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terms and provides quick reference for further reading.

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

Architecture has attracted increasing worldwide attention in recent years, not only because of its cultural significance but also because of concern over the performance and resource implications of buildings. 101 in-depth articles by international scholars and practitioners bring the subject into focus by examining issues from various viewpoints. Please contact your representative for a leaflet detailing full contents and contributors. It also includes sample pages and several illustrations from the book.

For the general reader.

Continuing the themes that have been addressed in *The Humanities in Architectural Design* and *The Cultural Role of Architecture*, this book illustrates the important role

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that a contradiction between form and function plays in compositional strategies in architecture. The contradiction between form and function is seen as a device for poetic expression, for the expression of ideas, in architecture. Here the role of the terms "form" and "function" are analyzed throughout the history of architecture and architectural theory, from Vitruvius to the present, with particular emphasis on twentieth-century functionalism. Historical examples are given from Ancient, Classical, Islamic, Christian, Byzantine, Gothic, Renaissance, Mannerist, and Neoclassical architecture, and from movements in the twentieth century to the present. In addition philosophical issues such as lineamenti, Vorstellung, différance, dream construction, deep structure and surface structure, topology theory, self-generation, and immanence are explored in relation to the compositions and writings of architects throughout history. This book contributes to the project of re-establishing architecture as a humanistic discipline, to re-establish an emphasis on the expression of ideas, and on the ethical role of architecture to engage the intellect of the observer and to represent human identity. ?????????????????????????????????

This monograph presents a synthesis and reconstruction of Rudolf Arnheim's theory of media. Combining both Arnheim's well-known writings on film and radio with his later work on the psychology of art, the author presents a coherent approach to the problem of the nature of a medium, space and time, and the differentia between different media. The latent ontological commitments of

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Arnheim's theories is drawn out by affirming Arnheim's membership in the Brentano school of Austrian philosophy, which allows his theories to be clarified and strengthened, particularly with the metaphysical writings of Roman Ingarden. The resulting theory is relational, portraying essential medial differences with neutral criteria and allowing for a rigorous definition of a medium. The way in which a medium is based on the inherent dispositions of medial materials creates a highly appealing theory that is determinate without being deterministic. The theory is thus highly timely as people in media studies seek to address the determinate nature of media after the post-medium condition. The book will appeal to researchers and graduate students in cultural and media studies as well as architecture and design.

In recent years we have seen a number of dramatic discoveries within the biological and related sciences. Traditional arguments such as "nature versus nurture" are rapidly disappearing because of the realization that just as we are affecting our environments, so too do these altered environments restructure our cognitive abilities and outlooks. If the biological and technological breakthroughs are promising benefits such as extended life expectancies, these same discoveries also have the potential to improve in significant ways the quality of our built environments. This poses a compelling challenge to conventional

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architectural theory... This is the first book to consider these new scientific and humanistic models in architectural terms. Constructed as a series of five essays around the themes of beauty, culture, emotion, the experience of architecture, and artistic play, this book draws upon a broad range of discussions taking place in philosophy, psychology, biology, neuroscience, and anthropology, and in doing so questions what implications these discussions hold for architectural design. Drawing upon a wealth of research, Mallgrave argues that we should turn our focus away from the objectification of architecture (treating design as the creation of objects) and redirect it back to those for whom we design: the people inhabiting our built environments.

"Companion to [the author's] classic, 'Art and visual perception.'"--P. [4] of cover.
The Dynamics of Architectural Form Univ of California Press

The Making of Things is about effect and intention in the schematic architectural model, a deep dive into the nature of architectonic form as the underlying syntax for all architectural work. By focusing on primitive geometries alongside fundamental principles of architectural thinking and making, this book enhances the reader's capacity to intellectually and physically craft models that effectively communicate intention. With over 650 diagrams, this book acts as an expansive visual glossary that reveals the underlying structure of architectonics and acts as

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an encyclopedia of formal possibilities. Supporting essays in the book explore the nature of perception, abstraction, and metaphor to provide a theoretical basis of formal effects in architecture. This structure enables readers to make clear and direct connections between the things you construct and the reasons you construct them. This book is a bridge from the what to the why of form-making. It is a pedagogical notebook, a design primer that prompts discourse about the nature of objects. This is a must-have desk reference for beginning architecture and interior design students to stimulate their creative approaches and gain foundational knowledge of the underlying effects of formal typologies and how they manifest themselves in built forms around the world.

