with ivy, doctors with sod, and brides with mayonnaise.

—George Heister

An architect suggested Gothic style for a new building on the *University of Chicago* campus. 'Let's write and ask the people at Oxford what they have to say on the subject,' suggested a member of the committee. Back came a letter from an Oxford don: 'I'm sorry to inform you we have not used Gothic at this University for the past 600 years!'

—Bennett Cerf

From the heights of these pyramids, forty centuries look down on us.

—Napoleon Bonaparte

In Japanese houses the interior melts into the gardens of the outside world.

—Stephen Gardiner

Let your watchword be order and your beacon beauty.

—Daniel Burnham

A building is hard to judge. It takes many years to find out whether it works. It's not as simple as asking the people in the office whether they like it.

—Helmut Jahn

If Nature had been comfortable, mankind would never have invented architecture.

—Oscar Wilde

First, there is the bare beauty of the logs themselves with their long lines and firm curves. Then there is the open charm felt of the structural features which are not hidden under plaster and ornament, but are clearly revealed, a charm felt in Japanese architecture.

—Gustav Stickley

The Sagrada Família basilica, in Barcelona...was designed by Antoni Gaudí in the late 19th century. Still under construction, it is a magnificent realization of his surrealist vision that transcends the architectural conventions of its time.

—Michael J. Van Essen

Symmetry was very important to the Greeks and Greek architects went to pains to work out correct ratios and proportions. Greek architecture is usually divided into 3 styles called orders. They are Doric, Ionic and Corinthian. The most important temples had colonnades (rows of columns) in one of the three styles. Doric columns were relatively short and broad. Their height was six times the diameter of their base. They were also quite plain and simple although they did have fluting (vertical indentations) for decoration. Ionic and Corinthian columns were 9 times the diameter of their base in height. Both had tops called capitals. Ionic columns had capitals carved like scrolls while Corinthian columns had capitals carved like leaves. The most famous work of Greek architecture is the Parthenon, a temple in Athens. Building began in 447 BC and it was completed in 438 BC.

—Tim Lambert

Leon Battista Alberti, the 15th century architectural theorist, said, 'Errors accumulate in the sketch and compound in the model.' But better an imperfect dome in Florence than cathedrals in the clouds.

—Twyla Tharp

Linguists, historians, etymologists and other scholars have studied the changes in language usage, vocabulary, rhetoric, and writing style as it is related to intellectual history, uncovering startling revelations about the way language has influenced thought throughout history....Architectural historians and theorists have yet to look with similar depth at the history of architectural drawing as a medium of thought.

—Mark Hewitt

Our eyes were made for seeing forms in light; shadow and light reveal forms; cubes, cones, spheres, cylinders, and pyramids are the great primary forms that light reveals well; the image is clear and tangible for us, without ambiguity. That is why these are beautiful forms, the most beautiful forms. Everyone is in agreement about this.

—Le Corbusier

The difference between the drawing of the painter and those of the architect is this: the former takes pains to emphasize the relief of objects in paintings with shading and diminishing lines and angles; the architect rejects shading, but take his projections from the ground-plan and, without altering the lines and by maintaining the true angles, reveals the extent and shape of each elevation and side—he is the one who desires his work to be judged not by deceptive appearances but according to certain calculated standards.

—Leon Battista Alberti

Precisely because of their less expensive and flexible application, facade graffiti and frescoes allowed house owners to upgrade their residences and to enhance the otherwise whitewashed walls with an almost ostentatious neo-antique veneer. Only a few owners managed to have these ideas dressed in stone—and even they usually did little more than cover the house front.

—Kurt W. Forster

Naval architects and mechanical engineers do not, when they make a ship or a locomotive, seek to recall the forms of a sailing ship of Louis XIV's time or those of a stage coach...they obey blindly the new principles given to them, and produce works which possess their own character and their own style.

—Viollet-le-Duc

Most architects who design skyscrapers focus on two aesthetic problems. How to meet the ground and how to meet the sky—the bottom and the top, in other words.

—Paul Goldberger

We may not be able to command good, or beautiful, or inventive architecture; but we can command an honest architecture. The meagerness of poverty may be pardoned, the sternness of utility respected; but what is there but scorn for the meanness of deception?

—John Ruskin

To make a plan is to clarify, to fix ideas.

It is to have had ideas.

It is ordering these ideas such that they become intelligible, feasible, and transmissible....

[At the *École des Beaux-Arts* the plan] has become a sheet of paper on which black marks that are walls and lines that are axes play at being mosaics and decorative panels, make diagrams with dazzling stars, create optical illusions. The most beautiful star becomes the *Prix de Rome*. But the plan is the generator, ‘the plan determines everything; it is an austere abstraction, an algebrization dry to the eye.’ It is a plan of battle. The battle ensues, and that is the great moment. The battle consists of the clash of volumes in space and the morale of the troops is the bundle of preexisting ideas and the driving intention. Without a good plan nothing exists, everything is fragile and does not last, everything is poor even under a clutter of opulence.

—Le Corbusier

...architects have traditionally been very slow to understand that culture has been turned upside-down, all by itself. When we have science fiction movies, the people from Mars come down, and they speak in mathematical terms. They speak in mathematical terms because it’s a universal language. This house, in a sense, speaks in mathematical terms that Martians could understand. What that is saying is that you don’t have to be from the elite of society, you don’t have to know architectural history, cultural history, social history, you just have to come and experience the house. This is a house that any man could understand and be sensitive to because it speaks in universal terms....That’s what I am talking about. It doesn’t speak in the classical conventions that only the learned and the elite understand. It is a house for everyman. That’s exactly what I am saying. And it speaks to the America of today not the patrician America of two centuries ago.

—Peter Eisenman

With the arrival of spring and the advance of summer, American life shifts toward the porch—at least for those lucky enough to have a sheltered outdoor space, preferably attached to the front or back of one’s home. That all people seem to love a porch and the conversations and activities that transpire there, it’s a wonder that anyone ever bothers to build a dwelling without one. Architects, hang your heads.

—Kathleen Parker

Design is not just what it looks like and feels like. Design is how it works.

—Steve Jobs

If you think good design is expensive, you should look at the cost of bad design.

