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Architecture Of
Pramod Beri 1st
Edition**

*A superb visual
reference to the
principles of
architecture Now
including interactive CD-
ROM! For more than
thirty years, the
beautifully illustrated
Architecture: Form,
Space, and Order has
been the classic
introduction to the*

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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

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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

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of architecture. In addition to updates to content and many of the illustrations, this new edition includes a companion CD-ROM that brings the book's architectural concepts to life through three-dimensional models and animations created by Professor Ching. Clearly written and profusely illustrated, this text brings the timeless lessons of residential design to homeowners who seek inspiration and

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*direction. Insightful
tours of 33 homes bring
essential design
concepts to life. 300
color photos. 50
illustrations.*

*This work has been
selected by scholars as
being culturally
important and is part of
the knowledge base of
civilization as we know
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typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Form and Fabric in Landscape Architecture provides an original, visual approach to the study of landscape architecture by creating a spatial morphology based on use and experience of landscapes. It explores aesthetic, spatial and experiential concepts by

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providing a structure through which landscapes can be understood and conceived in design.

'Fabric' is the integrated structure of whole landscapes, while 'form' refers to the components that make up this fabric. Together form and fabric create a morphology of landscape useful for the development of visual-spatial design thinking and awareness. This book is intended as both an introduction to the discipline for students

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*of landscape
architecture,
architecture and
planning, and a source
of continuing interest
for more experienced
environmental designers.
The Ten Essentials of
Enduring Design
The Making of Concretism
in Brazil
Designing the City in
Suburban America
The Architecture of the
Memory. The Relationship
between Form and Content
in Chris Ware's
"Building Stories"
Architecture as a Time*

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Tunnel

Lessons from Chicago

The classic work on the evaluation of city form. What does the city's form actually mean to the people who live there? What can the city planner do to make the city's image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an

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original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book. The texts presented in Proportion Harmonies and Identities (PHI) Creating Through Mind and Emotions were compiled to establish a multidisciplinary platform for presenting, interacting, and disseminating research. This platform also aims to foster the awareness and discussion on Creating Through Mind and Emotions, focusing on different visions relevant to Architecture, Arts and Humanities, Design and Social

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Sciences, and its importance and benefits for the sense of identity, both individual and communal. The idea of Creating Through Mind and Emotions has been a powerful motor for development since the Western Early Modern Age. Its theoretical and practical foundations have become the working tools of scientists, philosophers, and artists, who seek strategies and policies to accelerate the development process in different contexts.

This PhD thesis addresses learning to design and to propose a theoretical framework that explains how

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design expertise is acquired and why a highly developed sense of design is necessary to acquire design expertise. It looks at the topic from theoretical, philosophical, psychological, historical, evolutionary and cognitive science points of view.

For most of the twentieth century, modernist viewers dismissed the architectural ornament of Louis H. Sullivan (1856-1924) and the majority of his theoretical writings as emotional outbursts of an outmoded romanticism. In this study, Lauren Weingarden reveals Sullivan's eloquent articulation of nineteenth-

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century romantic practices - literary, linguistic, aesthetic, spiritual, and nationalistic - and thus rescues Sullivan and his legacy from the narrow role imposed on him as a pioneer of twentieth-century modernism. Using three interpretive models, discourse theory, poststructural semiotic analysis, and a pragmatic concept of sign-functions, she restores the integrity of Sullivan's artistic choices and his historical position as a culminating figure within nineteenth-century romanticism. By giving equal weight to Louis Sullivan's writings and designs,

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Weingarden shows how he translated both Ruskin's tenets of Gothic naturalism and Whitman's poetry of the American landscape into elemental structural forms and organic ornamentation. Viewed as a site where various romantic discourses converged, Sullivan's oeuvre demands a cross-disciplinary exploration of each discursive practice, and its "rules of accumulation, exclusion, reactivation." The overarching theme of this study is the interrogation and restitution of those Foucauldian rules that enabled Sullivan to articulate architecture as a pictorial

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mode of landscape art, which he considered co-equal with the spiritual and didactic functions of landscape poetry.

