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# The Projective Cast Architecture And Its Three Geometries

Introduction by Mohsen  
Mostafavi The late Robin

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Evans (1944-1993) was a highly original historian of architecture whose writings covered a wide range of concerns: society's role in the evolution and development of building types, aspects of

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geometry, modes of projection, military architecture, representation of all kinds. No matter what the topic, however, he always drew on firsthand experience, arriving at his insights from

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direct observation. This book brings together eight of Evans's most significant essays. Written over a period of twenty years, from 1970, when he graduated from the Architectural Association, to

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1990, they represent the diverse interests of an agile and skeptical mind. The book includes an introduction by Mohsen Mostafavi, a chronological account of the development of Evans's

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writing by Robin Middleton,  
and a bibliography by Richard  
Difford. CONTENTS Towards  
Anarchitecture The Rights of  
Retreat and Rites of  
Exclusion: Notes Towards the  
Definition of Wall Figures,

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Doors and Passages

Rookeries and Model

Dwellings: English Housing

Reform and the Moralities of

Private Space Not to Be Used

for Wrapping Purposes

Translations from Drawing to

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Building The Developed  
Surface: An Enquiry into the  
Brief Life of an Eighteenth-  
Century Drawing Technique  
Mies van der Rohes  
Paradoxical Symmetries  
Available again, a wholly



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original study of the complex relationship between architecture and language that has changed and enriched the way we think and talk about architecture. The words we use when we talk and write about

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architecture describe more than just bricks and mortar they direct the ways we think of and live with buildings. This groundbreaking book is the first thorough examination of the complex relationship

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between architecture and language as intricate social practices. Six rigorously argued chapters investigate the language of modernism, language and drawing, masculine and feminine

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architecture, language metaphors, science in architecture, and the social properties of architecture. There follows a vocabulary of key words such as Character, Form, History and Space,

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locating each words modern  
meaning within an historical  
and theoretical framework,  
and setting out clearly its  
development and relevance for  
architects, historians,  
philosophers, critics and the

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users of the buildings themselves. Architects should be made to read Words and Buildings Architecture Today Unusually clear and accessible Students of all kinds will love this book The

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Architectural Review A  
forceful, clear and  
sophisticated exposition of the  
role of conceptual thought in  
architectural discourse The  
Architects Journal  
Composed of ten essays and

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an epilogue that trace the history of contemporary form as an evolving poetic of structure and construction, the book's analytical framework rests on Frampton's close readings of key French and



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German, and English sources from the eighteenth century to the present. Kenneth Frampton's long-awaited follow-up to his classic *A Critical History of Modern Architecture* is certain to

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influence any future debate on the evolution of modern architecture. Studies in Tectonic Culture is nothing less than a rethinking of the entire modern architectural tradition. The notion of

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tectonics as employed by  
Frampton—the focus on  
architecture as a  
constructional  
craft—constitutes a direct  
challenge to current  
mainstream thinking on the

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artistic limits of postmodernism, and suggests a convincing alternative. Indeed, Frampton argues, modern architecture is invariably as much about structure and construction as

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It is about space and abstract form. Composed of ten essays and an epilogue that trace the history of contemporary form as an evolving poetic of structure and construction, the book's analytical framework

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rests on Frampton's close readings of key French and German, and English sources from the eighteenth century to the present. He clarifies the various turns that structural engineering and tectonic

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imagination have taken in the work of such architects as Perret, Wright, Kahn, Scarpa, and Mies, and shows how both constructional form and material character were integral to an evolving

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architectural expression of their work. Frampton also demonstrates that the way in which these elements are articulated from one work to the next provides a basis upon which to evaluate the works as



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a whole. This is especially evident in his consideration of the work of Perret, Mies, and Kahn and the continuities in their thought and attitudes that linked them to the past. Frampton considers the

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conscious cultivation of the  
tectonic tradition in  
architecture as an essential  
element in the future  
development of architectural  
form, casting a critical new  
light on the entire issue of

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modernity and on the place of  
much work that has passed as  
"avant-garde." A copublication  
of the Graham Foundation for  
Advanced Studies and The  
MIT Press.

Since precious few

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architectural drawings and no theoretical treatises on architecture remain from the premodern Islamic world, the Timurid pattern scroll in the collection of the Topkapi Palace Museum Library is an

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exceedingly rich and valuable source of information. In the course of her in-depth analysis of this scroll dating from the late fifteenth or early sixteenth century, Gülru Necipoğlu throws new light on

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the conceptualization,  
recording, and transmission of  
architectural design in the  
Islamic world between the  
tenth and sixteenth centuries.  
Her text has particularly far-  
reaching implications for

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recent discussions on vision, subjectivity, and the semiotics of abstract representation. She also compares the Islamic understanding of geometry with that found in medieval Western art, making this book

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particularly valuable for all historians and critics of architecture. The scroll, with its 114 individual geometric patterns for wall surfaces and vaulting, is reproduced entirely in color in this elegant,



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large-format volume. An extensive catalogue includes illustrations showing the underlying geometries (in the form of incised "dead" drawings) from which the individual patterns are

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generated. An essay by  
Mohammad al-Asad discusses  
the geometry of the muqarnas  
and demonstrates by means of  
CAD drawings how one of the  
scroll's patterns could be  
used to design a three-

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dimensional vault.