—Dr. Ralf Speth

We often catch our first glimpse of a cathedral from a distance. Our next reaction, as we come closer, is often confusion. It’s a bit like the first time you hear a Beethoven symphony. There are so many melodies, rhythms, instruments and harmonies that at first you can’t grasp how they are linked and interrelated. A cathedral, like a symphony, has a coherent plan; its windows and arches form rhythms, its decorations have themes and tell stories, but the whole thing is so rich that at first it overwhelms us.

—Ken Follett

Cathedrals have always been full of tourists. In the Middle Ages they were not called tourists, they were pilgrims. But they traveled for many of the same reasons: to see the world and its marvels, to broaden their minds, to educate themselves, and perhaps to come in touch with something miraculous.

Our encounters with cathedrals are emotional. When we walk around we are enraptured by their grace and light. When we sit quietly we are possessed by a sense of peace.

—Ken Follett

In his 72-year career as an architect and egotist, [Frank Lloyd] Wright managed to design more than 1,100 things, a staggering number by any artistic measurement. They were churches, schools, offices, banks, museums, hotels, medical clinics, an automobile showroom, a synagogue, a mile-high-skyscraper—and one exotic-looking Phillips 66 gas station in Cloquet, Minnesota.

—Paul Hendrickson

One of [Frank Lloyd] Wright's nearly lifelong dictums was that his buildings were like shrubs and trees, growing upward, in effect from the inside out, emerging spanking-wet and blinking their eyes to the world....It was all part of his gospel of 'organic architecture.'

—Paul Hendrickson

Shelters for mankind—from the almost impossibly grand to the utilitarian bare and spare and functional, and all the more beautiful for such simplicity and environmental purity. (He [Frank Lloyd Wright] had a term for this latter kind of house... 'Usonian.') The interior of a Frank Lloyd Wright house...is always about many things, but at the center of each one is the intertwined idea of openness and flow. No matter what else he did with the design of a house in his nearly three-quarters of a century as a revolutionary architect, whether hanging it on the lip of a waterfall in Pennsylvania or sticking it mirage-like in the middle of a desert in Arizona, he was out to 'break the box,' to destroy forever those tight, draped, dark, horsehair, closed-off Victorian rooms of our 19th-century forbears. He wanted to let light in and space in, air in, life in.

—Paul Hendrickson

He [Frank Lloyd Wright] really did feel that America, as this new democratic country...needed a new architectural expression...that was horizontal, open in plan, open across the landscape, a sense somehow that it was connecting to the great open American land....He saw that American landscape, the openness of it, the sense that it was always moving across the land, pushing westward.

—Paul Golberger

To say the house planted by myself on the good earth of the Chicago prairie as early as 1900, or earlier, was the first truly democratic expression of our democracy in Architecture would start a controversy with professional addicts who believe Architecture has no political (therefore no social) significance. So, let's say that the spirit of democracy—freedom of the individual as an individual—took hold of the house as it then was, took off the attic and the porch, pulled out the basement, and made single spacious, harmonious unit of living room, dining room and kitchen, with appropriate entry convenience.

—Frank Lloyd Wright

In his 1962 study of architects, the psychologist Donald W. MacKinnon...found that the families of more creative architects had moved around a lot when they were kids, which appeared 'to have resulted frequently in some estrangement of the family from its immediate neighborhood,' he said. Not surprisingly, many the more creative architects said they'd felt isolated as children.

—Olga Khazan

The visionary architect William Le Baron Jenney masterminded the construction of what is considered history's first skyscraper, the 138-foot-tall Home Insurance Building, which opened in 1885....It is impossible to know just how much cities everywhere have benefited from Chicago's successful experiments in steel-skeleton construction. By enabling developers to add great amounts of floor space without needing additional ground area, the skyscraper has encouraged density. Finding ways to safely fit more people into cities has led to a faster pace of innovation, greater retail experimentation, and more opportunities for middle- and low-income families to live near business hubs. People in dense areas also own fewer cars and burn hundreds of gallons less gasoline each year than people in nonurban areas. Ecologically and economically, and in terms of equity and opportunity, the skyscraper, forged in the architectural milieu of post-fire Chicago, is one of the most triumphant inventions in urban history.

—Derek Thompson

Architecture should be designed for the specific communities that it serves, reflecting our rich nation's diverse places, thought, culture and climates.

—*American Institute of Architects*

Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as salon art. Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith.

—Walter Gropius
(1883-1969)

I visit the Swiss parliament building, a building that manages to be grand and ornate yet at the same time understated. Every nation has its iconic figures, statues that neatly sum up what the nation is all about: the Marines hoisting the flag at Iwo Jima; Lord Nelson, looking regal, in London's Trafalgar Square. The Swiss have someone known as Nicholas the Reconciler. His statue is on display here. He has an arm outstretched, palm facing downward, as if to say, 'Calm down, everyone; let's talk about this rationally.' It's very Swiss.

—Eric Weiner

I did not fully understand the dreaded term ‘terminal illness’ until I saw Heathrow for myself.

—Dennis Potter

Though Americans have been driving up to their houses for decades and entering through backdoors, side doors, kitchen doors, and especially doors through garages, architects keep designing houses with ceremonial front doors that are nowhere near any car or driveway.

—Akiko Busch

Every people gives, so to speak, new clothing to the surrounding nature. By means of its fields and roads, by its dwellings and every manner of construction, by the way it arranges the trees and the landscape in general, the populace expresses the character of its own ideals. If it really has a feeling for beauty, it will make nature more beautiful. If, on the other hand, the great mass of humanity should remain as it is today, crude, egoistic and inauthentic, it will continue to mark the face of the earth with its wretched traces.

—Élisée Reclus

An astonishing amount of the public architecture of twenty-first-century America was laid down in a few Depression years in the 1930s, but the millions of people employed by the *Works Progress Administration*. The small airports we landed at were the result of midcentury defense-and-transportation building projects, as were the interstates we flew above. The libraries we found almost everywhere were the result of both public and private investment. The grid-pattern fields of the farmland Midwest had been laid out by the rules of settlement from the earliest days of the republic. The practices that made them the most productive farmland in the world were crucially spurred by land grant universities and agricultural-research schools. The wildlands and ecosystems that have escaped development did so because of their protection as national parks or monuments.

—James Fallows

Architecture in Council Bluffs and Omaha, this whole deeply embedded psychology of the use of space, simply conveys that there is a lot of it. There is no need to make things smaller. That is the American condition, a source of its optimism and its unfriendliness to elites and aristocracies of all kinds, which requires constraints on space in order to increase the value of their land—which then affords them their social position. This was a crucial difference between the Old World and the New. Virtually unlimited space is the essence of the frontier mentality.

