The Fourth Dimension In Architecture The Impact Of Building on Behavior: Eero Saarinens Administrative Center For Deere And Company Molin

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Changing Ideals in Modern Architecture revolutionized the understanding of modernism in architecture, pushing back the sense of its origin from the early twentieth century to the 1750s and thus placing architectural thought within the a broader context of Western intellectual history. This new edition of Peter Collins's ground-breaking study includes all seventy-two illustrations of the hard cover original edition, which has been out of print since 1967, and restores the large format.

1904 Content: Four-Dimensional Space, the Anology of a Plane World, the Significance of a Four-Dimensional Existence, the First Chapter in the History of Four Space, the Higher World, the Evidence for a Fourth Dimension, the Use of Four Dimensions in T.

A milestone in modern thought, Space, Time and Architecture has been reissued numerous times since its first publication in 1941 and translated into half a dozen languages. In this revised edition of Sigfried Giedion’s classic work, major sections have been added and there are 81 new illustrations. The chapters on leading contemporary architects have been greatly expanded. There is new material on the later development of Frank Lloyd Wright and the more recent buildings of Walter Gropius, particularly his American Embassy in Athens. In his discussion of Le Corbusier, Mr. Giedion provides detailed analyses of the Carpenter Center at Harvard University, Le Corbusier’s only building in the United States, and his Priory of La Tourette near Lyons. There is a section on his relations with his clients and an assessment of his influence on contemporary architecture, including a description of the Le Corbusier building in Zurich (designed just before his death), which houses his works of art. The chapters on Mies van der Rohe and Alvar Aalto have been brought up to date with examples of their buildings in the sixties.

There is an entirely new chapter on the Danish architect Jørn Utzon, whose work, as exemplified in his design for the Sydney Opera House, Mr. Giedion considers representative of post–World War II architectural concepts. A new essay, “Changing Notions of the City,” traces the evolution of the structure of the city and examines current attempts to deal with urban growth, as shown in the work of such architects as José Luis Sert, Kenzo Tange, and Fumihiko Maki. Mr. Sert’s Peabody Terrace is discussed as an example of the interlocking of the collective and individual spheres. Finally, the conclusion has been enlarged to include a survey of the limits of the organic in architecture.

The long-awaited new edition of a groundbreaking work on the impact of alternative concepts of space on modern art. In this groundbreaking study, first published in 1983 and unavailable for over a decade, Linda Dairymple Henderson demonstrates that two concepts of space beyond immediate perception—the curved spaces of non-Euclidean geometry and, most important, a higher, fourth dimension of space—were central to the development of modern art. The possibility of a spatial fourth dimension suggested that our world might be merely a shadow or section of a higher dimensional existence. That iconoclastic idea encouraged radical innovation by a variety of early twentieth-century artists, ranging from French Cubists, Italian Futurists, and Marcel Duchamp, to Max Weber, Kazimir Malevich, and the artists of De Stijl and Surrealism. In an extensive new Reintroduction, Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000. Although largely eclipsed by relativity theory beginning in the 1920s, the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s. In a remarkable turn of events, it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics (with its ten- or eleven-dimensional universes) and computer graphics. Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller, Robert Smithson, and the Park Place Gallery group in the 1960s to Tony Robbins and digital architect Marcos Novak.

SHORTLISTED FOR THE SAMUEL JOHNSON PRIZE FOR NON-FICTION 2015 WINNER OF THE JERWOOD PRIZE â€œMercurially brilliantâ€œ Will Self ‘A richly complex portrayal of the ways we live today’ TLS â€œA delightfully tender and humane guide to transformations that might amaze Ovid and new forms of nostalgia to rival Proustâ€œ Alexander Harris â€œEntertaining and insightfulâ€œ Sunday Times â€œElegant and articulateâ€œ Financial Times A constellation of everyday digital phenomena is rewiring our inner lives. We are increasingly coaxed from the three-dimensional containment of our pre-digital selves into a wonderful and eerie fourth dimension, a world of ceaseless communication, instant information and global connection. Our portals to this new world have been wedged open, and the silhouette of a figure is slowly taking shape. But what does it feel like to be four-dimensional? How do digital technologies influence the rhythms of our thoughts, the style and tilt of our consciousness? What new sensitivities and sensibilities are emerging with our ever-increasing delights, sorrows and anxieties of a networked world? And how do we live in public, with these recoded private lives?