Practice

Toward A Minor Architecture

Architectural Drawing Today

The Dancing Column

Venna's Planet Book Three:

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Peril in Prime City

Words and Buildings

*The age of the Baroque—a  
time when great strides were  
made in science and  
mathematics—witnessed the  
construction of some of the*

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*world's most magnificent buildings. What did the work of great architects such as Bernini, Blondel, Guarini, and Wren have to do with Descartes, Galileo, Kepler, Desargues, and Newton? Here, George Hersey explores the*

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*ways in which Baroque  
architecture, with its  
dramatic shapes and playful  
experimentation with  
classical forms, reflects  
the scientific thinking of  
the time. He introduces us  
to a concept of geometry*

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*that encompassed much more than the science we know today, one that included geometrics (number and shape games), as well as the art of geomancy, or magic and prophecy using shapes and numbers. Hersey first*

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*concentrates on specific problems in geometry and architectural design. He then explores the affinities between musical chords and several types of architectural form. He turns to advances in optics, such*



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*as artificial lenses and  
magic lanterns, to show how  
architects incorporated  
light, a heavenly emanation,  
into their impressive domes.  
With ample illustrations and  
lucid, witty language,  
Hersey shows how abstract*

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*ideas were transformed into visual, tactile form—the epicycles of the cosmos, the sexual mystique surrounding the cube, and the imperfections of heavenly bodies. Some two centuries later, he finds that the*

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*geometric principles of the Baroque resonate, often unexpectedly, in the work of architects such as Frank Lloyd Wright and Le Corbusier. A discussion of these surprising links to the past rounds out this*

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*brilliant reexamination of  
some of the long-forgotten  
beliefs and practices that  
helped produce some of  
Europe's greatest  
masterpieces.*

*Joseph Rykwert is one of the  
major architectural*

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*historians of this century,  
whose full humanistic  
understanding of  
architecture and its  
historical significance is  
unrivaled. The Dancing Column  
is certain to be his most  
controversial and*

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*challenging work to date. A decade in preparation, it is a deeply erudite, clearly written, and wide-ranging deconstruction of the system of column and beam known as the "orders of architecture," tracing the*

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*powerful and  
persistent analogy between  
columns and/or buildings and  
the human body. The body-  
column metaphor is as old  
as architectural thought,  
informing the works of  
Vitruvius, Alberti, and many*

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*later writers; but  
TheDancing Column is the  
first comprehensive  
treatment to do this huge  
subject full justice.  
Itprovides a new critical  
examination of the way the  
classical orders, which have*



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*dominated*

*Western architecture for  
nearly three millennia, were  
first formulated. Rykwert  
opens with a review of  
their consequence for the  
leading architects of the  
twentieth century, and then*

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*traces ideas related to them  
in accounts of sacred  
antiquity and in scientific  
doctrines of humor and  
character. The body-column  
metaphor is traced in  
archaeological material from  
Egypt, Asia Minor, and the*

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*Levant, as well as from  
Greece, drawing on recent  
accounts by historians of  
Greek religion and society  
as well as the latest  
discoveries of  
archaeologists. Perhaps most  
important, Rykwert*

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*reexamines its significance  
for the formation of any  
theoretical view of  
architecture. Chapters cover  
an astonishing breadth of  
material, including the  
notions of a set number and  
a proportional as well as*

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*an ornamental rule of the  
orders; the theological-  
philosophical interpretatio  
Christiana of antiquity on  
which the domination of the  
orders relied; the  
astrological and geometrical  
canon of the human figure;*

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*gender and column; the body  
as a constantly refashioned  
cultural product; the Greek  
templebuilding and the  
nature of cu*

*DIVLearning a new discipline  
is similar to learning a new  
language; in order to master*

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*the foundation of  
architecture, you must first  
master the basic building  
blocks of its language - the  
definitions, function, and  
usage. Language of  
Architecture provides  
students and professional*

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*architects with the basic elements of architectural design, divided into twenty-six easy-to-comprehend chapters. This visual reference includes an introductory, historical view of the elements, as*



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*well as an overview of how these elements can and have been used across multiple design disciplines./divDIV /divDIVWhether you're new to the field or have been an architect for years, you'll want to flip through the*

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*pages of this book  
throughout your career and  
use it as the go-to  
reference for inspiration,  
ideas, and reminders of how  
a strong knowledge of the  
basics allows for  
meaningful, memorable, and*

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*beautiful fashions that  
extend beyond trends./divDIV  
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learning tool is the one  
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A practical guide to  
research for architects and*

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*designers—now updated and expanded! From searching for the best glass to prevent glare to determining how clients might react to the color choice for restaurant walls, research is a crucial tool that architects must*

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*master in order to  
effectively address the  
technical, aesthetic, and  
behavioral issues that arise  
in their work. This book's  
unique coverage of research  
methods is specifically  
targeted to help*

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*professional designers and  
researchers better conduct  
and understand research.*

*Part I explores basic  
research issues and  
concepts, and includes  
chapters on relating theory  
to method and design to*

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*research. Part II gives a comprehensive treatment of specific strategies for investigating built forms. In all, the book covers seven types of research, including historical, qualitative, correlational,*

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*experimental, simulation,  
logical argumentation, and  
case studies and mixed  
methods. Features new to  
this edition include:  
Strategies for  
investigation, practical  
examples, and resources for*



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*additional information A  
look at current trends and  
innovations in research  
Coverage of design  
studio-based research that  
shows how strategies  
described in the book can be  
employed in real life A*

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*discussion of digital media  
and online research New and  
updated examples of research  
studies A new chapter on the  
relationship between design  
and research Architectural  
Research Methods is an  
essential reference for*