—Robert D. Kaplan

Geography teaches people how to put things in their proper place. The siting of schools, office buildings, recreational facilities and commercial buildings is normally accomplished by some form of group decision making. It is, therefore, important for educated citizens to understand the major patterns of land uses and connections among places.

—David A. Lanegran

The engineering is secondary to the vision.

—Cynthia Ozick

Japan has large cities, and not much room for agriculture. To cope with the threat of earthquakes, they have become world leaders in the design of buildings and homes to withstand earthquakes.

—Gilbert M. Grosvenor

Djoser, also spelled Zoser, second king of the 3rd dynasty (c. 2650–c. 2575 BCE) of ancient Egypt, who undertook the construction of the earliest important stone building in Egypt. His reign, which probably lasted 19 years, was marked by great technological innovation in the use of stone architecture. His minister, Imhotep, a talented architect and physician, was himself deified in later periods. Built entirely of stone, the innovative structure was a departure from the traditional use of mud bricks along with stone. The greatest advance, however, was a complete alteration of the shape of the monument from a flat-topped rectangular structure to a six-stepped pyramid. Surrounding the Step Pyramid were a large number of limestone buildings intended to represent shrines used for royal rituals. The style of architecture of those buildings reproduced in minutest detail the wood, reed, and brick forms employed in utilitarian construction in Egypt.

—*Encyclopedia
Britannica*

The Tribune Tower rises above the streets of downtown Chicago in a majestic snarl of Gothic spires and flying buttresses that were designed to exude power and prestige....The final product, completed in 1925, was an architectural spectacle unlike anything the city had seen before—‘romance in stone and steel,’ as one writer described it.

—McKay Coppins

Hunter-gatherer societies were far more complex, and more varied, than we have imagined... monumental architectural sites like Göbekli Tepe, in modern Turkey, which dates from about 9000 B.C. (at least 6000 years before Stonehenge) and features intricate carvings of wild beasts.

—William Deresiewicz

[Edith Wharton's the Mount in Lenox, Massachusetts] She brick-by-bricked more confidence in herself as she made the many design choices for construction. The house came to be called an 'autobiographical house' because every decision reflected her personality. There were her glorious, floor-to-ceiling book shelved library, modeled after her father's, three she maintained a desk (mostly for show, since she did her writing elsewhere), and the round table in the dining room, good for conversation, where she hosted little dinner parties for no more than eight people. But it was her sky-blue bedroom that most inspires.

—Elizabeth Fishel

[Henry James' Lamb House in Rye, England] I have lived into my little old house in the garden so thoroughly that they have become a kind of domiciliary skin that can't be peeled off without pain.

—Henry James

Less is more, in prose as in architecture.

--Donald Hall

The Union Station in Indianapolis...—proportioned like a cathedral and lit by a rose window—is a gloomy and brilliant example of that genre of architecture that means to express the mystery and drama of travel and separation. The colors of the rose windows, limpid as a kaleidoscope, dyed the marble walls and the waiting passengers.

—John Cheever

Just 2 percent of registered architects in the United States are Black.

—Imani Day

Golf architects make me sick. They can't play golf so, so they try to rig the courses so that nobody else can play either.

—Sam Snead

The oldest standing building in Rome is the Colosseum.

—Red Smith

In our big cities there is nothing at all not made by ourselves except the air. We are our own context and live by picking each other's brains.

—L. M. Boston

Truss 6, a supporting structure that hung over the choir [in Notre Dame cathedral]. Estimated to have been built in 1180, the truss was one of the oldest features of the cathedral that took nearly two centuries to build starting in 1163.

—Douglas Starr

Archaeological experiments often take the form of replicating ancient structures or artefacts using materials, tools and techniques that were possibly used by past people....We collaborate with other researchers in Geology and Engineering...to better characterise the mechanical properties of archaeological materials. This includes applying techniques such as petrographic analysis, scanning electron microscopy, X-ray florescence/diffraction, and hardness testing to understand how different physical characteristics may have influenced the technological decisions and strategies of ancient people.

—*University of
Wollongong,
Australia*

Cinema is a kind of pan-art. It can use, incorporate, engulf virtually any other art: the novel, poetry, theater, painting, sculpture, dance, music, architecture. Unlike opera, which is a (virtually) frozen art form, the cinema is and has been a fruitfully conservative medium of ideas and styles of emotions.

—Susan Sontag

The Italians are the most civilized people. And they're very warm. Basically, they're Jews with great architecture.

—Fran Lebowitz

[New York] rose before me. It was narrow and tall like a Gothic temple, surrounded by water, and...it suddenly appeared, as if with a slight push it detached itself out of the invisible into the visible.

—Nina Berberova

Its sharp towers shoot up out of the rock like scissors, cutting the sky into ribbons.

—Mary Borden on
New York

Traveling is the ruin of all happiness! There's no looking at a building here after seeing Italy.

—Fanny Burney (1782)

Organic buildings are the strength and lightness of the spiders' spinning, buildings qualified by light, bred by native character to environment, married to the ground.
—Frank Lloyd Wright

Space is the breath of art.
—Frank Lloyd Wright

No stream rises higher than its source. What ever man might build could never express or reflect more than he was. He could record neither more nor less than he had learned of life when the buildings were built.
—Frank Lloyd Wright

Noble life demands a noble architecture for noble uses of noble men. Lack of culture means what it has always meant: ignoble civilization and therefore imminent downfall.
—Frank Lloyd Wright

Eventually, I think Chicago will be the most beautiful great city left in the world.
—Frank Lloyd Wright

Nature is my manifestation of God. I go to nature every day for inspiration in the day's work. I follow in building the principles which nature has used in its domain.
—Frank Lloyd Wright

We can show government how to operate better as a result of better architecture.
—Frank Lloyd Wright

Form follows function—that has been misunderstood. Form and function should be one, joined in a spiritual union.
—Frank Lloyd Wright

'Think simple' as my old master used to say—meaning reduce the whole of its parts into the simplest terms, getting back to first principles.
—Frank Lloyd Wright

A great architect is not made by way of a brain nearly so much as he is made by way of a cultivated, enriched heart.
—Frank Lloyd Wright

Listed as a New 7 Wonder of the World, the Taj Mahal was built by Emperor Shah Jahan from 1632 to 1648 for his beloved wife, Mumtaz Mahal, who died on June 17, 1631. The monument, which is a mausoleum, was erected in the first half of the 17th century and finished over a 20-year period using more than 20,000 artisans' labor. It is located in the Northern Indian city of Agra, on the southern bank of the Yamuna river in India, and its architecture is one of the most significant examples of Mughal architecture style. The complex also houses a mosque and guest house. Made of white marble from Makrana, in Rajasthan, the Taj Mahal combines a range of architectural styles, such as Islamic, Persian, and Indian styles. For the construction, other noble materials were used, such as turquoise from Tibet, jade and crystal from China, sapphire from Sri Lanka and Arabia, and lapis lazuli from Afghanistan.

