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"Foqué establishes a general design theory based on the axioms of pragmatic thinking, a crucial unity between experience and the process of learning, and between conceptual thought and situational consciousness. Building Knowledge develops a theoretical framework and practical instrumentation to establish a knowledge base for the discipline of architecture. Part one of the book presents design methods as a third way of investigating reality apart from scientific methods or the conception of art. By describing the science-philosophical context, Foqué extensively analyses the nature of design activity and the design process, its inherent characteristics, and the differences between science and art. As such, it is argued that design processes have a research dimension in sich, which are essentially contextual and action driven. Foqué offers an integrated and comprehensive perspective to understand design activity both from an epistemological and practical standpoint. This results in an expanded discourse about the true nature of architectural design processes. Within this theoretical framework, part two explains how case study research is a primordial means to establish a knowledge base for the discipline and profession of architecture. From this premise, Foqué compares case study research in law, medicine and business administration and develops a practical and comprehensive approach to case studies in architecture. The methodology offers a solid and general framework wherein a consistent body of knowledge regarding architectural design processes can be generated. This promotes deeper insight in the complex relationship between context, product and process, which governs every design process on the one hand, and between the several stakeholders involved on the other hand."--Publisher.

An investigation of different uses for the architectural model through history—as sign, souvenir, funerary object, didactic tool, medium for design, and architect's muse. For more than five hundred years, architects have employed three-dimensional models as tools to test, refine, and illustrate their ideas. But, as Matthew Mindrup shows, the uses of physical architectural models extend beyond mere representation. An architectural model can also simulate, instruct, inspire, and generate architectural designs. It can be, among other things, sign, souvenir, toy, funerary object, didactic tool, medium, or muse. In this book, Mindrup surveys the history of architectural models by investigating their uses, both theoretical and practical. Tracing the architectural model's development from antiquity to the present, Mindrup also offers an interpretive framework for understanding each of its applications in the context of time and place. He first examines models meant to portray extant, fantastic, or proposed structures, describing their use in ancient funerary or dedicatory practices, in which models are endowed with magical power; as a medium for architectural reverie and inspiration; and as prototypes for twentieth-century experimental designs. Mindrup then considers models that exemplify certain architectural uses, exploring the influence of Leon Battista Alberti's dictum that models be simple, lest they distract from the architect's ideas; analyzing the model as a generative tool; and investigating allegorical, analogical, and anagogical interpretations of models. Mindrup's histories show how the model can be a surrogate for the architectural structure itself, or for the experience of its formal, tactile, and sensory complexity; and beyond that, that the manipulation, play, experimentation, and dreaming enabled by models allow us to imagine architecture in new ways.

A vision of architecture that transcends concerns of form and function and finds the connections between the architect's wish to design a beautiful world and architecture's imperative to provide a better place for society. The forced polarity between form and function in considerations of architecture—opposing art to social interests, ethics to poetic expression—obscures the deep connections between ethical and poetical values in architectural tradition. Architecture has been, and must continue to be, writes Alberto Pérez-Gómez, built upon love. Modernity has rightly rejected past architectural excesses, but, Pérez-Gómez argues, the materialistic and technological alternatives it proposes do not answer satisfactorily the complex desire that defines humanity. True architecture is concerned with far more than fashionable form, affordable homes, and sustainable development; it responds to a desire for an eloquent place to dwell—one that lovingly provides a sense of order resonant with our dreams. In *Built upon Love* Pérez-Gómez uncovers the relationship between love and architecture in order to find the points of contact between poetics and ethics—between the architect's wish to design a beautiful world and architecture's imperative to provide a better place for society. Eros, as first imagined by the early lyric poets of classical Greece, is the invisible force at the root of our capacity to create and comprehend the poetic image. Pérez-Gómez examines the nature of architectural form in the light of eros, seduction, and the tradition of the poetic image in Western architecture. He charts the ethical dimension of architecture, tracing the connections between *philia*—the love of friends that entails mutual responsibility among equals—and architectural program. He explores the position of architecture at the limits of language and discusses the analogical language of *philia* in modernist architectural theory. Finally, he uncovers connections between ethics and poetics, describing a contemporary practice of architecture under the sign of love, incorporating both eros and *philia*.