Modernity has opened the way to a greater pluralism of forms. But even if architecture is a cultural phenomenon, that does not mean it is a product of fashion. Its principles are enduring and its foundations less tangible than the novice who tried to shake them would realize. To start that stretch towards the foundations one must first acquire the basics: to know the permanence of the architectural field and appreciate the certainties tested by time. This book will act as a guide for the reaching hand. The first part explores the mediums of compositional architecture and the relationships between space, light, and place. Four or five thousand years of history demonstrate the persistence of certain

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fundamental principles intrinsic to a discipline that organizes, in three dimensions, the vital space of man. In the second part, the author provides certain keys to manage the relationship between shape, materials, and construction – recalling that the need to build, by itself, has never been enough to design the form of the house or the city. Neither encyclopedia nor dictionary, this book seeks to fill a gap in light of our time: it serves as a contemporary introduction to architectural design and criticism. Following the praise of critics, the first edition has been adopted as a reference text in numerous schools and translated into several languages. This new translation from the 3rd French edition offers revised and reworked content with an additional three chapters dedicated to tectonics.

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Playhouse and Cosmos systematically and comprehensively describes the function of theater and role-playing as metaphors in Shakespearean drama. The author examines this metaphor's revelatory and liberating power and concludes by affirming, with Shakespeare, the creative power of theatricality in life and in art.

At the beginning of the design process the architect possesses only a random collection of information, requirements, intentions, and assumptions, and then suddenly on the drawing board appears a proposal for an architectural form. How is this idea generated, what

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influences its shape, from what is it derived from? Faced with the daunting task of conceiving a building form, should one first study the functional requirements, or manipulate geometrical systems, or give expression to inner intuitions? During this critical stage of creating something out of nothing, architects desire a set of normative principles that could guide their activities. Many theories about the source of form were developed to help govern architectural practice, and much practice derived from these theories. This question about the source of form is equally central to theories in other fields from art and architectural history to anthropology. However these other fields are not concerned with creating architectural forms, but are attempts to explain the social, cultural, and historical phenomena which are manifested in the built environment. Today we must acknowledge that any new form of architecture not only has to rethink the specific forms it produces, but, as a condition for doing so, has to rethink the form, shape, and articulation of its practice of architecture. Henri Focill on suggests that all of life, has a certain shape, a certain form that is the result of its affiliations and intermingling with other forms. It is in the shaping of the form of practices including techniques, investigations, operations, perceptions, and logics, that the new architectural form prevail. Cartographing the wind is a research into an invention of new architectural practice. By experimenting and developing the analysis\ design of an enveloping architecture capable of reconfiguring and mapping aerodynamic spectrum around the object. Sophisticated configuration of programs emerge to respond with complex order to determine and redefine the new limits of our condition of architectural experience. Like a net, a map does not simply describe what is. A map does not only set up a grid which determines what can be found by selection or omission. Nor is it merely a series of lines inscribed on a blank surface. There is an alterity which

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provokes the desire to map, to contain and to represent which is to say, to embody or to embrace the unknown. Cartographing the Wind focuses on the shift from the fixed static notions of architecture to dynamic formations. The mapping of the nonlinear dynamics in wind forces transforms and destabilizes classical perceptions of space, geometry, program, and universality.