—<https://www.cuddlynest.com>

Located in Dresden, Germany, the *Semperoper State Opera* is a concert hall home to the Saxon State Orchestra and the Sempreoper Ballet. The opera was built in the middle of the 19th-century, and it's a stunning architectural combination between Renaissance and Baroque styles, dotted with Corinthian pillars which are typical to the Greek Classical Revival movement.

—<https://www.cuddlynest.com>

Petra, in Jordan, dates back from the 1st-century B.C., and it used to be the center of the Arab Kingdom during Hellenistic and Roman times. The city has been inhabited since early 7000 BC, and today is one of the New 7 Wonders of the World. And even though *Petra* consists of ruins, it's still an architectural marvel worth seeing. This ancient city is home to the finest examples of Nabatean architecture, such as a 2,000-year-old tomb.

—<https://www.cuddlynest.com>

Hungarian Parliament, located in the very heart of the Pest side of the city, called *The House of Nation (Országház)*, is one of the best examples of Gothic Revival style, having a similar façade and central dome. To decorate the building, 40 kg of gold, 500 000 ornamental stones, and 242 statues are used, and in the night, the building is lit up in yellow, having a strong contrast with the azure blue Danube river.

—<https://www.cuddlynest.com>

Architecture has always been a form of art perfected by few, yet appreciated by many. Building and designing a structure requires more than just imagination, but also ingenuity and craftsmanship.

—<https://www.njarchitects.co.uk>

One of the most beautiful architectural pieces in the world can be found in Turkey. The *Hagia Sophia Grand Mosque* is a place of worship in Constantinople, and it dates back to the 6th century when the city was the imperial capital of the Byzantine Empire. Up to date, it is the largest church in the historical empire territory, and after the fall of the empire was converted into a mosque by Mehmed the Conqueror, remaining as such until 1931, when it was closed to the public and later re-opened as a museum.

—<https://www.cuddlynest.com>

Notre Dame de Paris, France: This is undoubtedly one of the most iconic architectural pieces in the world and one of the most famous landmarks in Paris, France. Built between 1163 and 1345, the Notre Dame finest examples of the Gothic style, with its pointed arches and external statues and gargoyles. Its famous twin towers go as high as 69 meters, and a significant number of its stained-glass windows date back to the 13th century.

—<https://www.cuddlynest.com>

Designed by the brilliant architect Oscar Niemeyer, who was considered to be one of the key figures in the development of modern architecture, the *Cathedral of Brasília* is one of Brazil's most impressive architectural masterpieces.

One of the cathedral's most impressive features is its sixteen exterior concrete columns that reach up towards the sky representing two hands. The inside of the building is also breathtaking, and it flaunts hand-painted ceramic tiles, four bells donated by Spain, and stained glass windows with different shades of blue, white, and brown.

—<https://www.cuddlynest.com>

The *Chrysler Building* is an instantly recognizable landmark and one of New York's most distinctive architectural features. The world's tallest building for 11 months after its completion in 1930, this Art Deco skyscraper was built of a steel frame infilled with masonry and boasts 3,862 exterior windows. Fifty metal ornaments protrude at the building's corners on five floors reminiscent of gargoyles, making this building a true masterpiece in the middle of New York!

—<https://www.cuddlynest.com>

Located in the city of Djenné, Mali, the mosque is often considered the greatest achievement of the Sudano-Sahelian architectural style. This unique building is also the largest mud-built structure in the world and flaunts walls decorated with bundles of Rodier palm sticks, that project about 2.0 ft from the surface.

—<https://www.cuddlynest.com>

Museum of the Future is a true gem in Dubai's skyline. Dubbed the 'most beautiful building in the world,' the structure was designed by architect Shaun Killa, of Killa Design, who wanted to create a form that well-represented the concept of 'future.' The void in the center of the museum represents what we do not yet know, evoking the idea that the people who seek the unknown will continue to innovate and, therefore, help humanity evolve.

The museum boasts an array of visually striking features. Made of stainless steel and spread across 30,000 square meters, the building flaunts 1,024 pieces of art manufactured using robots, and it's illuminated by 14,000 meters of light lines that trace Arabic calligraphy representing three quotes on the future by Sheikh Mohammed bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai.

—<https://www.cuddlynest.com>

What is the Golden Ratio? In a nutshell, it's a benchmark for ideal proportions. The golden ratio has long been used as a gauge of good looks, with many historical artists and architects using it in their creations, including Michelangelo, who famously used it in his painting, *The Creation of Adam*, on the ceiling of the Sistine Chapel...We analysed 100 of the world's most famous architectural works, and compared their designs against the dimensions of the golden ratio, to determine how visually appealing each is to the human eye. To do this, we plotted the most common points found on the front-on 'faces' of each of the buildings, including the top and bottom corners, the building's centre, and equidistant points around the circumference, before comparing the distance between these markers to those laid out by the ratio.

Our research reveals that St. Paul's Cathedral in London can now lay claim to being the most beautiful building ever constructed, closely followed by Singapore's Marina Bay Sands Hotel in second place, and Westminster Abbey in third. Constructed in the 1700's, the baroque stylings of St Paul's Cathedral in London came out on top for its aesthetic perfection, with a 72.28% alignment to the golden ratio, the highest out of all landmarks analysed.

—<https://www.roofingmegastore.co.uk>

La Pedrera, Barcelona: Nested among the streets of Barcelona are some beautiful and unusual buildings by world-famous architect Antoni Gaudi. His unique approach has generated some of the most creative buildings in the world, including *La Pedrera*.