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*architecture students and  
researchers as well as  
architects, interior  
designers, landscape  
architects, and building  
product manufacturers.  
Shadows cast and shadows  
cast out*

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*Architecture, Technique and  
Representation*

*Architecture and the  
Language Debate*

*Drawing for Architects*

*Architecture from the  
Outside*

*The Topkapi Scroll*

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*Science, Philosophy,  
Architecture*

*Conversant in contemporary theory and architectural history, Stan Allen argues that concepts in architecture are not imported from other disciplines, but emerge through the materials and procedures of architectural practice*

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*itself. Drawing on his own experience as a working architect, he examines the ways in which the tools available to the architect affect the design and production of buildings. This second edition includes revised essays together with previously unpublished work. Allen's seminal piece on Field Conditions is included in this*

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*reworked, revised and redesigned volume.  
A compelling read for student and  
practitioner alike.*

*Focusing on six leading contemporary  
architects: Peter Eisenman, Frank Gehry,  
Bernard Tschumi, Zaha Hadid, Rem  
Koolhaas and Steven Holl, this book puts  
forward a unique and insightful analysis*

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*of "neo-avant-garde" architecture. It discusses the spectacle and excess which permeates contemporary architecture in reference to the present aesthetic tendency for image making, but does so by applying the tectonic of theatricality discussed by the 19th-century German architect Gottfried Semper. In doing so, it breaks*



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*new ground by opening up a dialogue between the study of the past and the design of the present. The work of each discussed architect is seen as addressing a historiographical problem. To this end, and this is the second important aspect of this book, the chosen buildings are discussed in terms of the thematic of the*

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*culture of building (the tectonic of column and wall for example) rather the formal, and this through a discussion that is informed by the latest available theories. Having set the aesthetic implication of the processes of the digitalization of architecture, the book's conclusion highlights "strategies" by*

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*which architecture might postpone the full consequences of digitalization, and thus the becoming of architecture as ornament on its own right.*

*This book examines the creative exchanges between architects, artists and intellectuals, from the Early Renaissance to the beginning of the Enlightenment, in*

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*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*

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*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*

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*sermons and grammaticae, the book traces key periods when the emerging field of linguistics in early modern Italy impacted on the theory, design and symbolism of buildings.*

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Architectural Research Methods*

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*Architecture and Geometry in the Age of  
the Baroque*

*The Mathematics of the Ideal Villa and  
Other Essays*

*The Writing of the Walls*

*How to Explore Concepts*

*Architecture and Participation*

*Diagrams and Projects for the City*

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Along with plan and elevation, section is one of the essential representational techniques of architectural design; among architects and educators, debates about a project's section are common and often intense. Until now, however, there has been no



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framework to describe or evaluate it. Manual of Section fills this void. Paul Lewis, Marc Tsurumaki, and David J. Lewis have developed seven categories of section, revealed in structures ranging from simple one-story buildings to complex structures featuring stacked forms, fantastical

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shapes, internal holes, inclines, sheared planes, nested forms, or combinations thereof. To illustrate these categories, the authors construct sixty-three intricately detailed cross-section perspective drawings of built projects—many of the most significant structures in

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international architecture from the last one hundred years—based on extensive archival research. Manual of Section also includes smart and accessible essays on the history and uses of section.

This collection introduces, illustrates, and advances fresh ideas about

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creative practice inquiry in architecture. It concerns architectural knowledge: how architects can use their distinctive skills, habits, and values to advance professional insight, and how such insights can be extended to make wider contributions to society, culture, and

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scholarship. It shows how architectural ways of knowing and working can be mobilised as tools for research. Collected here are a series of creative practices that emerge out of architecture and actively engage with other fields and methods reaching across the academic

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landscape. Architectural inquiries collected in this book probe matters that lie beyond the obvious expectations, the conventions, the default, of the discipline. Drawing, borrowing, adapting, dramatising, perhapsing, monsterring, experimenting, cartooning—the tools

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and methods of each inquiry vary but they all share a common outward gaze, engaging architectural ways of knowing with other disciplines and practices including the arts, biological sciences, ethnography, and technology. Chapters gathered here offer insight not only into incipient

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modes and tools of architectural research, but emerging ethical, practical, and philosophical positions intimately tied to the creative practices involved. Setting-out the idea of creative practice inquiry in architecture, this innovative volume offers a lively and resourceful



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contribution to a growing body of work on design as research. It will be of interest to: students keen to pursue architectural ways of thinking and writing; practitioners who want to use their distinctive professional abilities to contribute to architectural and scholarly knowledge; and

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academics and doctoral candidates keen to engage with the burgeoning scholarly field of design research. Bringing together leading international practitioners and theorists in the field, ranging from the 1960s pioneers of participation to some of the major contemporary

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figures in the field, Architecture and Participation opens up the social and political aspects of our built environment, and the way that the eventual users may shape it. Divided into three sections, looking at the politics, histories and practices of participation, the book gives both a

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broad theoretical background and more direct examples of participation in practice. Respectively the book explores participation's broader context, outlining key themes and including work from some seminal European figures and shows examples of how leading

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practitioners have put their ideas into action. Illustrated throughout, the authors present to students, practitioners and policy makers an exploration of how a participative approach may lead to new spatial conditions, as well as to new types of architectural practices, and

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investigates the way that the user has been included in the design process. Bringing together interior design and architectural theory, this exciting text looks at the common practices of building alteration, reconsidering established ideas and methods, to initiate the creation of a theory of the

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interior or interventional design. Fred Scott examines in-depth case studies of interventional design from architectural history across the world – examples discussed are taken from the States, Europe and Japan. Scott expands and builds on the ideas of Viollet-le-Duc, structuralism and

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other thoughts to layout criteria for an art of intervention and change. The book draws on the philosophy of conservation, preservation and restoration, as well as exploring related social and political issues. For those in professions of architecture and interiors, town planners, and



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students in architecture and art schools, On Altering Architecture forms a body of thought that can be aligned and compared with architectural theory.