Reflections on Architecture, Society and Politics brings together a series of thirteen interview-articles by Graham Cairns in collaboration with some of the most prominent polemic thinkers and critical practitioners from the fields of architecture and the social sciences, including Noam Chomsky, Peggy Deamer, Robert A.M. Stern, Daniel Libeskind and Kenneth Frampton. Each chapter explores the relationship between architecture and socio-political issues through discussion of architectural theories and projects, citing specific issues and themes that have led to, and will shape, the various aspects of the current and future built environment. Ranging from Chomsky's examination of the US-Mexico border as the architecture of oppression to Robert A.M. Stern's defence of projects for the Disney corporation and George W. Bush, this book places politics at the center of issues within contemporary architecture.

Exploring the ambiguities of how we define the word 'culture' in our global society, this book identifies its imprint on architectural ideas. It examines the historical role of the cultural in architectural production and expression, looking at meaning and communication, tracing the formations of cultural identities. Chapters written by international academics in history, theory and philosophy of architecture, examine how different modes of representation throughout history have drawn profound meanings from cultural practices and beliefs. These are as diverse as the designs they inspire and include religious, mythic, poetic, political, and philosophical references.

Contributors to this volume strive to uncover architectural alternatives to simplistic models based on concepts of aesthetics, technology, or sociology. Seventeen essays explore historical topics ranging

from antiquity, with a study of the Roman Colosseum; through early Renaissance subjects, such as the treatises of Luca Pacioli on architecture; through to the modern era and explorations on topics ranging from seventeenth-century Amsterdam to architectural insights that can be found in the works of the poet and mathematician Lewis Carroll. Authors examining contemporary issues seek to explicate the spatial poetics of architecture by invoking other artistic disciplines. Essays in this group include a discussion of the accomplishments of Gordon Matta-Clark, a reading of Alfred Hitchcock's *Rear Window*, and an analysis of the implications of ethical/formal questions in the work of Ludwig Wittgenstein for architecture. Contributors include Caroline Dionne (Université de Québec à Montréal), Mark Dorrian (University of Edinburgh), Michael Emerson (University of New South Wales), Marc Claudemans (University of Technology), George Hersey (emeritus, Yale University), Robert Kirkbride (design director, Studiolo), Joanna Merwood (doctoral dissertation, Princeton University), Michel Moussette (Ph.D. at the Université de Montréal), Juhani Pallasmaa (architect, Finland, emeritus Washington University in St. Louis), Alberto Pérez-Gómez (McGill University), David Theodore (McGill University), and Dorian Yurchuk (architect, New York City).

How do buildings act with people and among people in the performances of life? This collection of essays reveals a deep alliance between architecture and the performing arts, uncovering its roots in ancient stories, and tracing a continuous tradition of thought that emerges in contemporary practice. With fresh insight, the authors ask how buildings perform with people as partners, rather than how they look as formal compositions. They focus on actions: the door that offers the possibility of making a dramatic entrance, the window that frames a scene, and the city street that is transformed in carnival. The essays also consider the design process as a performance improvised among many players and offer examples of recent practice that integrates theater and dance. This collection advances architectural theory, history, and criticism by proposing the lens of performance as a way to engage the multiple roles that buildings can play, without reducing them to functional categories. By casting architecture as spatial action rather than as static form, these essays open a promising avenue for future investigation. For architects, the essays propose integrating performance into design through playful explorations that can reveal intense relationships between people and place, and among people in place. Such practices develop an architectural imagination that intuitively asks, 'How might people play out their stories in this place?' and 'How might this place spark new stories?' Questions such as these reside in the heart of all of the essays presented here. Together, they open a position in the intersection between everyday life and staged performance to rethink the role of architectural design.

