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Rafael Moneo: Building, Teaching, Writing



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Synopsis

A critical look at the life, work, and influence of the important and award-winning Spanish architect Rafael Moneo The Spanish architect Rafael Moneo (b. 1937) has won numerous awards (including the prestigious Pritzker Architecture Prize), yet this publication is the first to offer a critical study of his career as a wholeÃ¢â ¬â •not only his many built works and projects but also his contributions to teaching and his writings. The book begins with a comprehensive biography, covering MoneoÃ¢â ¬â„¢s education, teaching appointments, and encounters with historians and architects in Europe and the United States, such as Peter Eisenman, JÃƒÂ¸rn Utzon, and Bruno Zevi. Also included is a discussion of some of the buildings that he has designed, notably the Prado Museum extension and Atocha Station in Madrid. The following section examines in more detail seven key buildings chosen to illustrate crucial developments in MoneoÃ¢â ¬â„¢s thinking, from the Bankinter, Madrid, to the Cathedral of Our Lady of the Angels, Los Angeles. The last and most extensive section considers his architectural philosophy: his design approach, his idea of the canon, his theory of composition, his notion of form, and his confrontation with realityÃ¢â ¬â •in construction and context.Ã Â

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Customer Reviews

AnÃ Â Architectural RecordÃ Â 2015 Gift Guide selection

This insightful and generously illustrated volume presents the first critical look at the important and

award-winning Spanish architect Rafael Moneo, shedding new light on his life, work, and influence.Ã Â

This book is missing several pages in chapter 3ÃƒÂ¢Ã â ¬Ã â œÃƒÂ¢Ã â ¬Ã â œthey are replaced by duplicates of pages from an earlier chapter. This is a definite problem as the book, unlike other books on Moneo, is primarily text. The author has carefully examined the thought and theory that serves as a foundation for some of the most remarkable and important architectural works of the last 30 years. In addition, they provide a precedent study and present the cultural fabric in which Moneo's work was shaped. Yale has produced a wonderful bookÃƒÂ¢Ã â ¬Ã â œÃƒÂ¢Ã â ¬Ã â œyet, it is troubled greatly by the missing pages. I don't suggest buying a copy until this problem has been corrected. Or, if you do chose to add what otherwise is a very good book to your shelf, be forewarned and check the following pages: missingÃƒÂ¢Ã â ¬Ã â œÃƒÂ¢Ã â ¬Ã â œ242, 243, 246, 247, 250, 251, 254 and 255. These are replaced, as I mentioned with duplicate pages from an earlier chapter. I feel as if I am reading a Julio Cortazar novel! I would gladly return it; however, as this discovery was made near the end of my reading, and the book is now laden with notations and black ink that records my thoughts, I am reluctant to part with it. Perhaps a corrected version could be sent to meÃƒÂ¢Ã â ¬Ã Â¦

This is the best, and only one work so far, on Moneo. It gives a comprehensive survey of his architectural production, in relation to his ideas, thoughts, and teaching. The authors show a deep and intimate understanding of Moneo, delving into some of the personal biographical background to explain certain aspects of his work, and the reasons behind some of its formal decisions. Moneo emerges rightfully from this 'study' as an architect in the classical sense of the word, someone who combines a critical and inquisitive attitude with a great cultural background, and a mastery of the art of building. At a time when architecture has veered off almost completely into 'digital games' that manipulate forms without content, this book is a timely reminder of greater values to which architecture should continue to aspire, as a key element in the definition of 'culture'.

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