Tackling ideas of time, space, friendship, commerce, pursuit and escape, and moving from Hamlet to the ghosts of social media, from Seinfeld to the fall of Gaddafi, from Facebook politics to Oedipus, The Four-Dimensional Human is a highly original and pioneering portrait of life in a digital landscape.


New technologies have the power to augment many aspects of society, including public spaces and art. The impact of smart technology on urban design is vast and filled with opportunity and has profound implications on the everyday urban environment. Only by starting new conversations can we develop further contemporary insights that will affect how we move through the world. Reconstructing Urban Ambiance in Smart Public Places is a pivotal reference source that provides contemporary insights into a comprehensive interpretation of urban ambiances in smart places as it relates to the development of cities or to various levels of intervention in extant urban environments. The book also examines the impact of architectural design on the creation of urban ambiance in artworks and how to reflect this technique in the fields of professional architectural practice. While covering a wide range of topics including wellbeing, quality-related artistry, and atmosphere, this publication combines smart technological innovation with creative design principles. This book is ideally designed for civil engineers, urban designers, architects, entrepreneurs, policymakers, researchers, academicians, and students.

Where is the space for dreaming in the twenty-first century? Loftly thoughts, like dreams, are born and live overhead, just as they have been represented in Renaissance paintings and modern cartoons. Ceilings are often repositories of stories, events and otherwise invisible oneric narratives. Yet environments that inspire innovative thinking are dwindling as our world confronts enormous challenges, and almost all of our thinking, debating and decision-making takes place under endless ceiling grids. Quantitative research establishes that spaces with taller ceilings elicit broader, more creative thoughts. Today, ceilings are usually squat conduits of technology; they have become the blind spot of thinking, debating and decision-making. A new essay, “Changing Notions of the City,” traces the evolution of the structure of the city and examines current attempts to deal with urban growth, as shown in the work of such architects as José Luis Sert, Kenzo Tange, and Fumihiko Maki. Mr. Sert’s Peabody Terrace is discussed as an example of the interlocking of the collective and individual spheres. Finally, the conclusion has been enlarged to include a survey of the limits of the organic in architecture.


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Cedric Price Architects was established in 1960 and this book features works from its early years - iconic projects such as The Fun Palace and Potteryesque, built projects such as London Zoo's Aviary, and many less well-known schemes and writings. Additional essays are contributed by eminent architectural historians Reyner Banham, Royston Landau and Robin Middleton and colleague/critics such as David Alford, Peter Cook and Warren Chalk. The Square Book is a faithful reprinting of an original book entitled Cedric Price: Works II, published in
1984 by the Architectural Association (AA). Ron Herron and AA Chairman Alvin Boyarsky had invited Price to make the book to coincide with an exhibition of the work of his office at the AA in June the same year. Price compiled “as a favour” to his dear friends although he has always been resistant to the crystallisation of his work in book form, being more inclined towards the immediate and ephemeral nature of magazines and journals. Price states that “there is a point reached where it too much time is required to produce something its operational integrity is marred.” This remark is central to Price’s thesis that Time is the fourth dimension in architecture and that Change is its champion. It is timely that such a book should be reprinted. Its purpose is not to provide material upon which to reflect but to serve as fuel to students and practitioners of architecture - a profession that continues to institutionally resist change at the beginning of a new millennium. We are reminded, as Peter Cook writes, that “Cedric is our reference. Our conscience”.