An examination of the influential Italian architectural historian Manfredo Tafuri's historical construction of contemporary architecture. The influential Italian architectural historian Manfredo Tafuri (1935–1994) invoked the productive possibilities of crisis, writing that history is a "project of crisis" (*progetto di crisi*). In this entry in the *Writing Architecture* series, Marco Biraghi explores Tafuri's multifaceted and often knotty oeuvre, using the historian's concept of a project of crisis as a lens through which to examine his historical construction of contemporary architecture. Mindful of Tafuri's statement that there is no such thing as criticism, only history, Biraghi carefully maps the influences on Tafuri's writing—Walter Benjamin, Karl Krauss, Massimo Cacciari, and the architect Ludovico Quaroni, among others—in order to create a portrait of one of the most complex minds in twentieth-century architecture and architectural history. Tracing an arc from Tafuri's first articles in the magazine *Contropiano* to the idea of contradiction at the center of the project of crisis, Biraghi cites Tafuri's writing on some of his contemporaries, including Louis Kahn, Le Corbusier, Robert Venturi, Aldo Rossi, and the "Five Architects" (Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier). Tafuri's historical construction of the contemporary, Biraghi explains, is based on the idea that the past is open, providing the present with ever-changing and indeterminate form. There is no contradiction between Tafuri the historian and Tafuri the contemporary critic, only the greatest possible integration. The importance of Tafuri's interpretation of architecture goes beyond mere academic or historiographic interest, Biraghi argues; Tafuri's notion of the project of crisis is fundamentally important in understanding our present-day architectural condition.

Anyplace brings together a number of the world's leading architects, philosophers, artists, historians, critics and others in a volume that represents current thinking on the place of architecture in relationship to thought, politics, art, science and the developing technological realm of cyberspace.

Richard Henriquez is a major figure in Canadian architecture today. Born in Jamaica and educated at the University of Manitoba and MIT, and recently awarded the Gold Medal of the Royal Architectural Institute of Canada, he is the founding partner of Henriquez Partners, a firm recognized internationally for its design excellence. The winner of six Royal Architectural Institute of Canada/Governor General's Awards and five Lieutenant Governor's Awards, the firm, based in Vancouver, British Columbia, combines unique contemporary design with sensitivity to historical context and urban fabric.

This remarkable collection brings together a selection of essays by Alberto Pérez-Gómez, originally published in diverse periodicals and as chapters in books, over a period of twenty-five years. The essays have been revised and updated by the author, sometimes substantially modified to reflect more accurately the state of contemporary questions in the field of architecture. While the writing deliberately blurs the edges of history and theory, the essays have been collected in two separate volumes: the first focusing on architectural theories and practices both historical and recent, and the second on more general aspects of architectural philosophy. The untimeliness of these texts on architecture, history, and philosophy is a welcome departure from today's incessant demand for timely innovation. These articles engage with central and marginal figures from architecture's past, converse with contemporaries who hold a sympathetic stance, and engage diverse philosophical positions. The essays draw from other fields of inquiry: philosophy, theatre, literature, art, dance, and neuroscience, to name a few. It is through these interdisciplinary conversations and the questions they generate that the works manifest their full power, rendering visible many currently-ignored issues. Against some of our most assured convictions and protocols, Pérez-Gómez consistently seeks meaningful sites in which to re-negotiate the architect's task of imagining the world otherwise. This is done without affectation or pretense, acknowledging the task's difficulty in our late-modern world. By joining past, present, and future, the texts offer their gift: the hopeful shaping of a time to come. This remarkable collection is a testament to three decades of thinking, whose untimeliness will challenge and reward readers, placing the search for dwelling, belonging and love at the heart of architecture (Foreword by Peter Olshavsky).