One of the most imaginative houses in architecture, this is more sculpture than building. The façade with mass of undulating stone and iron balconies explores the irregularities of the natural world. UNESCO recognised this building as World Heritage in 1984.

—<https://www.njarchitects.co.uk>

Designed in 1934 by Frank Lloyd Wright, *Fallingwater* is one of the most famous private residences in the world. But why? The unique design makes it look like the house stretches out over a 30ft waterfall, with no solid ground underneath. This of course isn't the case, but the innovative design captured everyone's attention in 1939 when it was finalised. It is now a historic landmark.

—<https://www.njarchitects.co.uk>

Pantheon, Rome: Rome is home to many awe-inspiring buildings, including the Pantheon. Like the city itself, it was not built in a day—it was destroyed twice and rebuilt each time. The building started as a rectangular structure, but over time evolved into the gorgeous dome building seen today. There is much debate between historians over which emperor and architects were responsible for the design. All we know is that this 'Temple of the Gods' was built around 126AD.

—<https://www.njarchitects.co.uk>

The *Parthenon* in Athens, Greece: The Parthenon's architects: Phidias, Callicrates, and Ictinus. It's the quintessential beautiful architectural form. The Doric order, the use of entasis [a slight curve in columns] to make sure the columns didn't look spindly from a distance...the siting on a hilltop—it gave us our initial ABCs of architecture that we keep trying to use and improve upon today.

—Tara Imani

The *National Congress of Brazil* in Brasília: The National Congress of Brazil's architect: Oscar Niemeyer. In 1974, my father, a scientist took our family to see the new city of Brasília. It captured the imagination of the world. Planned in the shape of an airplane, Corbusian [the modern architectural style of Le Corbusier] housing blocks lined the wings like feathers, the body was filled with embassies, government buildings, cultural institutions, and a house of God.

—Julia Donoho

The *São Paulo Museum of Art* in São Paulo, Brazil: The São Paulo Museum of Art's architect: Lina Bo Bardi. It is daring. Designed in 1968, it is made of concrete and glass. The main body is hung from the two beams and it barely touches the columns on the side. I also love the fact that it was designed by a woman.

—Damaris Hollingsworth

The *Bibliothèque Sainte-Geneviève* in Paris, France: The Bibliothèque Sainte-Geneviève's architect: Henri Labrouste. Completed in 1850, it is a magical jewel box of a building. The gray stone classical exterior hides a cavernous light-filled reading room composed of two wrought iron barrel vaults.

—Jared Banks

The *Forbidden City* temple in Beijing, China: The Forbidden City's architects: Nguyễn An, Cai Xin, and Kuai Xiang. It has amazing scale and longevity of the design, complex structure, yet simple forms. My grandfather...explained that architecture is meant to last beyond one's lifetime. It is a living time capsule of the culture for an entire civilization.

—Rosa Sheng

The *Niterói Contemporary Art Museum (MAC)* in Rio de Janeiro, Brazil: MAC's architect: Oscar Niemeyer. The MAC hangs over the water, a simple collection of lines and curves inspired by flowers growing in the landscape of Rio de Janeiro. A beautiful, sweeping pink line marks the pathway to the entrance of the building. It's the most charming arrival to any building; Unpretentious, gentle, poetic, and steeped in anticipation.

—Peter Exley

The *Church of the Light* in Osaka, Japan: The Church of the Light's architect: Tadao Ando. Tadao Ando is able to create beautiful spaces that embody monolithic presence, spacious, simple forms with an intriguing play of light which appears to dance throughout the day. The pushing and tugging of heavy forms and open space create a very unique, magical experience.

—Frank Cunha III

Fallingwater in Mill Run, Pennsylvania: Fallingwater's architect: Frank Lloyd Wright. The rigid planes of the cantilevered balconies are pure modernist forms inserted into the heart of the forest. Most importantly however, the thing that solidified this building as my favorite of all time doesn't show up in any photos: the arrival sequence to the house. You arrive on a small country road, turn into the property, wind your way through the woods, and the house finally appears in the distance.

—Bruce Turner

The *TWA Flight Center* at JFK Airport in Jamaica, New York: The TWA Flight Center's architect: Eero Saarinen Joseph David. The *TWA Flight Center* was designed before the age of computers and decades ahead of its time. The building uses concrete and glass to capture all of the excitement, wonder and romance of jet travel. At every view and every angle, there is something new to admire. 50 years after it opened, it somehow manages to feel like it's still from the future.

—Joseph E. David

The *MIT Chapel* in Cambridge, Massachusetts: The MIT Chapel's architect: Eero Saarinen. I was introduced to the *MIT Chapel* early in my architectural education. But it was in seeing it in person that I understood what architecture could be. The scale, the materials, the light. You just get the power of it. Then I began to understand what architecture was all about.

—Laura Thomas

The *Lloyd's Building* in London: The Lloyd's Building's architect: Richard Rogers. It is the most extreme and intricate of the high-tech building's style, revealing nearly all of its structure, stairs, elevators and mechanicals on the exterior.

The building takes on the appearance of a giant engine turned vertical and placed in juxtaposition to the neighboring historic buildings. I like the architectural honesty of the building.

—Jeffrey Roberts

The world's most famous buildings can be a huge source of inspiration for artists and designers. Structural shapes, unique design concepts and decorative details can provide ideas for design projects of all kinds. A building also tells us a lot about a country's culture and way of life during the period it was built. It's a bit like looking at a historical photograph, but unlike in a photo, buildings evolve after construction has finished. Time affects a building's aesthetic, as renovation responds to wear and tear, but also to changing tastes.

—Georgia Coggan

Designed by Frank Gehry, the *Guggenheim Bilbao Museum* was completed in 1997. It's a mass of smooth curved lines and glittering tiles. The museum is crossed at one end by a bridge, which is crowned by a large skylight in the shape of a metal flower. The design is so complex that Gehry used advanced software originally conceived for the aerospace industry to work on the design.

—Georgia Coggan

Sagrada Familia, Barcelona: The Sagrada is often cited as the oldest construction project that's still ongoing. Work started on Antoni Gaudí's basilica in 1882, over 130 years later it's still unfinished. It was most recently slated for completion for 2026, although that looks set to be pushed back again. When it's finally completed, the construction will have lasted only a few decades less than the Great Wall of China. Even in its unfinished state, it's a joy to behold thanks to its extravagant mix of architectural styles, almost liquid-like spires, ornate facades, ornamental arches and vivid stained glass.