To his earlier articulated concept of anchoring—which connects a construction with the history of the ground, locale, and region—Holl adds the concept of intertwining, which is illuminated by sensory, perceptual, conceptual, and emotional experiences. Illustrates with drawings, plans, and photographs projects in Japan, Finland, Germany, Switzerland, Holland, Korea, and Norway. No index. Annotation copyright by Book News, Inc., Portland, OR

To see objects that live in the fourth dimension we humans would need to add a fourth dimension to our three-dimensional vision. An example of such an object that lives in the fourth dimension is a hyper-sphere or “3-sphere.” The quest to imagine the elusive 3-sphere has deep historical roots: medieval poet Dante Alighieri used a 3-sphere to convey his allegorical vision of the Christian afterlife in his Divine Comedy. In 1917, Albert Einstein visualized the universe as a 3-sphere, describing this imagery as “the place where the reader’s imagination boggles. Nobody can imagine this thing.” Over time, however, understanding of the concept of a dimension evolved. By 2003, a researcher had successfully rendered into human vision the structure of a 4-web (think of an ever increasingly-dense spider’s web). In this text, Stephen Lipscomb takes his innovative dimension theory research a step further, using the 4-web to reveal a new partial image of a 3-sphere. Illustrations support the reader’s understanding of the mathematics behind this process. Lipscomb describes a computer program that can produce partial images of a 3-sphere and suggests methods of discerning other fourth-dimensional objects that may serve as the basis for future artwork.

In the new hemisphere of Fairyland Mr. Burgess here reaches the Furthest North; and the observations made in these rare latitudes and altitudes by a Bachelor of Science should appeal to every father interested in the education of the Technical Imaginative of his offspring. The author of the “Lively City o’ Ligg” has discovered a new fauna in Fairyland. He has laid the foundations for a new branch of Unnatural History, and has added to literature no inconsiderable contribution of Object Lore. Like most new ideas, however, hints of the theory so thoroughly exploited in this volume of seventeen stories have been prevalent, though comparatively unnoticed, since the earliest times; but there is little doubt that this latest addition to the bibliography of the subject was directly suggested by Jane Taylor’s “Discontented Pendulum,” a story familiar to the childhood of our fathers’ generation. Stimulated by this fable, two great writers of modern times have devoted themselves to the study and practice of Object Lore, -- Rudyard Kipling and Gelett Burgess, representing two sharply contrasted schools. In Kipling’s memoirs at the end of the “Jungle Book” he tells us he has a special regard for the “Lively City o’ Ligg” and “Nimblossom, Oft,” etc., the best examples of the remarkable treatment this motif has received; while in the “Lively City o’ Ligg” the romantic and poetic point of view has gilded the essential modernness of this practical age with a new beauty, or, at least, with a new interest. To invest commonplace things with such picturesque attributes as are portrayed by Gelett Burgess is a tremendous step forward in the scientific training of the Imagination. The dullest child cannot, henceforth, go into the street without seeing a new world raving about his ears. The moral trend of the book, also, will have its effect upon juvenile character; for what little child could ever be cruel to a Locomotive after reading the “Terrible Train”? What boy or girl would tease a Fire Engine or make fun of a twentyseven-story House after hearing the fables whose lessons are so ingeniously instilled?... --Technology Review, Volume 2

"Modern architecture, except on its engineering side, has not yet found itself." So stated Claude Bragdon in this 1915 book. An architect himself—and one of the most fascinating thinkers of the early 20th century—Bragdon here blames the urban disconnect from the natural world for the dearth of ornametation to rival ancient civilizations, which drew inspiration from nature. As an alternative, Bragdon offers geometry as an appropriately modern, scientific inducement to ornament, and delves into the mystical mathematics of magic lines and magic squares, of tesseracts and hyperspheres, demonstrating their beauty and grace. Complete with charming line drawings of historical architecture and new, geometrically playful forms, this is a book artists and beauty-seekers today will continue to find provocative. Other works by Bragdon available from Cosmos Classics: Yoga for You, The Eternal Poles, Four-Dimensional Vistas, The Beautiful Necessity, Architecture and Democracy, Episodes from An Unwritten History, and A Primer of Higher Space (The Fourth Dimension). American architect, stage designer, and writer CLAUDE FAYETTE BRAGDON (1886-1946) helped found the Rochester Architectural Club, in the city where he made his greatest mark as a building designer with structures including Rochester Central Station, Rochester Institute of Technology, and the First Universalist Church; he also designed Peterborough Bridge in Ontario. In later life, Bragdon worked on Broadway as scenic designer for 1930s productions of Cyrano de Bergerac and Hamlet, among others. The Emergence of the Fourth Dimension describes the development and proliferation of the idea of higher dimensional space in the late nineteenth- and early twentieth-centuries. An idea from mathematics that was appropriated by occultist thought, it emerged in the fin de siecle as a staple of genre fiction and influenced a number of important Modernist writers and artists. Providing a context for thinking of space in dimensional terms, the volume describes an active interplay between self-fashioning disciplines and a key moment in the popularisation of science. It offers new research into spiritualism and the Theosophical Society and studies a series of curious hybridtexts. Examining works by Joseph Conrad, Ford Madox Ford, H.G. Wells, Henry James, H. P. Lovecraft, and others, the volume explores how new theories of the possibilities of time and space influenced fiction writers of the period, and how literature shaped, and was in turn shaped by, the reconfiguration of imaginative space occasioned by the n-dimensional turn. A timely study of the interplay between philosophy, literature, culture, and mathematics, it offers a rich resource for readers interested in nineteenth century literature, Modernist studies, science fiction, and gothic scholarship.