The Architect as Worker

26 Principles Every Architect Should Know

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Translations from Drawing to  
Building and Other Essays

The Miralles Projection

Translations from Drawing to  
Building

Architecture and the Crisis of Modern  
Science

101 Things to Learn in Art School

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*This handbook provides readers with a well-illustrated and readable comparative guide to proportion systems in architecture, setting out the mathematical principles that underlie the main systems and illustrating these with examples of their use in*

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*historical and modern buildings. The main body of the text traces the interplay of abstraction and empathy through the history of science, philosophy and architecture from the early Greeks through to the two early twentieth-century architects who*

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*made proportion the focus of their work: Le Corbusier and Van der Laan. The book ends with a reflection on the present and future role of proportion in architecture. A re-edition of Robin Evans' classic essay anthology Translations from*

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*Drawing to Building and Other  
Essays, originally published by the  
Architectural Association (AA) in  
1997. Featuring a new introduction,  
the book is the first in a new series of  
essay anthologies entitled AA  
Documents. 'What makes this book so*

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*captivating is not just the individual insights, but also the intensity of Evans's vision and the coherence of his approach.'* --Joseph Rykwert, *Harvard Design Magazine* This book brings together eight of the most interesting and significant essays by

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*the unequalled historian Robin Evans,  
author of The Projective Cast.*

*Written over a period of 20 years  
from 1970, shortly after his  
graduation from the Architectural  
Association (AA), to 1990, the essays  
cover a wide range of architectural*



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*concerns: domestic space, society's  
involvement with building types,  
aspects of geometry, modes of  
projection and drawing as a process  
for generating ideas. The book  
includes 'Mies van der Rohe's  
Paradoxical Symmetries' and other*

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*essays first published in AA Files.*

*Evans's writings are supported by a  
new introduction and an annotated  
bibliography by Richard Difford.*

*This AA Documents publication is a  
re-edition of the 1997 essay collection  
originally published by AA*

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*Publications.*

*Robin Evans recasts the idea of the relationship between geometry and architecture, drawing on mathematics, engineering, art history, and aesthetics to uncover processes in the imagining and realizing of*

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*architectural form. Anyone reviewing the history of architectural theory, Robin Evans observes, would have to conclude that architects do not produce geometry, but rather consume it. In this long-awaited book,*

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*death, Evans recasts the idea of the relationship between geometry and architecture, drawing on mathematics, engineering, art history, and aesthetics to uncover processes in the imagining and realizing of architectural form. He shows that*

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*geometry does not always play a stolid and dormant role but, in fact, may be an active agent in the links between thinking and imagination, imagination and drawing, drawing and building. He suggests a theory of architecture that is based on the many*

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*transactions between architecture and geometry as evidenced in individual buildings, largely in Europe, from the fifteenth to the twentieth century.*

*From the Henry VII chapel at Westminster Abbey to Le Corbusier's Ronchamp, from Raphael's S. Eligio*

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*and the work of Piero della*

*Francesca and Philibert Delorme to*

*Guarino Guarini and the painters of*

*cubism, Evans explores the geometries*

*involved, asking whether they are in*

*fact the stable underpinnings of the*

*creative, intuitive, or rhetorical*



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*aspects of architecture. In particular  
he concentrates on the history of  
architectural projection, the geometry  
of vision that has become an  
internalized and pervasive pictorial  
method of construction and that, until  
now, has played only a small part in*

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*the development of architectural theory. Evans describes the ambivalent role that pictures play in architecture and urges resistance to the idea that pictures provide all that architects need, suggesting that there is much more within the scope of the*

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*architect's vision of a project than what can be drawn. He defines the different fields of projective transmission that concern architecture, and investigates the ambiguities of projection and the interaction of imagination with*

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*projection and its metaphors.*

*In the years 1942 to 1948, Le Corbusier developed a system of measurements which became known as "Modulor". Based on the Golden Section and Fibonacci numbers and also using the physical dimensions of*

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*the average human, Modulor is a sequence of measurements which Le Corbusier used to achieve harmony in his architectural compositions. Le Modulor was published in 1950 and after meeting with success, Le Corbusier went on to publish Modulor*

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*2 in 1955. In many of Le Corbusier's most notable buildings, including the Chapel at Ronchamp and the Unité d'habitation, evidence of his Modulor system can be seen. These two volumes form an important and integral part of Le Corbusier's*

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*theoretical writings.*

*The Projective Cast*

*Thinking and Representation in the  
Architecture of Enric Miralles*

*Why Architects Draw*

*The Formation of Space and Cultural  
Meaning*

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*Creative Practice Inquiry in  
Architecture*

*Architecture's Desire*

*Cinematics*

***This important book, which  
won the 1984 Alice Davis  
Hitchcock Award, traces***



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*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*

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***prevail in architectural  
theory and practice today.  
Between the late  
Renaissance and the early  
nineteenth century, the  
ancient arts of  
architecture were being***

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Geometries

***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***

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*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.*

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*Throughout, it relates the major architectural treatises of successive generations to the larger culture and the writings of philosophers, mathematicians,*