—Georgia Coggan

Harpa Concert Hall, Reykjavik: The Harpa Concert Hall consists of a steel framework clad with geometric glass panels. Harpa Concert Hall in Reykjavik was designed by Danish-Icelandic artist Olafur Elíasson alongside Henning Larsen Architects and Batteríð Architects. The kaleidoscope effect of the crystalline shell deploys light and colour in a way that plays with your senses when you enter the building. It looks like a shimmering sculpture that sits on the shoreline connecting the sky and the sea.

—Georgia Coggan

Casa Malaparte in Capri, Italy: Casa Malaparte's architect: Adalberto Libera. Architecture is about a dialogue with its context. Casa Malaparte's design is a magnificent combination of nature and architecture and makes the environment even more spectacular.

—Jurgen van der Ploeg

Milwaukee Art Museum, Wisconsin: The Milwaukee Art Museum is an architectural landmark that comprises three separate buildings. The War Memorial Center (1957) was designed by Finnish-American architect Eero Saarinen; the Kahler Building (1975) by David Kahler; and the Quadracci Pavilion (2001) by Spanish architect Santiago Calatrava. The latter is an iconic sculptural edition typical of Calatrava's work with flying buttresses, pointed arches and ribbed vaults. Overlooking Lake Michigan, it's directly connected to Wisconsin Avenue by a cable-stay footbridge. Pedestrians can cross Lincoln Memorial Drive on the bridge and continue into the pavilion, while drivers enter via an underground vaulted parking garage.

—Georgia Coggan

The Dancing House, Prague: The eye-bending Dancing House has Frank Gehry's hallmarks. Dubbed *The Dancing House*, Prague's Nationale-Nederlanden building was designed by Croatian-Czech architect Vlado Milunić and Canadian-American architect Frank Gehry. The deconstructivist, or new-baroque, architecture forms the unusual dancing shape thanks to 99 concrete panels, each a different shape and dimension. The building's proved so popular that it now features on a gold 2,000 Czech koruna coin issued by the Czech National Bank.

—Georgia Coggan

Great Mosque of Djenné, Djenné: The Great Mosque of Djenné in Mali is one of the most famous buildings in Africa, and it's so important in Mali that it features on the country's coat of arms. It's made of earth bricks that have been dried in the sun, mortar made of sand and a plaster that creates a smooth surface. It is thought that a mosque has existed on the site since the 1200s. The current structure was rebuilt in 1907, and there's been some debate over whether or not the structure was

influenced by French architecture (Mali became independent from France in 1906). Once a year, the people of Djenné have a festival and work together to complete any necessary repairs.

—Georgia Coggan

Himeji Castle, Himeji: Himeji Castle is a spectacular Japanese castle near Kyoto. It's over 400 years old and in pristine conditions having escaped damage by war or natural disasters. The whole complex is made up of over 80 buildings, which are connected together by gates and winding paths. A marvel to behold, it's often dubbed the *White Egret* or *White Heron Castle* because of its white elegant exterior, which is said to resemble a bird taking flight. *Himeji Castle* is particularly beautiful when the cherry blossoms are out.

—Georgia Coggan

Dome of the Rock, Jerusalem: A masterpiece of Islamic architecture, the *Dome of the Rock* in Jerusalem was built by Caliph Abd al-Malik between 687 and 691. The octagonal plan and the wood rotunda dome are of Byzantine design. The Persian tiles on the exterior were added by Suleiman I in 1561, and the interior decoration was later added to with marble, mosaic and faience. The oldest extant Islamic monument, the Dome of the Rock has served as a model for architecture and other art for more than a millennium.

—Georgia Coggan

Petronas Towers, Kuala Lumpur: *The Petronas Towers* are an iconic landmark in Malaysia's capital, Kuala Lumpur. Standing at 451.9 metres tall, these linked twin skyscrapers are an iconic landmark in Kuala Lumpur, Malaysia. *The Petronas Towers* held the title of tallest building in the world between 1998-2004. The distinctive postmodern style was created by architects Cesar Pelli and Achmad Murdijat, engineer DeeJay Cerico and designer Dominic Saibo under the consultancy of JC Guinto. The design of each floor plate was based on the simple Islamic geometric forms of two interlocking squares, creating the shape of an eight-pointed star.

—Georgia Coggan

The White House, Washington: Designed by Irish architect James Hoban, the *White House* took eight years to construct. *The White House*, perhaps the world's most famous political residence, was designed by Irish architect James Hoban. He submitted a plan for the presidential mansion in 1792 and subsequently won the commission to build the *White House*. Construction began in 1793 and was completed in 1801. The mansion, which has been home to every US leader since the country's second president John Adams, is made from white-painted Aquia sandstone.

—Georgia Coggan

Sydney Opera House, Sydney: Sydney Opera House is the most famous Australian architectural icon. The *Sydney Opera House* is widely regarded as one of the greatest architectural works of the 20th century. The innovative design came from architect Jørn Utzon, who was relatively unknown until January 29, 1957 when his entry won the international competition to design a national opera house at Bennelong Point, Sydney. The beautiful building comprises three groups of interlocking shells, which cover two main performance halls and a restaurant. A masterpiece of modern architecture, the opera house has become an iconic symbol of both Sydney and Australia as a whole.

—Georgia Coggan

Taj Mahal is an ivory-white marble mausoleum that sits gracefully on the pedestal of Agra with its perfect image mirrored in the reflection pool in front of it giving it a surreal appearance. It is said that the place changes color by reflecting the ever-changing hues of the sky during different weather, seasons, and times of the day. The changing colors of the walls make the mausoleum feel like an alive and enchanted symbol of love. *The Taj Mahal* is often called the ‘epitome of Mughal architecture’ and was acknowledged as the ‘jewel of Muslim art’ by UNESCO....*The Taj Mahal* emits a sense of peace and harmony which is mainly caused by the structure's near-perfect symmetry, the main dome and surrounding minarets, and the division of the gardens by four canals that meet at a raised central lotus pond. The perfect geometry of the complex is what leaves a visitor in awe and is so perfect that one cannot find a single element out of place adding to the structure's grandeur. The symmetry of the *Taj Mahal* makes a statement of absoluteness which is a mark of architectural superiority and reflects universal harmony.