Architecture and the Senses

Patterns of Home

Why Architecture Matters

Architectural Management

Journeys in Art, Architecture, and Film

Architecture and Richard

Neutra in a Psychoanalytic Culture

The Routledge Companion to Paradigms of Performativity in Design and Architecture focuses on a non-linear, multilateral, ethical way of design thinking, positioning the design process as a journey. It expands on the multiple facets and paradigms of performative design thinking as an emerging trend in

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design methodology. This edited collection explores the meaning of performativity by examining its relevance in conjunction with three fundamental principles: firmness, commodity and delight. The scope and broader meaning of performativity, performative architecture and performance-based building design are discussed in terms of how they influence today's design thinking. With contributions from 45 expert practitioners, educators and researchers, this volume engages theory, history, technology and the human aspects of performative design thinking and its implications for the future of 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

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the landmark anniversaries of his works in 2009. In *The Power of the Center*, Arnheim uses a wealth of examples to consider the actors 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.

Freud for Architects explains what Freud offers to the understanding of architectural creativity and architectural experience, with case examples from early modern architecture to the present. Freud's observations on the human psyche and its influence on culture and social behavior have generated a great deal of discussion since the 19th century. Yet, what Freud's key ideas offer to the understanding of architectural creativity and experience has

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received little direct attention. That is partly because Freud opened the door to a place where conventional research in architecture has little traction, the unconscious. Adding to the difficulties, Freud's collection of work is vast and daunting. *Freud for Architects* navigates Freud's key ideas and bridges a chasm between architecture and psychoanalytic theory. The book highlights Freud's ideas on the foundational developments of childhood, developments on which the adult psyche is based. It explains why and how the developmental stages could influence adult architectural preferences and preoccupations, spatial intuition, and beliefs about what is proper and right for architectural design. As such, *Freud for Architects* will be of great interest to students, practitioners, and scholars in a range of disciplines including architecture, psychoanalysis, and philosophy.

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Through our training and expertise, architects become very visually-oriented in their approach to design. Having become subservient to sight, we have mostly forgotten how to design for other sensory experiences. If we ask our clients a specific line of qualitative questions, we might better understand how the spaces we create can perform from an experiential standpoint, thereby enabling us to create richer, deeper experiences of place. Furthermore, I propose that we can use the information garnered from this questioning to begin an architectural design by working from details at the micro scale and using them to drive the larger formal issues of our designs. My intent was to synthesize responses from interviews to determine significant qualities of space. These responses were then used to identify details of chief importance in engaging sensory

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experiences through the project design. These details were coalesced to formulate key experiences of the larger design, which allowed me to approach the grander gestures of the project as a whole. However, rather than focus on a fully-resolved design for the site and the building, my chief concern was focusing on the aforementioned details of the design in order to support the proposed methodology. The project focused on three key spaces that were often referred to in interviewees' responses: the gathering space, the outdoor areas, and the study rooms. At the conclusion, I found that it was in fact possible to start from the smallest microcosm of the building design, the human scale, and work outwards. This became a simultaneous exploration of scales (human, the scale of spaces, the building scale, and the site) through four facets: 1) tactility, 2) light, 3) flow, and 4)

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social interaction. I've found that focusing on these facets through the lens of interviewees' responses allows architects to create experiences of space centered around people and the human body. Key questions arose at the conclusion: At what point do you move beyond iterations to a resolved design? How does one quantify whether or not the design meets the experiential needs of the users? Answers to these questions necessitate deeper exploration still.

Shaker Built

Form and Feeling

Louis H. Sullivan and a 19th-Century

Poetics of Naturalized Architecture

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Form Follows Feelings

The Eyes of the Skin

Revised to incorporate the changes
in opinions and attitudes since its

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first publication, the second edition of 'Places of the Soul' has brought Christopher Day's classic text into the 21st century. This new edition of the seminal text reminds us that true sustainable design does not simply mean energy efficient building. Sustainable buildings must provide for the 'soul'. For Christopher Day architecture is not just about a building's appearance, but how the building is experienced. 'Places of the Soul' presents buildings as environment, intrinsic to their surroundings, and offers design principles that will open the eyes of the architecture student and professional alike, presenting ideas quite different to the orthodoxy of

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modern architectural education.

Christopher Day's experience as an architect, self-builder, professor and sculptor have all added to the development of his ideas that encompass issues of economic and social sustainability, commercial pressures and consensus design. This book presents these ideas and outlines universal principles that will be of interest and value to architects, builders, planners and developers alike.