This is the first comprehensive study of the reception of classical architecture in different regions of

the world. Exploring the impact of colonialism, trade, slavery, religious missions, political ideology and intellectual/artistic exchange, the authors demonstrate how classical principles and ideas were disseminated and received across the globe. By addressing a number of contentious or unresolved issues highlighted in some historical surveys of architecture, the chapters presented in this volume question long-held assumptions about the notion of a universally accepted 'classical tradition' and its broadly Euro-centric perspective. Featuring thirty-two chapters written by international scholars from China, Europe, Turkey, North America, Mexico, Australia and New Zealand, the book is divided into four sections: 1) Transmission and re-conceptualisation of classical architecture; 2) Classical influence through colonialism, political ideology and religious conversion; 3) Historiographical surveys of geographical regions; and 4) Visual and textual discourses. This fourfold arrangement of chapters provides a coherent structure to accommodate different perspectives of classical reception across the world, and their geographical, ethnographic, ideological, symbolic, social and cultural contexts. Essays cover a wide geography and include studies in Italy, France, England, Scotland, the Nordic countries, Greece, Austria, Portugal, Romania, Germany, Poland, India, Singapore, China, the USA, Mexico, Brazil, New Zealand and Australia. Other essays in the volume focus on thematic issues or topics pertaining to classical architecture, such as ornament, spolia, humanism, nature, moderation, decorum, heresy and taste. An essential reference guide, *The Routledge Handbook on the Reception of Classical Architecture* makes a major contribution to the study of architectural history in a new global context.

Leading neuroscientists and architects explore how the built environment affects our behavior, thoughts, emotions, and well-being. Although we spend more than ninety percent of our lives inside buildings, we understand very little about how the built environment affects our behavior, thoughts, emotions, and well-being. We are biological beings whose senses and neural systems have developed over millions of years; it stands to reason that research in the life sciences, particularly neuroscience, can offer compelling insights into the ways our buildings shape our interactions with the world. This expanded understanding can help architects design buildings that support both mind and body. In *Mind in Architecture*, leading thinkers from architecture and other disciplines, including neuroscience, cognitive science, psychiatry, and philosophy, explore what architecture and neuroscience can learn from each other. They offer historical context, examine the implications for current architectural practice and education, and imagine a neuroscientifically informed architecture of the future. Architecture is late in discovering the richness of neuroscientific research. As scientists were finding evidence for the bodily basis of mind and meaning, architecture was caught up in convoluted cerebral games that denied emotional and bodily reality altogether. This volume maps the extraordinary opportunity that engagement with cutting-edge neuroscience offers present-day architects. Contributors Thomas D. Albright, Michael Arbib, John Paul Eberhard, Melissa Farling, Vittorio Gallese, Alessandro Gattara, Mark L. Johnson, Harry Francis Mallgrave, Iain McGilchrist, Juhani Pallasmaa, Alberto Pérez-Gómez, Sarah Robinson

Co-winner of the RIBA Trust Book Award given by The Royal Institute of British Architects (RIBA) and Winner of the 2005 CICA Bruno Zevi Book Award presented by the International Committee of Architectural Critics In this long-awaited work, Dalibor Vesely proposes an alternative to the narrow vision of contemporary architecture as a discipline that can be treated as an instrument or commodity. In doing so, he offers nothing less than an account of the ontological and cultural foundations of modern architecture and, consequently, of the nature and cultural role of architecture through history. Vesely's argument, structured as a critical dialogue, discovers the first plausible anticipation of modernity in the formation of Renaissance perspective. Understanding this notion of perspective against the background of the medieval philosophy of light, he argues, leads to an understanding of architectural space as formed by typical human situations and by light before it is structured geometrically. The central part of the book addresses the question of divided representation—the tension between the instrumental and the communicative roles of architecture—in the period of the baroque, when architectural thinking was seriously challenged by the emergence of modern science. Vesely argues that to resolve the dilemma of modernity—reconciling the inventions and achievements of modern technology with the human condition and the natural world—we can turn to architecture and its latent capacity to reconcile different levels of reality, its ability to relate abstract ideas and conceptual structures to the concrete situations of everyday life. Vesely sees the restoration of this communicative role of architecture as the key to the restoration of architecture as the topological and corporeal foundation of culture; what the book is to our literacy, he argues, architecture is to culture as a whole. He concludes by proposing a new poetics of architecture that will serve as a framework for the restoration of the humanistic role of architecture in the age of technology. Architecture is a Verb outlines an approach that shifts the fundamental premises of architectural design and practice in several important ways. First, it acknowledges the centrality of the human organism as an active participant interdependent in its environment. Second, it understands human action in terms of radical embodiment—grounding the range of human activities traditionally attributed to mind and cognition: imagining, thinking, remembering—in the body. Third, it asks what a building does—that is, extends the performative functional interpretation of design to interrogate how buildings move and in turn move us, how they shape thought and action. Finally, it is committed to articulating concrete situations by developing a taxonomy of human/building interactions. Written in engaging prose for students of architecture, interiors and urban design, as well as practicing professionals, Sarah Robinson offers richly illustrated practical examples for a new generation of designers. This book explores the complexity of story text. Its thesis is that one can elicit the world view of a people from a close structural analysis of their narrative discourse. It is the first methodological explanation of how stories can be used as a source of cultural data and an illustration of how to do a rhetorically close analysis of a story text. A theory of narrative structure is presented which leads to a conversationally based definition of what can properly be called a story.