While much has been written on Marcel Duchamp - one of the twentieth century's most beguiling artists - the subject of his flirtation with architecture seems to have been largely overlooked. Yet, in the carefully arranged plans and sections organising the blueprint of desire in the Large Glass, his numerous pieces replicating architectural fragments, and his involvement in designing exhibitions, Duchamp's fascination with architectural design is clearly evident. As his unconventional architectural influences - Niceron, Lequeu and Kiesler - and diverse legacy - Tschumi, OMA, Webb, Diller + Scofidio and Nicholson - indicate, Duchamp was not as much interested in 'built' architecture as he was in the architecture of desire, re-constructing the imagination through drawing and testing the boundaries between reality and its aesthetic and philosophical possibilities. Marcel Duchamp and the Architecture of Desire examines the link between architectural thinking and Duchamp's work. By employing design, drawing and making - the tools of the architect - Haralambidou performs an architectural analysis of Duchamp's final enigmatic work Given: 1. The Waterfall, 2. The Illuminating Gas... demonstrating an innovative research methodology able to grasp meaning beyond textual analysis. This novel reading of his ideas and methods adds to, but also challenges, other art-historical interpretations. Through three main themes - allegory, visuality and desire - the book defines and theorises an alternative drawing practice positioned between art and architecture that predates and includes Duchamp.
This study of how the architecture of a building influences the people who work in its is of interest to architects, behavioralists and management personnel as well as fans of architecture in general.

Think of the fourth dimension, not as a new region in space... but as a principle of growth, of change... -from "The Fourth Dimension as Time" This 1913 treatise on the intersection of the mystical and the mathematical implied by Einstein's 1905 special theory of relativity is now considered a classic of philosophical physics. Claude Bragdon here first proposed the now mathematically commonplace concept of the "hypercube," or four-dimensional cube (he incorporated 4-D designs into some of his architectural projects), and explores his radical and provocative ideas about the mathematical structure of the universe. Complete with a gallery of Bragdon's gorgeous line drawings illustrating higher space, this is a truly mind-expanding experience. Other works by Bragdon available from Cosimo Classics: More Lives Than One, The Beautiful Necessity, Architecture and Democracy, and Episodes from An Unwritten History. American architect, stage designer, and writer CLAUDE FAYETTE BRAGDON (1866-1946) helped found the Rochester Architectural Club, in the city where he made his greatest mark as a building designer with structures including Rochester Central Station, Rochester Institute of Technology, and the First Universalist Church; he also designed Peterborough Bridge in Ontario. In later life, Bragdon worked on Broadway as scenic designer for 1930s productions of Cyrano de Bergerac and Hamlet, among others.