—<https://www.asiahighlights.com>

The Taj Mahal is renowned for its Mughal architecture, although its style combines elements from Persian, Ottoman Turkish and Indian architecture, and was inspired by certain Timurid and Mughal buildings, such as the Gur-e Amir (the tomb of Timur, Samarkand), Itmad-Ud-Daulah's Tomb (‘Baby Taj’, Agra), and the Jama Masjid in Delhi. One major difference is that while previous Mughal buildings were mainly built out of red sandstone, Shah Jahan preferred to use white marble inlaid with semi-precious stones.

The central feature of the building complex is the royal tomb containing the cenotaphs of Shah Jahan and Mumtaz Mahal, enclosed within a perforated marble screen. Constructed from a brick and rubble core, veneered with white marble secured by metal dowels, it stands on a square plinth and consists of a symmetrical building with an inner domed roof about 80 feet (24m) in height. This inner dome is surmounted by a spectacular onion-shaped outer dome, about 200 feet (61m) tall, which rests on a central drum surrounded by four octagonal towers, each supporting

a small domed pavilion. The outer dome is crowned by a 56-foot high gilded brass finial, in a mixture of Persian and Hindustani styles.

The onion shape of the dome is emphasized by four smaller domed building (chattris) standing at its corners, which open through the roof of the tomb and provide additional light for the interior. A number of tall decorative spires (guldastas), complete with finials, extend upwards from the walls, giving extra emphasis to the height of the dome. mixes traditional Persian and Hindustani decorative elements. The tomb complex is surrounded on three sides by red sandstone walls, with the river-facing side left open. Outside the walls there are several other mausoleums, built for Shah Jahan's other wives, as well as a red sandstone mosque and a symmetrical building, opposite, which serves as an outhouse. The main gateway (darwaza) into the complex is a large structure whose pishtaq arches are embellished with the same style of calligraphy that decorates the tomb, while its ceilings and walls feature similar geometric designs, to those found in the main buildings of the complex. The entire rectangular complex is overlooked at its corners by four minarets—each more than 130 feet (40m) in height—used by the muezzin to call the faithful to prayer.

Overall, the architecture expresses a beautiful sense of harmony and balance between the individual buildings, as well as a feeling of immense peace. The white marble used throughout the *Taj Mahal* reflects the changing light, allowing a subtle range of tones that lend the whole complex an ethereal tranquility.

—<http://www.visual-arts-cork.com>

Medieval castle stairs were often built to ascend in narrow, clockwise spirals so right-handed castle defenders could use their swords more easily. This design put those on the way up at a disadvantage (unless they were left-handed). The steps were also uneven to give defenders the advantage of anticipating each step's size while attackers tripped over them.

—<https://www.thevintagenews.com>

The bumpy sections of sidewalks are designed to help people who are visually impaired. 'Tactile paving' uses varying bump or dot patterns to warn pedestrians with limited or no vision that they are approaching specific hazards, like stairs, stoplights, crosswalks, or the edge of a subway platform.

—<https://www.mentalfloss.com>

The Eiffel tower was originally supposed to be in Barcelona, Spain, but the project was rejected for being too 'expensive and strange.'

—uber-facts.com

Memorial art is most interesting when viewed as a reflection of a process. The debates about what it should look like, where it should be, and what it represents—that is, in fact, the process of remembering, of memorializing. To the extent that the memorial later becomes just a sculpture in a park, part of the furniture of a city, it's no longer doing that job. But what makes memorials so interesting is the way they are engaged in a public process, and provoke a public debate. And the longer that takes place, the more, in a sense, successful the memorial is.

—Michael Kimmelman

The Parthenon, a temple to Athena, was erected on the fortified hill known as the Acropolis. The Parthenon was a rectangular building with Doric columns, of a beauty and simplicity of design that has never been surpassed. The sculptor Phidias and his pupils carved the incredibly lovely ivory and gold statue of Athena and the hundreds of lifelike figures that adorned the building.

—Robin McKown

In my ongoing quest to find all things weird and offbeat, the Unvertical House in Sopot, Poland was a must-see when I spent a day exploring the city. Also, known as the Crooked House and even the Drunken House, this building is puzzling when glimpse it for the very first time. This rather boldly constructed building designed by Szotyńscy & Zaleski is located in Sopot, Poland on the country's Baltic coast. The designers took inspiration for their unique creation from the fairy tale drawings of Jan Marcin Szancer and Per Dahlberg. Built in 2004, the Unvertical House (*Krzywy Domek* in Polish) is actually a shopping center with stores and restaurants inside.

—Cheryl Howard

Being an architect is my dream job. I spend most of my day as part of a multidisciplinary team thinking about, designing or supporting the construction of buildings and cities. The days vary widely because each client, site, list of functional requirements and design is different. I'm sometimes tired, but never bored. As architects, we sketch, use software to model and develop designs in virtual 3-D, physically mock-up key parts of buildings in warehouses, lay out material samples in the studio for deliberation and visit sites of new projects or projects under construction. Our teams include engineers, quantity surveyors, fabricators and contractors.

—Sybil Wa

Egyptian architects building the temple of Sahure 4,500 years ago shaped their stone pillars like palm trunks, and the style was still in use 2,000 years later when Herodotus noted 'pillars carved to imitate date palms' at a different Egyptian temple. By that time the 'palmette,' a stylized motif based on palm fronds, had spread through the civilization of ancient Greece.

—Matti Friedman

In a classic study of highly accomplished architects, the most creative ones graduated with a B average. Their straight-A counterparts were so determined to be right that they often failed to take the risk of rethinking the orthodoxy. A similar pattern emerged in a study of students who graduated at the top of their class. ‘Valedictorians aren’t likely to be the future’s visionaries,’ education researcher Karen Arnold explains. ‘They typically settle into the system instead of shaking it up.’

—Adam M. Grant

In Donald MacKinnon’s study comparing America’s most creative architects with a group of highly skilled but unoriginal peers, a factor that distinguished the creative group was that their parents exercised discipline with explanations. They outlined their standards of conduct and explained their grounding in a set of principles about right and wrong, referencing values like morality, integrity, respect, curiosity, and perseverance. But ‘emphasis was placed upon the development of one’s ethical code,’ MacKinnon wrote. Above all, the parents who raised highly creative architects granted their children the autonomy to choose their own values.