First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense – sight – become so predominant

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in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition ' s publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture ' s ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa ' s classic text for the first time, *The Eyes of the Skin* is a revelation. It

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compellingly provides a totally fresh insight into architectural culture.

This third edition meets readers ' desire for a further understanding of the context of Pallasmaa ' s thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa ' s approach to architecture, bringing him closer to the reader. This is illustrated by

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Pallasmaa ' s sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself. How modern architecture came to embrace the urges and fears of the affective unconscious.

You can use this book to design a house for yourself with your family; you can use it to work with your neighbors to improve your town and neighborhood; you can use it to design an office, or a workshop, or a public building. And you can use it to guide you in the actual process of construction. After a ten-year silence, Christopher Alexander and

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his colleagues at the Center for Environmental Structure are now publishing a major statement in the form of three books which will, in their words, "lay the basis for an entirely new approach to architecture, building and planning, which will we hope replace existing ideas and practices entirely." The three books are *The Timeless Way of Building*, *The Oregon Experiment*, and this book, *A Pattern Language*. At the core of these books is the idea that people should design for themselves their own houses, streets, and communities. This idea may be radical (it implies a radical transformation of the architectural

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profession) but it comes simply from the observation that most of the wonderful places of the world were not made by architects but by the people. At the core of the books, too, is the point that in designing their environments people always rely on certain "languages," which, like the languages we speak, allow them to articulate and communicate an infinite variety of designs within a forma system which gives them coherence. This book provides a language of this kind. It will enable a person to make a design for almost any kind of building, or any part of the built environment. "Patterns," the units of this language, are answers to design problems (How

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high should a window sill be? How many stories should a building have? How much space in a neighborhood should be devoted to grass and trees?). More than 250 of the patterns in this pattern language are given: each consists of a problem statement, a discussion of the problem with an illustration, and a solution. As the authors say in their introduction, many of the patterns are archetypal, so deeply rooted in the nature of things that it seems likely that they will be a part of human nature, and human action, as much in five hundred years as they are today.

A Culturally-based Approach to
Experiential Design

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Emotional Landscapes

The Dynamics of Architectural
Form

The Routledge Companion to
Paradigms of Performativity in
Design and Architecture
A Visual Introduction

**The team that introduced Shaker
life, work, and design to America
and the world, in such successful
books as Shaker and Shaker
Design, here presents the ultimate
visual work on the unique melding
of form and function that created
the Shaker look. 200 color
illustrations.**

**Victor Gruen was one of the
twentieth century's most**

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influential architects and is regarded as the father of the U.S. shopping mall. In spring 1979, less than a year before his death, he began reconstructing his life story. Now available in English for the first time, Shopping Town is the long overdue account of a man whose work fundamentally altered the course of city development. Shopping Town opens in Vienna in 1938 with the Anschluss—the turning point in Gruen’s life—as he narrowly escaped the Nazi regime. A few years later, in the suburbs of postwar America, the Jewish refugee sought to reproduce the vitality of Vienna’s city center and

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invented the commercial apparatus now known as the shopping mall. Gruen's Southdale Mall in Edina, Minnesota, was the first fully enclosed shopping center in America. He then translated the concept to economically neglected city centers, setting the path for pedestrian zones and fighting passionately for an urban ideal without compromise. Highlighting Gruen's sense of humor as well as reflections on the complex forces that sustained the postwar transformation of American cities, Shopping Town embeds Gruen's experiences and perspectives in a wider social and

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political context while helping us understand his problematic place in American architectural culture. With afterwords by his son and daughter, Shopping Town closes with Anette Baldauf's richly insightful essay on the legacy of Victor Gruen.

An account of the life and work of the architect Minoru Yamasaki that leads the author to consider how (and for whom) architectural history is written. Sandfuture is a book about the life of the architect Minoru Yamasaki (1912–1986), who remains on the margins of history despite the enormous influence of his work on American architecture and

society. That Yamasaki's most famous projects—the Pruitt-Igoe apartments in St. Louis and the original World Trade Center in New York—were both destroyed on national television, thirty years apart, makes his relative obscurity all the more remarkable.

Sandfuture is also a book about an artist interrogating art and architecture's role in culture as New York changes drastically after a decade bracketed by terrorism and natural disaster. From the central thread of Yamasaki's life, Sandfuture spirals outward to include reflections on a wide range of subjects, from the figure of the

architect in literature and film and transformations in the contemporary art market to the perils of sick buildings and the broader social and political implications of how, and for whom, cities are built. The result is at once sophisticated in its understanding of material culture and novelistic in its telling of a good story.