How architecture can move beyond the contemporary enthusiasms for the technically sustainable and the formally dazzling to enhance our human values and capacities. Architecture remains in crisis, its social relevance lost between the two poles of formal innovation and technical sustainability. In *Attunement*, Alberto Pérez-Gómez calls for an architecture that can enhance our human values and capacities, an architecture that is connected—attuned—to its location and its inhabitants. Architecture, Pérez-Gómez explains, operates as a communicative setting for societies; its beauty and its meaning lie in its connection to human health and self-understanding. Our physical places are of utmost importance for our well-being. Drawing on recent work in embodied cognition, Pérez-Gómez argues that the environment, including the built environment, matters not only as a material ecology but because it is nothing less than a constituent part of our consciousness. To be fully self-aware, we need an external environment replete with meanings and emotions. Pérez-Gómez views architecture through the lens of mood and atmosphere, linking these ideas to the key German concept of *Stimmung*—attunement—and its roots in Pythagorean harmony and Vitruvian temperance or proportion. He considers the primacy of place over space; the linguistic aspect of architecture—the voices of architecture and the voice of the architect; architecture as a multisensory (not pictorial) experience, with Piranesi, Ledoux, and Hejduk as examples of metaphorical modeling; and how *Stimmung* might be put to work today to realize the contemporary possibilities of attunement. Perrault argues that rules of architecture be determined by reason, not by ancient precedent.

The publication of this anthology marks the first survey that collects, substantiates, and demonstrates the importance of the religious and spiritual imagination within Western Modern and contemporary architecture. Going beyond the ideas of "sacredness" and "sacred place making" that are a common theme for symposia, conferences, and architectural periodicals, the essays, interviews, and meditations offered here take a critical look at the relationship between religion and architecture in the twentieth century. --

This important book, which won the 1984 Alice Davis Hitchcock Award, traces the process by which the mystical and numerological grounds for the use of number and geometry in building gave way to the more functional and technical ones that prevail in architectural theory and practice today. Between the late Renaissance and the early nineteenth century, the ancient arts of architecture were being profoundly transformed by the scientific revolution. This important book, which won the 1984 Alice Davis Hitchcock Award, traces the process by which the mystical and numerological grounds for the use of number and geometry in building gave way to the more functional and technical ones that prevail in architectural theory and practice today. Throughout, it relates the major architectural treatises of successive generations to the larger culture and the writings of philosophers, mathematicians, scientists, and engineers. The book leads the reader through the controversy that was generated by Claude Perrault in the seventeenth century. His writings began to cast doubt on the absolute aesthetic value of the classical orders and the "perfect" proportions that were architecture's legacy from Pythagorean times. Thus the once immutable "invisible" system lost its special status forever. The book focuses in particular on eighteenth-century developments in the science of mechanics and emerging techniques in structural analysis which slowly entered the architectural treatises and found their way into practice, often by way of civil and military engineers. And by the nineteenth century, the book notes, even architectural rendering and drawing were radically changed through the introduction of new descriptive and projective geometries. Tracing these fundamental changes in architectural intentions, Pérez-Gómez challenges many popular misconceptions about the theory and history of modern architecture. At the same time, he suggests an intangible loss, that of a culture's power to express through a building its total mathematical, mystical, and magical world-view.