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***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***

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*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*

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***"invisible" system lost  
its special status  
forever. The book focuses  
in particular on  
eighteenth-century  
developments in the  
science of mechanics and***



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*emerging techniques in  
structural analysis which  
slowly entered the  
architectural treatises  
and found their way into  
practice, often by way of  
civil and military*

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***engineers. And by the  
nineteenth century, the  
book notes, even  
architectural rendering  
and drawing were radically  
changed through the  
introduction of new***

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*descriptive and projective geometries. Tracing these fundamental changes in architectural intentions, Pérez-Gómez challenges many popular misconceptions about the*

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*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,*

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*mystical, and magical  
world-view.*

*De Re Aedificatoria, by  
Leon Battista Alberti  
(1404-1472), was the first  
modern treatise on the  
theory and practice of*

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*architecture. Its  
importance for the  
subsequent history of  
architecture is  
incalculable, yet this is  
the first English  
translation based on the*

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*original, exceptionally  
eloquent Latin text on  
which Alberti's reputation  
as a theorist is founded.  
Theorizes an architectural  
ethos of extreme self-  
reflection and finality*

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*from a Lacanian  
perspective. While it is  
widely recognized that the  
advanced architecture of  
the 1970s left a legacy of  
experimentation and  
theoretical speculation as*



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*intense as any in  
architecture's history,  
there has been no general  
theory of that ethos. Now,  
in Architecture's Desire,  
K. Michael Hays writes an  
account of the "late avant-*

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*garde” as an architecture  
systematically twisting  
back on itself, pondering  
its own historical status,  
and deliberately exploring  
architecture's  
representational*

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*possibilities right up to  
their absolute limits. In  
close readings of the  
brooding, melancholy  
silence of Aldo Rossi, the  
radically reductive  
“decompositions” and*

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***archaeologies of Peter  
Eisenman, the  
carnavalesque excesses of  
John Hejduk, and the  
“cinegrammatic” delirium  
of Bernard Tschumi, Hays  
narrates the story of***

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*architecture confronting  
its own boundaries with  
objects of ever more  
reflexivity, difficulty,  
and intransigence. The  
late avant-garde is the  
last architecture with*

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*philosophical aspirations,  
an architecture that could  
think philosophical  
problems through  
architecture rather than  
merely illustrate them. It  
takes architecture as the*

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*object of its own  
reflection, which in turn  
produces an unrelenting  
desire. Using the tools of  
critical theory together  
with the structure of  
Lacan's triad imaginary-*

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***symbolic-real, Hays  
constructs a theory of  
architectural desire that  
is historically specific  
and yet sets the terms and  
the challenges of all  
subsequent architectural***



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***practice, including  
today's.***

***A major proposal for a  
minor architecture, and  
for the making of spaces  
out of the already built.  
Architecture can no longer***

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*limit itself to the art of making buildings; it must also invent the politics of taking them apart. This is Jill Stoner's premise for a minor architecture. Her architect's eye tracks*

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*differentlly from most,  
drawn not to the lauded  
and iconic but to what she  
calls “the landscape of  
our constructed  
mistakes”—metropolitan  
hinterlands rife with*

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***failed and foreclosed  
developments,  
undersubscribed office  
parks, chain hotels, and  
abandoned malls. These  
graveyards of capital,  
Stoner asserts, may be***

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***stripped of their excess  
and become sites of  
strategic spatial  
operations. But first we  
must dissect and dismantle  
prevalent architectural  
mythologies that brought***

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*them into being—western  
obsessions with  
interiority, with the  
autonomy of the building-  
object, with the  
architect's mantle of  
celebrity, and with the*

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*idea of nature as that  
which is "other" than the  
built metropolis. These  
four myths form the warp  
of the book. Drawing on  
the literary theory of  
Gilles Deleuze and Félix*

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***Guattari, Stoner suggests that minor architectures, like minor literatures, emerge from the bottoms of power structures and within the language of those structures. Yet they***



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*too are the result of  
powerful and instrumental  
forces. Provoked by  
collective desires,  
directed by the  
instability of time, and  
celebrating contingency,*

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*minor architectures may be mobilized within buildings that are oversaturated, underutilized, or perceived as obsolete. Stoner's provocative challenge to current*

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*discourse veers away from design, through a diverse landscape of cultural theory, contemporary fiction, and environmental ethics. Hers is an optimistic and inclusive*

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*approach to a more  
politicized practice of  
architecture.*

*Constructing a New Agenda  
Studies in Tectonic  
Culture*

*Architecture and Its Three*

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***Ghosts of Transparency***

***1001 Building Forms***

***Architecture and Narrative***

***On Altering Architecture***

**Lessons, demonstrations,  
definitions, and tips on what**

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**to expect in art school, what it means to make art, and how to think like an artist. What is the first thing to learn in art school? “Art can be anything.” The second thing? “Learn to draw.” With**

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**101 Things to Learn in Art  
School, artist and teacher  
Kit White delivers and  
develops such lessons,  
striking an instructive  
balance between technical  
advice and sage concepts.**

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**These 101 maxims,  
meditations, and  
demonstrations offer both a  
toolkit of ideas for the art  
student and a set of guiding  
principles for the artist.  
Complementing each of the**



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**101 succinct texts is an  
equally expressive drawing  
by the artist, often based on  
a historical or contemporary  
work of art, offering a visual  
correlative to the written  
thought. “Art can be**