"These notes are about the process of design: the process of inventing things which display new physical order, organization, form, in response to function."

This book, opening with these words, presents an entirely new theory of the process of design. In

the first part of the book, Christopher Alexander discusses the process by which a form is adapted to the context of human needs and demands that has called it into being. He shows that such an adaptive process will be successful only if it proceeds piecemeal instead of all at once. It is for this reason that forms from traditional un-self-conscious cultures, molded not by designers but by the slow pattern of changes within tradition, are so beautifully organized and adapted. When the designer, in our own self-conscious culture, is called on to create a form that is adapted to its context he is unsuccessful,

because the preconceived categories out of which he builds his picture of the problem do not correspond to the inherent components of the problem, and therefore lead only to the arbitrariness, willfulness, and lack of understanding which plague the design of modern buildings and modern cities. In the second part, Mr. Alexander presents a method by which the designer may bring his full creative imagination into play, and yet avoid the traps of irrelevant preconception. He shows that, whenever a problem is stated, it is possible to ignore existing concepts and to create

new concepts, out of the structure of the problem itself, which do correspond correctly to what he calls the subsystems of the adaptive process. By treating each of these subsystems as a separate subproblem, the designer can translate the new concepts into form. The form, because of the process, will be well-adapted to its context, non-arbitrary, and correct. The mathematics underlying this method, based mainly on set theory, is fully developed in a long appendix. Another appendix demonstrates the application of the method to the design of an Indian village.

Shopping Town

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**The Genius of Architecture, Or,
The Analogy of that Art with Our
Sensations**

**Structure and Form in Modern
Architecture**

Freud for Architects

Suchi Reddy : 2019 Plym

**Distinguished Professor, School
of Architecture, University of
Illinois at Urbana-Champaign**

Materials, Form and Architecture

Concise lessons in design, drawing, the creative process, and presentation, from the basics of “How to Draw a Line” to the complexities of color theory. This is a book that students of architecture will want to keep in the studio and in their backpacks. It is also a book they may want to keep out of view of their professors, for it

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expresses in clear and simple language things that tend to be murky and abstruse in the classroom. These 101 concise lessons in design, drawing, the creative process, and presentation—from the basics of "How to Draw a Line" to the complexities of color theory—provide a much-needed primer in architectural literacy, making concrete what too often is left nebulous or open-ended in the architecture curriculum. Each lesson utilizes a two-page format, with a brief explanation and an illustration that can range from diagrammatic to whimsical. The lesson on "How to Draw a Line" is illustrated by examples of good and bad lines; a lesson on the dangers of awkward floor level changes shows the television actor Dick Van Dyke in the midst of a pratfall; a discussion of the proportional differences between

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traditional and modern buildings features a drawing of a building split neatly in half between the two. Written by an architect and instructor who remembers well the fog of his own student days, *101 Things I Learned in Architecture School* provides valuable guideposts for navigating the design studio and other classes in the architecture curriculum. Architecture graduates—from young designers to experienced practitioners—will turn to the book as well, for inspiration and a guide back to basics when solving a complex design problem.

Spirit of Place is the first monograph on the work of Chad Oppenheim and his firm, Oppenheim Architects, and features seven of the award-winning firm's projects, with a focus on how the architectural design honors the natural elements of each site. Oppenheim

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Architects' first monograph, Spirit of Place, explores seven of the award-winning architectural firm's acclaimed projects, located in beautiful settings across the globe. The book includes 120 stunning photographs and minimal text. The projects presented range in scale and location from homes in the Bahamas and Aspen to a resort in the Jordanian desert. The images, like the architecture, focus on and celebrate the natural world, illustrating Chad Oppenheim's design philosophy that "form follows feeling." Through passion and sensitivity towards man and nature, the firm designs monumental yet silent work that invokes a site's inherent power. "For thousands of years, civilization has constructed its buildings on the land. We prefer to construct our buildings with the land, where architecture recedes and

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becomes a frame,” writes Chad Oppenheim. The projects are categorized by each site’s predominant natural element: dune, desert, stream, river, sea, canyon, and peninsula. The volume includes text by Chad Oppenheim, Val K. Warke, Ant ó n Garc í a-Abril, and Mark Jarzombek. This book will appeal to readers interested in architecture, photography, nature, sustainability, and the environment.