Throughout history, nature has served as an inspiration for architecture and designers have tried to incorporate the harmonies and patterns of nature into architectural form. Alberti, Charles Renee Macintosh, Frank Lloyd Wright, and Le Corbusier are just a few of the well-known figures who have taken this approach and written on this theme. With the development of fractal geometry--the study of intricate and interesting self-similar mathematical patterns--in the last part of the twentieth century, the quest to replicate nature's creative code took a stunning new turn. Using computers, it is now possible to model and create the organic, self-similar forms of nature in a way never previously realized. In *Fractal Architecture*, architect James Harris presents a definitive, lavishly illustrated guide that explains both the "how" and "why" of incorporating fractal geometry into architectural design.

Rudolf Arnheim has been known, since the publication of his groundbreaking *Art and Visual Perception* in 1974, as an authority on the psychological interpretation of the visual arts. Two anniversary volumes celebrate the landmark anniversaries of his works in 2009. In *The Power of the Center*, Arnheim uses a wealth of examples to consider the factors that determine the overall organization of visual form in works of painting, sculpture, and architecture. *The Dynamics of Architectural Form* explores the unexpected perceptual consequences of architecture with Arnheim's customary clarity and precision.

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Today, with the advent of digital media technologies and the ability to conceptualize, express and produce complex forms using digital means, the question of the status of the architectural form is once again under consideration. Indeed, the computer liberated architecture from the tyranny of the right angle and enabled the design and production of non-standard buildings, based on irregular geometry. Yet, the questions concerning the method of form expression in contemporary architecture, and its meaning, remain very much open. Performalism takes up this discussion, defines it and presents changes in form conception in architecture, followed by their repercussions. The book is supported by a wealth of case studies from some of the top firms across the globe and contributed to by some of the top names in this field. With a unique and insightful emphasis on professional practice this is essential reading for all architects, aspiring and practicing.

"For more than thirty years, the illustrated *Architecture: Form, Space, and Order* has been the classic introduction to the basic vocabulary of architectural design. The updated Third Edition features expanded sections on circulation, light, views, and site context, along with new considerations of environmental factors, building codes, and contemporary examples of form, space, and order." "This classic visual reference helps both students and practicing architects understand the basic vocabulary of architectural design by examining how form and space are ordered in the built environment. Using his trademark meticulous drawing, Professor Ching shows the relationship between fundamental elements of architecture through the ages and across cultural boundaries. By looking at these seminal ideas, *Architecture: Form, Space, and Order* encourages the reader to look critically at the built environment and promotes a more evocative understanding of architecture."--BOOK JACKET.

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na broad sense Design Science is the grammar of a language of images I rather than of words. Modern communication techniques enable us to transmit and reconstitute images without needing to know a specific verbal sequence language such as the Morse code or Hungarian. International traffic signs use international image symbols which are not specific to any particular verbal language. An image language differs from a verbal one in that the latter uses a linear string of symbols, whereas the former is multi dimensional. Architectural renderings commonly show projections onto three mutual ly perpendicular planes, or consist of cross sections at different altitudes capa ble of being stacked and representing different floor plans. Such renderings make it difficult to imagine buildings comprising ramps and other features which disguise the separation between floors, and consequently limit the cre ative process of the architect. Analogously, we tend to analyze natural struc tures as if nature had used similar stacked renderings, rather than, for instance, a system of packed spheres, with the result that we fail to perceive the system of organization determining the form of such structures. Perception is a complex process. Our senses record; they are analogous to audio or video devices. We cannot, however, claim that such devices perceive.

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa

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company.