Contents Chora: The Space of Architectural Representation - Alberto Pérez-Gómez - The Measure of Expression: Physiognomy and Character in the Nouvelle Méthode of Jean-Jacques Lequeu - Jean-François Bédard - Michelangelo: The Image of the Human Body, Artifice, and Architecture - Helmut Klassen - Architecture as Site of Reception - Part I: Cuisine, Frontality, and the Infra-thin - Donald Kunze - Fictional Cities - Graham Livesey - Instrumentality and the Organic Assistance of Looms - Indra Kagis McEwen - Space and Image in Andrey Tarkovsky's "Nostalgia": Notes on a Phenomenology of Architecture in Cinema - Juhani Pallasmaa - The Momentary Modern Magic of the Panorama - Stephen Parcell - The Building of a Horizon - Louise Pelletier - Anaesthetic Induction: An Excursion into the World of Visual Indifference - Natalija Subotinic. The essays in this collection explore architectural form and content in the hope of finding new and better alternatives to traditionally accepted practices.

Departing from the conventional genres of architectural writing, this book is a completely original reflection on the erotics of architecture. Perez-Gomez retells the love story of the famous Renaissance novel/treatise *Hyperotomachia Poliphili* in late twentieth-century terms. The original work, long a cult book among architects, takes place in a forest. In the retelling, the forest has been replaced by the high-tech environment of appliances and airports. Both versions exist somewhere in the borderland between fiction, theory, and pornography.

Offering an in-depth consideration of the impact which humanities have had on the processes of architecture and design, this book asks how we can restore the traditional dialogue between intellectual enquiry in the humanities and design creativity. Written by leading academics in the fields of history, theory and philosophy of design, these essays draw profound meanings from cultural practices and beliefs. These are as diverse as the designs they inspire and include religious, mythic, poetic, political, and philosophical references. This timely and important book is not a benign reflection on humanities' role in architectural design but a direct response to the increased marginalization of humanities in a technology driven world. The prioritization of technology leaves critical questions unanswered about the relationships between information and knowledge, transcription and translation, and how emerging technologies can usefully contribute to a deeper understanding of our design culture.

With contributions from some of the world's most advanced thinkers on this subject, this book is essential reading for anyone looking at new ways of thinking about the digital within architecture. It speculates upon implications of Persistent Modelling for architectural practice, reconsidering the relationship between architectural representation and architectural artefact particularly in the fields of responsive and adaptive architectures.

An enlightened discussion of all relevant aspects of architecture shows the necessity for revision of commonly held assumptions about the nature of architectural history, theory, representation, and ideation; the production of buildings in the postindustrial city; and professional ethics. These topics provide the basis for the fourteen interdisciplinary papers presented here. The introductory section includes an examination of the epistemological origins of technology in the early modern European context and two alternative visions of ethics and its potential relevance for architecture. The second part presents four perspectives on important questions about how we represent buildings and the ethical values involved in that representation. "Ethics and Poetics in the Context of Technological Production" considers the role of philosophical ethics (i.e., a rational structure of categories in architectural practice) and the possibility, and desirability, of incorporating ethical reflections into the generation of architectural form. "The Architectural Uses of History and Narrative in a Technocratic World" explores alternatives for articulating an ethical attitude in forms of discourse other than philosophy and science. These papers were originally presented at the bilingual symposium "Architecture, Ethics, and Technology" held at the Canadian Centre for Architecture in Montreal in 1991.