Digital Architecture is a particularly dynamic field that is developing through the work of architecture schools, architects, software developers, researchers, technology, users, and society alike. Featuring papers from the First International Conference on Digital Architecture, this book will be of interest to professional and academic architects involved in the creation of new architectural forms, as well as those colleagues working in the development of new computer codes of engineers, including those working in structural, environmental, aerodynamic fields and others actively supporting advances in digital architecture. Expert contributions encompass topic areas such as: Database Management Systems for Design and Construction; Design Methods, Processes and Creativity; Digital Design, Representation and Visualization; Form and Fabric; Computer Integrated Construction and Manufacturing; Human-Machine Interaction; Connecting the Physical and the Virtual Worlds; Knowledge Based Design and Generative Systems; Linking Training, Research and Practice; Web Design Analysis; the Digital Studio; Urban Simulation; Virtual Architecture and Virtual Reality; Collaborative Design; Social Aspects.

The pilgrimage church Notre-Dame-du-Haut in Ronchamp (1950–54), an icon of modern architecture, represents one of the central buildings of Le Corbusier's late period. Located on a high plateau in the Vosges above Belfort, this building is an unsurpassed work of art which also sets uniquely into its physical surroundings. The shell-shaped roof, the rounded walls, the towers of stone masonry, and the facade with its rhythmic openings of colored glass are the essential elements of this sculptural construction. The scale and proportions of the chapel at Ronchamp are designed on the basis of the Modulor that Le Corbusier developed, which accounts for its distinctive spatial effect. Like all the guides in this series, this book is indispensable both for a specialist audience and for tourists interested in architecture and modern art.

Public facilities are valuable assets that can provide decades of high quality of service if they are effectively utilized. Despite effective planning, design, and management, sometimes users or owners change and have requirements different from those that the facility was initially intended to fulfill. In addition, the technologies sometimes change, making facilities obsolete before they have worn out or otherwise failed. This book explores the meaning of obsolescence as the term applies to buildings. It discusses the functional, economic, technological, social, legal, political, and cultural factors that can influence when obsolescence will occur and considers what design professional and building owners and users can do to delay and minimize the costs of obsolescence. The analyses apply to all buildings, but public facilities are given added attention because of their special management problems. Developments in Geographic Information Technology have raised the expectations of users. A static map is no longer enough; there is now demand for a dynamic representation. Time is of great importance when operating on real world geographical phenomena, especially when these are dynamic. Researchers in the field of Temporal Geographical Information Systems (TGIS) have been developing methods of incorporating time into geographical information systems. Spatio-temporal analysis embodies spatial modelling, spatio-temporal modelling and spatial reasoning and data mining. Advances in Spatio-Temporal Analysis contribute to the field of spatio-temporal analysis, presenting innovative ideas and examples that reflect current progress and achievements.

There are a number of recent texts that draw on psychoanalytic theory as an interpretative approach for understanding architecture, or that use the formal and social logics of architecture for understanding the psyche. But there remains work to be done in bringing what largely amounts to a series of independent voices, into a discourse that is greater than the sum of its parts, in the way that, say, the architect Peter Eisenman was able to do with the architecture of deconstruction or that the historian Manfredo Tafuri was able to do with the Marxist critique of architecture. The discourse of the present volume focuses specifically for the first time on the subject of the unconscious in relation to the design, perception, and understanding of architecture. It brings together an international group of contributors, who provide informed and varied points of view on the role of the unconscious in architectural design and theory and, in doing so, expand architectural theory to unexplored areas, enriching architecture in relation to the humanities. The book explores how architecture engages dreams, desires, imagination, memory, and emotions, how architecture can appeal to a broader scope of human experience and identity. Starting with examining the historical development of the engagement of the unconscious in architectural discourse, and the current and historical, theoretical and practical, intersections of architecture and psychoanalysis, the volume also analyses the city and the urban condition. Widely used in architectural circles in the heat of discussion, the recurrent use of particular words and terms has evolved into a language of design jargon. Commonly found in architectural literature and journalism, in critical design debate and especially in student project reviews. Archispeak can seem insular and perplexing to others and -- particularly to the new architectural student -- often incomprehensible. There is a need to translate architectural design concepts into spoken and written commentary -- each word in use embodying a precise and universally accepted architectural meaning. If we explore the vocabulary of this language we gain insight into good design practice and into collective understanding of what constitutes a refined architecture. This unique illustrated guide will help students understand the nuances of this specialized language and help them in communicating their own design ideas.