—Adam M. Grant

For two decades, until 1911, Wright made his name as an architect living in Chicago and Oak Park, Illinois, where he benefited from the assistance of craftspeople and sculptors. In 1911, he designed Taliesin, an estate in a remote Wisconsin valley. Believing he could excel alone, he moved out there. But as time passed, Wright spun his wheels during ‘long years of enforced idleness,’ Gill wrote. At Taliesin, Wright lacked access to talented apprentices. ‘The isolation he chose by creating Taliesin,’ de St. Aubin observes, ‘left him without the elements that had become essential to his life: architectural commissions and skillful workers to help him complete his building designs.’ Frank Lloyd Wright’s drought lasted until he gave up on independence and began to work interdependently again with talented collaborators. It wasn’t his own idea: his wife Olgivanna convinced him to start a fellowship for apprentices to help him with his work. When apprentices joined him in 1932, his productivity soared, and he was soon working on the Fallingwater house, which would be seen by many as the greatest work of architecture in modern history. Wright ran his fellowship program for a quarter century, but even then, he struggled to appreciate how much he depended on apprentices. He refused to pay apprentices, requiring them to do cooking, cleaning, and fieldwork. Wright ‘was a great architect,’ explained his former apprentice Edgar Tafel, who worked on Fallingwater, ‘but he needed people like myself to make his designs work—although you couldn’t tell him that.’

—Adam M. Grant

If you want to understand what's most important to a society, don't examine its art or literature, simply look at its biggest buildings. In medieval societies, the biggest buildings were its churches and palaces; using Campbell's method, we can assume these were feudal cultures that revered their leaders and worshipped God. In modern Western cities, the biggest buildings are the banks—bloody great towers that dominate the docklands—and the shopping centers, which architecturally ape the cathedrals they've replaced: domes, spires, eerie celestial calm, fountains for fonts, food courts for pews.

—Russell Brand

Long ignored beyond the developing world, bamboo (a grass, not a tree) has the compressive strength of concrete and the tensile strength of steel. Unlike those materials, it sequesters carbon as it grows instead of emitting it while it's made. It replenishes rapidly, shooting up by as much as three feet per week. It's hollow and lightweight. 'There's no wood that can compete with that,' says Joana Gomes of the Mexican architecture firm CO-LAB, which recently designed Luum Temple, a bamboo pavilion in Tulum, Mexico.

—Zach Mortice

There is no city in the nation with architecture as beautiful and awe-inspiring as Chicago.

—Michael H. Schill

We're living through the birth of a new species of skyscraper that not even architects and engineers saw coming. After 9/11, experts concluded that skyscrapers were finished. Tall buildings that were in the works got scaled down or canceled on the assumption that soaring towers were too risky to be built or occupied. 'There were all sorts of symposiums and public statements that we're never going to build tall again,' one former architect told the Guardian in 2021. 'All we've done in the past 20 years since is build even taller.'

—Bianca Bosker

There are skyscrapers, and then there are supertalls, often defined as buildings more than 300 meters in height, but better known as the cloud-puncturing, sci-fi towers that look like digital renderings....In 2019 alone, developers added more supertalls than had existed prior to the year 2000; there are now a couple hundred worldwide, including Dubai's 163-story Burj Khalifa (a hypodermic needle aimed at space), Tianjin's 97-floor CTF Finance Center (reminiscent of a drill bit boring the clouds), and... Manhattan's 84-floor Steinway Tower (a luxury condominium resembling the love child of a Dustbuster and a Mach3 razor).

—Bianca Bosker

Building engineers, like judgy modeling agents, have varying definitions of *superslim*, but they usually agree that such buildings must have a height-to-width ratio of at least 10 to 1. To put that in perspective, the Empire State Building (one of the world's first supertalls, completed in 1931) is about three times taller than it is wide —'pudgy,' as one engineer described it to me. Steinway Tower is 24 times taller than it is wide—nearly as slim as a No. 2 pencil, and the skinniest supertall in the world....These superslim buildings—and supertalls generally—have relied on engineering breakthroughs to combat the perilous physics that go with height.

—Bianca Bosker

There is no doubt that super-tall, slender buildings are the most technologically advanced constructions in the world.

—*Civil Engineering and Architecture* (2021)

Cities in Greece struggle to build subway systems because they keep digging up ancient ruins.

—*theChive*

The *Roman Pantheon*, built in 118 A.D. by the emperor Hadrian, is still the largest unreinforced concrete dome in the world.

—*theChive*

The *Museum of Contemporary Art Los Angeles*....a 98,000-square-foot compound of red Indian sandstone, capped by 11 pyramidal skylights and a barrel-vault library supported by a pair of pilotis. It is a peculiar building. Working around a steep hill and preexisting structures, the architect had to go through all manner of contortions to make the building work....Of the building, *Washington Post* critic Benjamin Forgey wrote, 'There is no bombast here, no shallow self-advertisement, no straining for effects. Instead, there is modesty and a calm mastery of paradox: Though obviously new and memorably odd, the building looks as if it had been here for ages.'

—Carolina A. Miranda

The relentlessly futuristic *Palau Sant Jordi*, a sports hall designed for the 1992 Olympics in Barcelona, referenced Catalan vault techniques. It was also a remarkable feat of engineering: The steel frame of its roof was assembled on the ground and then hoisted into place over 10 days.

—Carolina A. Miranda

Concrete allowed the Romans to have an architectural revolution. Romans were able to create and turn the cities into something that is extraordinary and beautiful to live in. And that revolution basically changed completely the way humans live.

—Admir Masic

[Roman Princess Galla] Placidia...in 417...commissioned a cross-shaped church in Ravenna for royal use, *Santa Croce*, which became one of the artistic wonders of the empire. Its vast dome was designed by master architects from the East using innovative engineering: its marble floors featured circles of rare purple porphyry from Egypt, and the walls and ceilings glowed with colored marble and stucco, and an image of Christ hovering above the four rivers of paradise. But its most ravishing element was a chapel with ceiling mosaics depicting golden stars in the heavens surrounded by celestial religious visions.

The chapel's exterior is oddly plain. But those who step beneath its low doorway stop in their tracks with gasps of wonder at the ceiling: 567 golden stars cascade down the cobalt-blue night sky, a gorgeous firmament intended to evoke the gateway to heaven above.

—Tony Parrottet



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