Studienarbeit aus dem Jahr 2015 im Fachbereich Literaturwissenschaft - Moderne Literatur, Note: 1, Ludwig-Maximilians-Universität München (Institut für Anglistik und Amerikanistik), Veranstaltung:

Breaking the Form: Books Striving not to be Books, Sprache: Deutsch,

Abstract: The aim of this paper is to provide an analysis of the

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“architecture” that Chris Ware employs on every level of the story. Drawn from Ware’s statement that “the metaphor of architecture runs through our brains” and that “there’s something about the way the mind and the way buildings are structured that are [sic] analogous” (Paulson), the present analysis illustrates this analogy by looking at both the personal and the spatial dimension of this architectural product. On the one hand, the reader is presented a skilful architecture of the mind and feelings of the main character, along with the multiple dimensions of the character’s memory. In the respective architecture, the spatial dimension of the building plays a crucial role, since it represents a frame for the main plot: “the history of a building and the things that have happened within it [...] like a living

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organism through time.” At the same time, the character is framed by the architecture of the building in that it represents a “self-conscious creative construction on the part of the woman to write for her creative writing class”. (Millman) The paper will also look at how form is employed to convey content, both in terms of the organization of panels and frames, on the macro-level, and of visual/narrative perspective, monolog and dialog, on the micro-level. The way in which these elements are combined – starting with straightforward manners and ending up to mnemonically complex ones – demands that the reader interpret them, based on “common experience and a history of observation”. (Eisner, 2006, 24) The paper’s chapters are structured according to the steps followed when

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building a house: the design, laying the foundation, building the walls, installing the roof, and finally, painting the walls. These steps are not exclusively related to the building as such, but rather to the entire "architecture" of the story".

"Form and Function Followed Food" is universally true to be the fundamental law of architecture. Architecture as a Time Tunnel is a moment in time. Through the equation of Architecture as a Time Tunnel, generating an architectural space is simple. The conceptual, theoretical and philosophical foundation of a time tunnel---architecture is easy! I spend most of my time at home. In this time of Coronavirus Pandemic, staying at home feels so natural for me. It is true that when you have a garden and a library, you have everything you need.

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Even when I have all the opportunities to go back to work, I decided to stay at home to work on my theory of Architecture as a Time Tunnel that I started developing when I was taking Bachelor of Science in Architecture at National University. I had this feeling that this pandemic will only come to an end as soon as I finished crafting my book. As a human being who constantly thinks of the future of humanity without having anxiety, I dream that my theory would influence the so-called New Normal Building Code to the best of my knowledge and bricks of my being. I just have to do the write-thing. I believe in the power of books. Books guided the trajectory of the human race. Those who do not believe in the power of books, for sure, they don't read books. Never underestimate an idea, no matter how

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simple it is. Look around you! The reality that you see today, all came from an idea or the imagination. Though this book may appear simple, how I arrived with this is a long story. In retrospect, my journey had influenced the theoretical, conceptual and philosophical framework of Architecture as a Time Tunnel. The tree of knowledge is rich in flavor and ripeness. Forbidden means not for all. Not only I have eaten, it's seeds I sow, watered and nurtured. Now, it bears fruits of love and labor that I want to share to the world. I don't believe that architects are dumb in math, neither should be. It is said that mathematics is dying in architecture. If architecture is a science, it should do the math. I spend most of time indoors. No wonder why I love architectural spaces. The beauty in architectural

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spaces as an invisible force that drives us all never bored me. It is never empty. It is full of air, life and light! I view architecture as a philosophy of science from the natural laws or physics. I love physics because it is about a quest to know and to understand everything. Architecture, on the other hand, is about knowing and understanding as everything as you can. So, what is architecture as a time tunnel? I've been losing my sleep trying to think of the answer to this question. But, when I heard my mother, Rachel, singing this song by Whitney Houston on Youtube karaoke through her rechargeable wireless Bluetooth microphone, the music and the lyrics perfectly captured the meaning of Architecture as a Time Tunnel---One Moment in Time. Architecture as a time tunnel is a

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moment in time! Very Simple.