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**anything” is illustrated by a drawing of Duchamp's famous urinal; a description of chiaroscuro art is illuminated by an image “after Caravaggio”; a lesson on time and media is**

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**accompanied by a view of a  
Jenny Holzer projection;  
advice about surviving a  
critique gains resonance  
from Piero della Francesca's  
arrow-pierced Saint  
Sebastian. 101 Things to**

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**Learn in Art School offers advice about the issues artists confront across all artistic media, but this is no simple handbook to making art. It is a guide to understanding art as a**

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**description of the world we live in, and it is a guide to using art as a medium for thought. And so this book belongs on the reading list of art students, art teachers, and artists, but it also**

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**belongs in the library of  
everyone who cares about  
art as a way of  
understanding life.**

**This follow-up to Kate  
Nesbitt's best-selling  
anthology *Theorizing a New***

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**Agenda collects twenty-eight essays that address architecture theory from the mid-1990s, where Nesbitt left off, through the present. Kristin Sykes offers an overview of the myriad**

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**approaches and attitudes  
adopted by architects and  
architectural theorists  
during this era. Multiple  
themes—including the  
impact of digital  
technologies on processes of**



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**architectural design,  
production, materiality, and  
representation; the  
implications of globalization  
and networks of information;  
the growing emphasis on  
sustainable and green**

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**architecture; and the  
phenomenon of the  
'starchitect' and iconic  
architecture—appear against  
a background colored by  
architectural theory, as it  
existed from the 1960s on, in**

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**a period of transition (if not crisis) that centers around the perceived abyss between theory and practice. Theory's transitional state persists today, rendering its immediate history**

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**particularly relevant to  
contemporary thought and  
practice. While other  
collections of recent  
theoretical writings exist  
none attempt to address the  
situation as a whole,**

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**providing in one place key  
theoretical texts of the past  
decade and a half. This book  
provides a foundation for  
ongoing discussions  
surrounding contemporary  
architectural thought and**

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**practice, with iconic essays  
by Greg Lynn, Deborah  
Berke, Sanford Kwinter,  
Samuel Mockbee, Stan Allen,  
Rem Koolhaas, William  
Mitchell, Anthony Vidler,  
Micahel Hays, Reinhold**

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**Martin, Reiser + Umemoto,  
Glenn Murcutt, William  
McDonough, Micahael  
Braungart, Michael Speaks,  
and many more.**

**Directly confronting the  
nature of contemporary**

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**architectural work, this book is the first to address a void at the heart of architectural discourse and thinking. For too long, architects have avoided questioning how the central aspects of**



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**architectural “practice”  
(professionalism, profit,  
technology, design, craft,  
and building) combine to  
characterize the work  
performed in the  
architectural office. Nor has**

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**there been a deeper  
evaluation of the unspoken  
and historically-determined  
myths that assign cultural,  
symbolic, and economic  
value to architectural labor.  
The Architect as Worker**

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**presents a range of essays  
exploring the issues central  
to architectural labor. These  
include questions about the  
nature of design work;  
immaterial and creative  
labor and how it gets**

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**categorized, spatialized, and  
monetized within  
architecture; the connection  
between parametrics and  
BIM and labor; theories of  
architectural work;  
architectural design as a**

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**cultural and economic  
condition;  
entrepreneurialism; and the  
possibility of ethical and  
rewarding architectural  
practice. The book is a call-  
to-arms, and its ultimate**

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**goal is to change the  
practice of architecture. It  
will strike a chord with  
architects, who will  
recognize the struggle of  
their profession; with  
students trying to**

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**understand the connections  
between work, value, and  
creative pleasure; and with  
academics and cultural  
theorists seeking to  
understand what grounds  
the discipline.**

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**Essays at the intersection of philosophy and architecture explore how we understand and inhabit space. To be outside allows one a fresh perspective on the inside. In these essays, philosopher**



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**Elizabeth Grosz explores the ways in which two disciplines that are fundamentally outside each another—architecture and philosophy—can meet in a third space to interact free**

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**of their internal constraints.  
"Outside" also refers to  
those whose voices are not  
usually heard in  
architectural discourse but  
who inhabit its space—the  
destitute, the homeless, the**

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**sick, and the dying, as well  
as women and minorities.  
Grosz asks how we can  
understand space differently  
in order to structure and  
inhabit our living  
arrangements accordingly.**

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**Two themes run throughout the book: temporal flow and sexual specificity. Grosz argues that time, change, and emergence, traditionally viewed as outside the concerns of space, must**

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**become more integral to the  
processes of design and  
construction. She also  
argues against  
architecture's historical  
indifference to sexual  
specificity, asking what the**

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**existence of (at least) two  
sexes has to do with how we  
understand and experience  
space. Drawing on the work  
of such philosophers as  
Henri Bergson, Roger  
Caillois, Gilles Deleuze,**

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**Jacques Derrida, Luce  
Irigaray, and Jacques Lacan,  
Grosz raises abstract but  
nonformalistic questions  
about space, inhabitation,  
and building. All of the  
essays propose philosophical**

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**experiments to render space  
and building more mobile  
and dynamic.**

**On Order in Architecture  
Reading the Late Avant-  
Garde**

**Immaterial Labor, the**

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**Creative Class, and the  
Politics of Design  
The Language of  
Architecture  
Points and Lines  
A Vocabulary of Modern  
Architecture**

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## **Architecture and Its Image**

"...there is a global network of academics, researchers and methodologists who will buy this book or want it in their institute libraries." Prof. John Harbraken "As the field of human computer interaction grows, this book is likely to be a basic resource." Prof. Chuck Eastman Design

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representation is necessary for all design activity. You will gain a guide to both theory and practical application in this discussion of representation as it occurs during the process of design. Goldschmidt and Porter give you perspectives on representational issues in design that are both informative and evocative of further

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inquiry. The unique interdisciplinary approach brings a new dimension to the study of representation, benefiting the global network of researchers, students and practitioners in all areas of design. Rather than addressing the larger framework directly, a series of smaller case studies are presented, each dealing

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with aspects of representation in architecture and engineering. Binding together historical-cultural, cognitive-social and technological perspectives eliminates the need for further reading. Innovative research methods based on numerous well-illustrated examples will leave you with new ideas to build on.