An “anatomical” study of building systems integration with guidelines for practical applications Through a systems approach to buildings, Integrated Buildings: The Systems Basis of Architecture details the practice of integration to bridge the gap between the design intentions and technical demands of building projects. Analytic methods are introduced that illustrate the value, benefit, and application of systems integration, as well as guidelines for selecting technical systems in the conceptual, schematic, and design development stages of projects. Landmark structures such as Eero Saarinen’s John Deere Headquarters, Renzo Piano’s Kansai International Airport, Glenn Murcutt’s Magney House, and Richard Rogers’s Lloyd’s of London headquarters are presented as part of an extensive collection of case studies.
organized into seven categories: Laboratories Offices Pavilions Green Architecture High Tech Architecture Airport Terminals Residential Architecture Advanced material is provided on methods of integration, including an overview of integration topics, the systems basis of architecture, and the integration potential of various building systems. An expanded case study of Ibsen Nielson's design for the Pacific Museum of Flight is used to demonstrate case study methods for tracing integration through any work of architecture. Visually enhanced with more than 300 illustrations, diagrams, and photographs, Integrated Buildings: The Systems Basis of Architecture is a valuable reference guide for architecture and civil engineering students, as well as architects, engineers, and other professionals in the construction industry. Discusses space in art and mathematics, the geometry of the fourth dimension, pattern recognition, time in space, and spatial concepts. An investigation of mathematics as it was drawn, encoded, imagined, and interpreted by architects on the eve of digitization in the mid-twentieth century. In Formulations, Andrew Witt examines the visual, methodological, and cultural intersections between architecture and mathematics. The linkages Witt explores involve not the mystic transcendence of numbers invoked throughout architectural history, but rather architecture’s encounters with a range of calculational systems—techniques that architects inventively retooled for design. Witt offers a catalog of mid-twentieth-century practices of mathematical drawing and calculation in design that preceded and anticipated digitization as well as an account of the formal compendia that became a cultural currency shared between modern mathematicians and modern architects. Witt presents a series of extensively illustrated “biographies of method”—episodes that chart the myriad ways in which mathematics, particularly the mathematical notion of modeling and drawing, was spliced into the creative practice of design. These include early drawing machines that mechanized curvature; the incorporation of geometric maquettes—“theorems made flesh”—into the toolbox of design; the virtualization of buildings and landscapes through surveyed triangulation and photogrammetry; formal and functional topology; stereoscopic drawing; the economic implications of cubic matrices; and a strange synthesis of the technological, mineral, and biological: crystallographic design. Trained in both architecture and mathematics, Witt uses mathematics as a lens through which to understand the relationship between architecture and a much broader set of sciences and visual techniques. Through an intercultural exchange with other disciplines, he argues, architecture adapted not only the shapes and surfaces of mathematics but also its values and epistemic ideals. This sociological analysis of Wright’s architecture examines the interaction between people and the spaces they create. Satler shows how Wright explored a new architectural dimension, the space in which we live. Focusing on the Larkin Building (1904) and Unity Temple (1907), works that Wright considered important but that have received little attention, Satler delineates the social nature of space. She provides an analytic framework through which to understand Wright’s buildings and his writings, revealing how the history of such works and cultural landscapes offer a basis for making social, political, and spatial choices about the future. Wright’s specific architectural works provide a framework for constructing social histories of places and people because his designs represent a natural way to build and to live within a larger social landscape. This original study will appeal to sociologists, architects, urban and architectural historians, urban planners and anthropologists, and those interested in the work of Frank Lloyd Wright. The volume reports on interdisciplinary discussions and interactions between theoretical research and practical studies on geometric structures in architecture, the arts and mathematics. These research fields of research can enrich each other and renew their mutual interest in these topics through networks of shared inspiration, and can ultimately enhance the quality of geometry and graphics education. Particular attention is dedicated to the contributions that women have made to the scientific community and especially mathematics. The book introduces engineers, architects and designers interested in computer applications, graphics and geometry to the latest advances in the field, with a particular focus on science, the arts and mathematics education. An argument for how the modernist credo “more