Studying the relation of architecture to society, this book explains the manner in which the discipline of architecture adjusted itself in order to satisfy new pressures by society. Consequently, it offers an understanding of contemporary conditions and phenomena, ranging from the ubiquity of landmark buildings to the celebrity status of architects. It concerns the period spanning from 1966 to the first years of the current century – a period which saw radical change in economy, politics, and culture and a period in which architecture radically transformed, substituting the alleged dreariness of modernism with spectacle.

"In this radical book, architects, historians, and theorists survey the inventive, low cost work being done in obscure places to make architecture into a force for sustainable growth and social justice. The efforts are Utopian not charitable in aim. This new breed of architect-activists is endeavoring to diversity if not reinvent their profession by engaging in an "exchange" of ideas, techniques, and visions of right living with people almost always relegated to silence and invisibility. The book opens with theoretical essays, each specially commissioned, from a stellar cast. Michael Sorkin assesses "the site of the social" in architecture; David Gersten draws on John Hejduk's legacy to consider architecture's role as "a gatekeeper" between the world "out there" and everyday life; historian Jonathan Massey proposes "five ways to change the world"; with Chris Marker's films as a springboard, Mabel O. Wilson recounts her search for traces of Valentino Deng's ravaged village in South Sudan. Subse-

quent essays form a field guide to "exchange" projects from Harlem to Port-au-Prince to Serekunda and Indore, a few still unbuilt, all virtually unknown to students of architecture. Jae Cha, Peter Clegg, Simón Vélez, and famed modernist Balkrishna Doshi demonstrate the benefits of easily found and/or scavenged materials, including bamboo. Money is saved; no gas-guzzling, earth-leveling machines are needed; residents rely on their own building skills and their (not the architect's) notions of home and community. In other, also generously illustrated essays, Milton S. F. Curry, Hansy Better Baraza, Jennifer Lee, and Pablo Castro present varied alternatives to ghettoizing large groups in bleak housing complexes and urban "deserts." The book ends with an epilogue in which Alberto Pérez-Gómez shows that expression of the "poetic imagination" is as important as pragmatic concerns in the pursuit of social justice in architecture."

A theoretical history of anthropomorphism and proportion in modern architecture, this volume brings into focus the discourse around proportion with current problems of post-humanism in architecture alongside the new possibilities made available through digital technologies. The book examines how the body and its ordering has served as a central site of architectural discourse in recent decades, especially in attempts to reformulate architecture's relationship to humanism, modernism and technology. Challenging some concepts and categories of architectural history and situates current debates within a broader cultural and technological context, Hight makes complex ideas easily accessible. Extensively illustrated and written without academic jargon for an informed but non-specialized architectural audience, this book elucidates the often obscure debates of avant-garde architectural discourse and design, while demonstrating how these debates have affected everyday places and concepts of architecture. As a result, it will appeal to professional architects, academics and students, combining as it does an insightful introduction to the fundamental issues of architectural history and theory over the past fifty years with entirely new formulations of what that history is and means.

The relationship between the architectural representation and its intended product - a building - has undergone a profound transformation over the centuries. Before the age of modern technology, the systematically predictive role of architectural drawing so taken for granted today was less dominant in the evolution from architectural idea to built work. The age of computer-aided design has brought with it a stricter standard of fidelity. However, contemporary architecture need not simply accept the inevitability of a technological imperative. This book demonstrates that representation is never a neutral tool or mere picture of a future building.

The senses play a vital role in our health, our social interactions, and in enjoying food, music and the arts. The book provides a unique interdisciplinary overview of the senses, ranging from the neuroscience of sensory processing in the body, to cultural influences on how the senses are used in society, to the role of the senses in the arts.