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International contributors focus on worldwide research activities, offering you more than just an expansion of a single viewpoint. Design Representation delves into the common roots of representation in all design disciplines through case studies, historical investigations, theoretical constructs and programming. If you are

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involved in any design activity, this will be a truly exciting addition to your bookshelf.

In this final book of the first set of her adventures on the planet that has been named Promise, Venna continues in her efforts to find the place called Prime City in the hope of locating and rescuing her

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friend, Shelly, whose part in the story comes to the fore at last. Skullduggery, passion, murder, comedy, redemption, romance, evil science, interplanetary conflict... all these things are here, to varying degrees, but in no special order. Venna continues to be obsessively pursued by The Countess, who is, in turn, being



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pursued by the authorities; but everything points to a terrible fate for our heroine, unless her friends can rescue her in time... or she can rescue herself. Peril in Prime City is, like the first two books, about some fairly ordinary people dumped down in an extraordinary world. Venna has no super-powers (although sometimes she

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thinks she may have), she just uses her natural bravery and such strength as she has to cope with the ordeals she finds herself facing. This set of adventures sees her suffering some very unpleasant and frightening experiences, but she keeps her cool and, as usual, bounces back, ready for the next challenge. With a few possible

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exceptions among the characters, Venna is loved by everyone, and this may be what gives her the strength to keep going when things get very, very bad. Inspired by pre-war film serials, classic newspaper comic strips and pulp magazine cover art, this excellent graphic novel from respected artist Robin Evans is a must-have addition

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to the bookshelf of any classic sci-fi fan.

Explains both the technical and disciplinary role of drawing and how to enable design creativity and application through its practiced use, sharing technique-based instructions for core drawing principles. Original.

Examines the social uses of architectural

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drawing: how it acts to direct architecture; how it helps define what is important about a design; and how it embodies claims about the architect's status and authority. Case study narratives are included with drawings from projects at all stages.

Siteless

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Architectural Theory in the Late  
Enlightenment

Artistic and Linguistic Exchanges in Early  
Modern Italy

Design Representation

Manual of Section

Four Centuries of Architectural  
Representation ; Works from the

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Collection of the Canadian Centre for  
Architecture

On the Art of Building in Ten Books

With Points + Lines: Diagrams and  
Projects for the City, influential  
architect and theorist Stan Allen  
proposes a series of new

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architectural strategies for the contemporary city. Organized in the form of a user's manual, it juxtaposes texts outlining Allen's theoretical principles with his projects, in which those principles are demonstrated in practice.



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Finding inspiration in the artistic minimalism and postminimalism of the 1970s, Allen uses the city's vitality and infrastructure to support projects that reflect and augment the urban experience. Included in this volume are three essays by

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Allen along with six projects, including his designs for the Cardiff Bay Opera House in Wales, the Museo del Prado in Madrid, the Souks of Beirut, the Logistical Activities Zone of Barcelona, the Korean-American Museum of Art in

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Los Angeles, and the National Diet Library in Kansai Kan, Japan.

Allen's work is introduced by K. Michael Hays; R.E. Somol provides an afterword. In addition, the book contains a complete, illustrated chronology of Allen's projects.

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This is the first textbook for architectural drawing with the computer that is based on understanding how digital drawing fundamentally differs from drawing with lead pencils on drafting boards. Cinematics: Architectural

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Drawing Today demonstrates a cinematically-inspired, cybernetically imaged, architectural drawing system for thinking about architecture as embedded in relationships within the world at large. It opens up the possibility of

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inventing new ways of building as framing flowing matter in order to live a philosophy of ?newness?. The authors, who have for fifteen years collaborated in teaching architectural students, link the architectural drawing text with

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research in the expanded field of architecture, which includes neurology, biology, ecology, physics, sustainability and philosophy. The book is written in an accessible and direct tone. Providing both an understanding of

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the visual perception behind drawing and practical exercises, it is set to become the key text book on the subject at both undergraduate and graduate level. It is highly illustrated with black and white diagrams and



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drawings. Praise for Cinematics  
Sulan Kolatan, Max Fisher Visiting  
Professor at University of Michigan  
and Partner in KOL/MAC LLC, and  
William Mac Donald, Professor and  
Chair of Graduate Architecture and  
Urban Design at School of

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Architecture, Pratt Institute, and Partner in KOL/MAC LLC: 'By progressively positioning their architectural research on "digital drawing" as contemporary cultural practice, Brian Mc Grath and Jean Gardner demonstrate not only a

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unique lateral intelligence but ? to  
paraphrase George Lang's  
declaration that tradition is a  
conspiracy often used to keep the  
future from happening-? ensure  
that the future is happening.now.  
This daringly analytical book

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precisely and effectively delineates  
heretofore hidden systems of  
emergent relations between  
ideology, methodology,  
representation, and production.?