Buildings are increasingly 'dynamic': equipped with sensors, actuators and controllers, they 'self-adjust' in response to changes in the external and internal environments and patterns of use. Building Dynamics asks how this change manifests itself and what it means for architecture as buildings weather, programs change, envelopes adapt, interiors are reconfigured, systems replaced. Contributors including Chuck Hoberman, Robert Kronenburg, David Leatherbarrow, Kas Oosterhuis, Enric Ruiz-Geli, and many others explore the changes buildings undergo – and the scale and speed at which these occur – examining which changes are necessary, useful, desirable, and possible. The first book to offer a coherent, comprehensive approach to this topic, it draws together arguments previously only available in scattered form. Featuring the latest technologies and design approaches used in contemporary practice, the editors provide numerous examples of cutting-edge work from leading designers and engineering firms working today. An essential text for students taking design studio classes or courses in theory or technology at any level, as well as professionals interested in the latest mechatronic technologies and design techniques.

For many years Rudolf Arnheim, known as the leading psychologist of art, has

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been keeping notebooks in which to jot down observations, ideas, questions, and even (after a stay in Japan for a year) poems in the haiku pattern. Some of these notes found their way into his books—known and prized the world over—such as *Art and Visual Perception*, *Visual Thinking*, and *The Power of the Center* (see list below). Now he has selected, from the remaining riches of his notebooks, the items in this volume. The book will be a joy to ramble through for all lovers of Arnheim's work, and indeed for anyone who shares Arnheim's contagious interest in the order that lies behind art, nature, and human life. It is a seedbed of ideas and observations in his special fields of psychology and the arts. "I have avoided mere images and I have avoided mere thoughts," says Arnheim in the Introduction, "but whenever an episode observed or a striking sentence read yielded a piece of insight I had not met before, I wrote it down and preserved it." There are also glimpses of his personal life—his wife, his cats, his students, his neighbors and colleagues. He is always concrete, in the manner that has become his trademark, often witty, and sometimes a bit wicked. In the blend of life and thought caught in these jottings, psychology and the arts are of course prominent. But philosophy, religion, and the natural sciences add to the medley of topics—always addressed in a way to sharpen the senses of the reader who, sharing Arnheim's cue from Dylan Thomas, may accompany him through "the

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parables of sun light and the legends of the green chapels and the twice told fields of childhood." All of Rudolf Arnheim's books have been published by the University of California Press.

Offers a philosophical exploration of the pervasiveness of place. Presenting an account of the role of place in human experience, this book points to place's indispensability in navigation and orientation. The role of the lived body in matters of place is considered, and the characteristics of built places are explored.

This book offers an exciting journey into the most recent architectural achievements, seen in their complexity and plurality, and described in the most objective and truthful way. The development of contemporary architecture is presented as it commenced more than a century ago, as it tried to reconcile democratic ideals with the forces of the Industrial Era. In contrast to many books on the modern-day art of building, the development of architecture is not described chronologically here, but, rather, independently for each selective architectural trend. This allows a better explanation of some evolutionary processes and the continuity of each trend. Thanks to such an approach, this book will serve as a convenient tutorial for courses on history of contemporary architecture in all art and architectural schools.

Modern Architecture and its Representation in Colonial Eritrea offers a critical

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assessment of architecture and urbanism constructed in Eritrea during the Italian colonial period spanning from 1890-1941. Drawing together imperial projects, modernist aesthetics, and fascist motives, the book examines how the merger of these three significant influences yielded a complex built environment that served to emulate, if not redefine, Italian colonial pursuits. As Italy's *colonia primogenita* or 'first born colony', Eritrea and its capital, Asmara, not only bore witness to the emergence of politicized interiors and international expositions, the colony became a vehicle that polarized issues of race and gender. Exploring discourses of modernity in Africa, this book moves between histories of architecture, urbanism, literature and media to describe how Eritrea and Asmara became a crucial fulcrum for Italy's ill-fated pursuits in Ethiopia and other neighboring countries. Consequently, modern architecture inscribed Eritrean subjectivities while redefining technologies that affected constructions of the colonial interior. *Modern Architecture and its Representation in Colonial Eritrea* demonstrates how architecture in Asmara reshaped the creation and reception of Italian East Africa. Gestalt theory and the psychology of visual perception form the basis for an analysis of art and its basic elements