First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense - sight - become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture. This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

This collection of previously unpublished essays from a diverse range of well-known scholars and architects builds on the architectural tradition of phenomenological hermeneutics as developed by Dali-

bor Veseley and Joseph Rykwert and carried on by David Leatherbarrow, Peter Carl and Alberto Pérez-Gómez. Taking an interdisciplinary approach and drawing on ideas from beyond the architectural canon, contributors including Kenneth Frampton, David Leatherbarrow, Juhani Pallasmaa, Karsten Harries, Steven Holl, Indra Kagis McEwen, Paul Emmons, and Louise Pelletier offer new insights and perspectives on questions such as the following: Given the recent fascination with all things digital and novel, what is the role of history and theory in contemporary architectural praxis? Is authentic meaning possible in a technological environment that is so global and interconnected? What is the nature and role of the architect in our shared modern world? How can these questions inform a new model of architectural praxis? *Architecture's Appeal* is a thought-provoking book which will inspire further scholarly inquiry and act as a basis for discussion in the wider field as well as graduate seminars in architectural theory and history.

This book examines the creative exchanges between architects, artists and intellectuals, from the Early Renaissance to the beginning of the Enlightenment, in the forging of relationships between architecture and emerging concepts of language in early modern Italy. The study extends across the spectrum of linguistic disputes during this time - among members of the clergy, humanists, philosophers and polymaths - on issues of grammar, rhetoric, philology, etymology and epigraphy, and how these disputes paralleled and informed important developments in architectural thinking and practice. Drawing upon a wealth of primary source material, such as humanist tracts, philosophical works, architectural/antiquarian treatises, epigraphic/philological studies, religious sermons and grammatae, the book traces key periods when the emerging field of linguistics in early modern Italy impacted on the theory, design and symbolism of buildings.

An in-depth exploration of the interaction between mind and material world, mediated by language, image, and making—in design, the arts, culture, and science. In *Material and Mind*, Christopher Bardt delves deeply into the interaction of mind and material world, mediated by language, image, and the process of making. He examines thought not as something "pure" and autonomous but as emerging from working with material, and he identifies this as the source of imagination and creative insight. This takes place as much in such disciplines as cognitive science, anthropology, and poetry as it does in the more obvious painting, sculpture, and design. In some fields, the medium of work is, in fact, the very medium of thinking—as fabric is for the tailor. Drawing on the philosophical notions of the "extended mind" and the "enactive mind," and looking beyond the world of material-based arts, Bardt investigates the realms in which material and mind interweave through metaphor, representation, projection, analogues, tools, and models. He considers words and their material origins and discusses the paradox of representation. He draws on the design process, scientific discovery, and cultural practice, among others things, to understand the dynamics of human thinking, to illuminate some of the ways we work with materials and use tools, and to demonstrate how our world continues to shape us as we shape it. Finally, he considers the seamless "immaterial" flow of imagery, text, and data and considers the place of material engagement in a digital storm.

As Finnish architect, author, scholar, and critic Juhani Pallasmaa celebrates his 70th birthday, this collection of essays recognizes his contribution to architecture. Other doors and windows into architecture's past, present, and future are also opened through the observations and declarations of the assembled contributors. This book includes essays by Marlon Blackwell, Kenneth Frampton, Kristian Gullichsen, Karsten Harries, John Hejduk, Mikko Heikkinen, Dan Hoffman, Steven Holl, Markku Komonen, Esa Laaksonen, Daniel Libeskind, Robert McCarter, Alberto Perez-Gomez, Nina Stritzler-Levine, Philip Tidwell, Billie Tsien, Leslie Van Duzer, Ben Weese, Cynthia Weese, Tod Williams, Colin St. John Wilson, and Peter Zumthor.

The Architect's Brain: Neuroscience, Creativity, and Architecture is the first book to consider the relationship between the neurosciences and architecture, offering a compelling and provocative study in the field of architectural theory. Explores various moments of architectural thought over the last 500 years as a cognitive manifestation of philosophical, psychological, and physiological theory Looks at architectural thought through the lens of the remarkable insights of contemporary neuroscience, particularly as they have advanced within the last decade Demonstrates the neurological justification for some very timeless architectural ideas, from the multisensory nature of the architectural experience to the essential relationship of ambiguity and metaphor to creative thinking