Joan Ockman, Director of the  
Temple Hoyne Buell Center for the

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Study of American Architecture,  
Graduate School of Architecture,  
Planning and Preservation,  
Columbia University: ?With this  
engaging, mind-expanding, and  
original guide to contemporary  
modalities of visualizing and

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representing architecture, the authors usher the not-yet-initiated into the digital design age.? Mark Robbins, Dean and Professor, Syracuse University School of Architecture ?Cinematics extends the parameters of representation by

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drawing on aspects of media, film and video. This book is an addition to the lineage of expanding the pictorial field - the Nude Descending a Staircase meeting the battleship Potempkin. The digital drawing methodology

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produces an explosive shattering of architectural space and reflects the understanding of multiple vantage points and the simultaneity of events in the manner of postmodern literature and filmmakers such as Godard. These



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drawings have the power to communicate as seductively as the moving image how architecture, space, inhabitation, perception and experience unfold over time. The book offers new ways to analyze space and more importantly new

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ways of generating it.? Professor  
Neil Spiller, Professor of  
Architecture and Digital Theory,  
Vice Dean, Bartlett School of  
Architecture, University College  
London: ?In a world of change,  
fluctuating points of view, duration

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and virtuality, it is vital for designers to reassess the representation of their work in new and non-orthogonal ways, This book addresses this most fundamental of design questions and explains various representational protocols

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for the designer at the cusp of the twenty-first century. A must have book. ? Susan S Szenasy, Editor in Chief, Metropolis Magazine: ?A new generation of architects and designers has turned from the drafting table to computer drafting

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and design, seemingly seamlessly and without much turmoil. But, in reality, a whole new way of thinking about architecture has developed--the computer is changing way designers see the physical world. Cinematics:

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Architectural Drawing Today discusses the theory and practice of design in the digital age. Kim Tanzer, Association of Collegiate Schools of Architecture (ACSA) President 2007-08; Professor of Architect, University of Florida

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?Five hundred years from now architects may look at Cinematics the way today?s architects look at Alberti?s On Painting--as a critical point of disciplinary redirection. In fact, if architecture is still being built 500 years from now it may well be

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a result of the cognitive shift  
McGrath and Gardner propose,  
asking us to ?lose perspective and  
find duration.? In the process of  
laying out a concrete set of design  
strategies, this book makes original  
connections between theory and



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ecology, science and art,  
technology and touch.? Karen Van  
Lengen Dean and Edward E Elson  
Professor of School of Architecture,  
University of Virginia: ?This is a  
serious and timely book that  
proposes new methods of

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representation for designers working in the digital age. The ?moving drawing system? celebrates the designer as a multidimensional thinker, a networked thinker, a flux conductor in search of new relationships and

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possibilities for cultural and environmental design. This book, with its stunning and sophisticated visual documentation, is destined to be an essential resource for the next generation of designers.?  
Michael Weinstock, Academic

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Head and Master of Technical  
Studies, Architectural Association  
School of Architecture: 'The  
presentation of a drawing system  
based on a cinematic  
understanding of the dynamics of  
architectural space is admirably

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clear, and the system has the potential to generate new spaces.? Architecture is often seen as the art of a thinking mind that arranges, organizes and establishes relationships between the parts and the whole. It is also seen as the art

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of designing spaces, which we experience through movement and use. Conceptual ordering, spatial and social narrative are fundamental to the ways in which buildings are shaped, used and perceived. Examining and exploring

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the ways in which these three dimensions interact in the design and life of buildings, this intriguing book will be of use to anyone with an interest in the theory of architecture and architecture's relationship to the cultural human

# File Type PDF The Projective Cast Architecture And Its Three Geometries environment.

This book explains both the origin and evolution of Miralles' system of representation, from his time as a student at the Barcelona School of Architecture to the latest projects he designed with Benedetta



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Tagliabue, including the heroic period with Carme Pinós. With previously unpublished drawings from the architect, it demonstrates on a fundamental level how the evolution of representation runs parallel to that of architecture, thus

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illustrating its indissolubility and mutual interdependence. It is impossible to dissociate the evolution of the architecture of Enric Miralles from the development of his own system of representation. Beginning from a

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position inherited from his training at the Barcelona School of Architecture and his practice at the office of Viaplana-Piñón, where he acquired a liking for precision in drafting and a graphic style based exclusively on lines of the same

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thickness, Miralles soon developed a method defined by a customised use of orthographic projections, connected to a fragmented conception of the architectural plan and space itself.

## Architecture and Spectacle: A

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Critique

Architectural Theory 1993-2009

Proportion

The Poetics of Construction in  
Nineteenth and Twentieth Century  
Architecture

The Modulor and Modulor 2

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Essays on Virtual and Real Space  
Geometry and Ornament in Islamic  
Architecture

In this book, the editors focus on  
architecture and communication  
from various different perspectives –  
taking into account that the term

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"architecture" is used for buildings as well as in the context of computer software. Data and software also impact on our cities; raw data, however, do not convey any information – in order to generate information and communication

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they have to be organized and must make sense to the reader. The contributions avoid clear separation of the various communication spheres of their disciplines. Instead, they use the wide range of approaches to explore meanings –



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an ambitious aim that leaves the destination wide open; the reader is invited to share in this adventure. This collection of an important architectural theorist's essays considers and compares designs by Palladio and Le Corbusier,

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discusses mannerism and modern architecture, architectural vocabulary in the 19th century, the architecture of Chicago, neoclassicism and modern architecture, and the architecture of utopia.