"Each brain enlivens a body in interaction with the social and physical environment. Peter Zumthor's *Therme at Vals* exemplifies the interplay of interior with surroundings, and ways the

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actions of users fuse with their multi-modal experience. The action-perception cycle includes both practical and contemplative actions. We analyze what Louis Sullivan meant by "form ever follows function" but will more often talk of aesthetics and utility. Not only are action, perception and emotion intertwined, but so are remembering and imagination. Architectural design leads to the physical construction of buildings - but much of what our brains achieve can be seen as a form of mental construction. A first look at neuroscience offers schema theory as a bridge from cognitive processes to neural circuitry. Some architects fear that neuroscience will strip the architect of any creativity. In counterpoint, two-way reduction explores how neuroscience can "dissect" phenomenology by showing how first-person experiences arise from melding diverse subconscious processes. This raises the possibility that neuroscience can extend the effectiveness of architectural design by showing how different aspects of a building may affect human experience in ways that are not apparent to self-reflection"--

Discusses the development of the style of the Italian director Michelangelo Antonioni and analyzes the themes and techniques of his movies

Includes special issues.

Robert Sowers begins this book by questioning our conception of the visual arts--painting, sculpture, and architecture--as autonomous, archetypal entities that can be defined independent of one another in terms of their materials and techniques. He cuts through the limits of categorization we have come to accept to lay the groundwork for a coherent theory of the relation between the visual arts. He proposes that we treat the pictorial, the sculptural, and the architectural not as palpable physical "things" but as activities--the basic forms of visual expression employed to create such distinct artifacts as paintings, statues, and buildings. By

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defining the expressive function of each art, Sowers helps us to understand what we mean when we speak of the sculptural qualities of architecture or the pictorial qualities of sculpture. The world of visual art then is a structured whole, a world in which the arts can meet, merge with, and mutually reinforce or swear at one another, often in unexpected yet compelling ways. Robert Sowers begins this book by questioning our conception of the visual arts--painting, sculpture, and architecture--as autonomous, archetypal entities that can be defined independent of one another in terms of their materials and techniques. He cuts through the limits of categorization we have come to accept to lay the groundwork for a coherent theory of the relation between the visual arts. He proposes that we treat the pictorial, the sculptural, and the architectural not as palpable physical "things" but as activities--the basic forms of visual expression employed to create such distinct artifacts as paintings, statues, and buildings. By defining the expressive function of each art, Sowers helps us to understand what we mean when we speak of the sculptural qualities of architecture or the pictorial qualities of sculpture. The world of visual art then is a structured whole, a world in which the arts can meet, merge with, and mutually reinforce or swear at one another, often in unexpected yet compelling ways. This book explores how Malaysia, as a multicultural modern nation, has approached issues of nationalism and regionalism in terms of physical expression of the built environment. Ever since the nation's post-Colonial era, architects and policy makers have grappled with the theoretical and practical outcomes of creating public architecture that effectively responds to traditions, nationhood and modernity. The authors compile and analyse prevailing ideas and strategies, present case studies in architectural language and form, and introduce the reader to tensions arising between a nationalist agenda and local 'regionalist' architectural language.

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These dichotomies represent the very nature of multicultural societies and issues with identity; a challenge that various nations across the globe face in a changing environment. This topical and pertinent volume will appeal to students and scholars of urban planning, architecture and the modern city.

Every Sunday we walk through those (probably red) doors and enter a sacred space. It is familiar . . . maybe comforting . . . maybe not . . . maybe downright uncomfortable and unwelcoming. In twelve thoughtful and provocative essays, the writers ask important questions about the relationship between sacred spaces and the worship that takes place in them: -How do our buildings convey a vision of God's kingdom on earth? -How are our places of worship reflecting our beliefs? -In what visible, tangible forms are we proclaiming a faith in the living God? -How are our church buildings helping this church bring the Gospel into a new century?

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