with less” can guide sustainable architecture in the era of climate change. Over the past five hundred years, a rift has grown between the design and construction of buildings. The Turning Point in Architectural Design does not lament this rift, but rather sees it as an opportunity to explore new horizons in building design in the era of climate change. By taking a historical approach, this book shows how over time design has been less and less limited by the constraints of building materials and techniques and how novel architectural designs have pushed the boundaries of what is possible in construction. World-renowned architect Helmut Schulitz takes the modernist motto “more with less” to heart and applies its lessons to the future, where the demand for energy and resource conservation in all aspects of life—especially architecture—will be paramount. In this insightful book, which is a revisionist math history as well as a revisionist art history, Tony Robbin, well known for his innovative computer visualizations of hyperspace, investigates different models of the fourth dimension and how these are applied in art and physics. Robbin explores the distinction between the slicing, or Flatland, model and the projection, or shadow, model. He compares the history of these two models and their uses around the world with his original argument that Picasso used the projection model to invent cubism, and that Minkowski had four-dimensional projective geometry in mind when he structured special relativity. The discussion is brought to the present with an exposition of the projection model in the most creative ideas about space in contemporary mathematics such as twisters, quasicrystals, and quantum topology. Robbin clarifies these esoteric concepts with understandable drawings and diagrams. Robbin proposes that the powerful role of projective geometry in the development of current mathematical ideas has been long overlooked and that our attachment to the slicing model is essentially a conceptual block that hinders progress in understanding contemporary models of spacetime. He offers a fascinating review of how projective ideas are the source of some of today’s most exciting developments in art, math, physics, and computer visualization. This thesis examines the fourth dimension of architecture, the temporal dimension. While many social trends show a public yearning for a deeper connection between the built environment and time, the general architectural discourse only addresses the issue stylistically. Architectural works are evaluated on their newness or heritage, respectively based on their degree of novelty or their incorporation of historical imagery. This polemic fails to address the human experience of time and its complex phenomena. Thus, outside of this stylistic discourse, can architecture better provide the user with rich sensations of time? This thesis examines the works of several architects in order to formulate a design methodology that engages a broader spectrum of this ethereal dimension. It proposes that, by building in a manner that heightens the awareness of a layered, complex model of time, one might heighten awareness of time’s continuous movement and subsequently generate comfort with its passage. The Routledge Companion for Architecture Design and Practice provides an overview of established and emerging trends in architecture practice. Contributions of the latest research from international experts examine external forces applied to the practice and discipline of architecture. Each chapter contains up-to-date and relevant information about select aspects of architecture, and the changes this information will have on the future of the profession. The Companion contains thirty-five chapters, divided into seven parts: Theoretical Stances, Technology, Sustainability, Behaviorism, Urbanism, Professional Practice and Society. Topics include: Evidence-Based Design, Performativity, Designing for Net Zero Energy, The Substance of Light in Design, Social Equity and Ethics for Sustainable Architecture, Universal Design, Design Psychology, Architecture, Branding and the Politics of Identity, The Role of BIM in Green Architecture, Public Health and the Design Process, Affordable Housing, Disaster Preparation and Mitigation, Diversity and many more. Each chapter follows the running theme of examining external forces applied to the practice and discipline of architecture in order to uncover the evolving theoretical tenets of what constitutes today’s architectural profession, and the tools that will be required of the future architect. This book considers architecture’s interdisciplinary nature, and addresses its current and evolving perspectives related to social, economic, environmental, technological, and globalization trends. These challenges are central to the future direction of architecture and as such this Companion will
serve as an invaluable reference for undergraduate and postgraduate students, existing practitioners and future architects. This study of how the architecture of a building influences the people who work in it is of interest to architects, behavioralists, and management personnel as well as fans of architecture in general. Mildred Reed Hall and Edward T. Hall founded Edward T. Hall Associates and together consulted and wrote books and articles in the fields of environmental and urban affairs, international business and intercultural and interpersonal relations.

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