The Form and Function of Shaker
Architecture

Form and Function Followed Food
Using Time to Craft an Enduring,
Resilient and Relevant Architecture

Time Out of Mind

Form and Fabric in Landscape
Architecture

A Rock in The Pond

This text collects the best
of architecture critic Blair
Kamin's columns. Using
Chicago as a barometer of
national design trends, the
book sheds light on the
state of American
architecture during 'the
Nervous Nineties'.

Featuring four essays by
Peter Zumthor, this volume
exhibits the essence of

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Zumthor's architectural ideas.

This book is dedicated to the consolidation and to the expansion of theoretic systems thinking as a necessary integration of the general reductionist and analytical attitude dominant in our culture. Reductionism and analytical approaches have produced significant results in many fields of contemporary knowledge giving a great contribution to relevant scientific discoveries and to their technological application, but their validity has been improperly universalized as the only and best methods of knowledge in every domain.

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It is nowadays clear that analytical or mereological approaches are inadequate to solve many problems and that we should introduce - or support the diffusion of - new concepts and different research attitudes. A good candidate to support such a shift is the well known theoretical approach based on the concept of "system" that no more considers the elementary constituents of an object, but the entity emerging from the relations and interactions among its elementary parts. It becomes possible to reconstruct several domains, both philosophical and scientific, from the

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systemic point of view, introducing fresh ideas in the research in view of a general rational vision of the world on more comprehensive basis. This book contributes to the diffusion and evolution of systemic thinking by focusing on two main objectives: developing and updating the systemic approach in disciplines currently using it and introducing the systemic perspective in humanistic disciplines, where the approach is not widely used. The Systemic Turn in Human and Natural Sciences: A Rock in the Pond is comprised of ten chapters. The chapter

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authors adopt a trans-disciplinary perspective, consisting in the recognition and harmonization of the special outlooks that together, within the general systemic paradigm, gives an ideal unity to the book.

"First published in Great Britain in 2003 by Laurence King Publishing Ltd, London."--T.p. verso.

The Acquisition of Design Expertise and the Function of Aesthesis in the Design Process

When Form Follows Feelings

Form Follows Libido

Places of the Soul

Spirit of Place

The Image of the City

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A significant contribution on the development and aftermath of post-World War II Concretism in Brazil Form and Feeling features a collection of essays by noted scholars exploring the sensorial, experience-based, and participatory practices pioneered in the 1950s by artists and poets such as Flávio de Carvalho, Ivan Serpa, Hélio Oiticica, Haroldo de Campos, Mary Vieira, Lygia Pape, Anna Maria Maiolino, Lygia Clark,

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Waly Salomão, and Emil Forman, among many others. Fourteen thought-provoking essays examine how many of their strategies constituted a pertinent critique of the country's wide-ranging embrace of Eurocentric modernity while anticipating a number of practices prevalent among contemporary artists today—namely, the rise of art as social practice, the embrace of pedagogical concerns by artists, and relational

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aesthetics. The fourteen essays collected in this volume consider the ramifications of modernist abstraction in the second half of the twentieth century and contribute to a growing academic field in postwar Brazilian and Latin American art history. Contributions to this anthology examine the development of modernist ideas that flourished in Brazil during a controversial period interspersed by dictatorial regimes. The

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*global aspect of
Brazilian art is
especially evident in
these studies,
presenting the
relational complexity of
their subjects as
transcultural,
transnational actors
while simultaneously
contributing to a
growing, increasingly
nuanced understanding of
visual and material
culture, performance,
and criticism in Brazil.
Form and Feeling
continues the important
process of re-analyzing*

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*the intersections of
Concretism and Neo
concretism, arguing for
greater affinities
between the primary and
lesser-known cast of
characters while equally
redistributing the
strict geographical
divisions of São Paulo
and Rio de Janeiro. This
anthology broadly
situates this
extraordinary period of
artistic experimentation
in direct relationship
to contemporary factors,
such as psychoanalysis,
educational systems,*

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poetry, politics, and feminism. It crafts innovative relationships about the constructive hierarchies of form and space, poetry and painting, and mathematics and philosophy, thus engendering new positions for a deeply ensconced period in Brazilian history.

"This body of work aims to identify the relationships between the layers that go into spatial perception and how we experience

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spaces, with the intent to categorize and index the factors at play in such relationship."

--page 5.

Architecture Inside Out is precisely what the title says - it tells us everything we need to know about the subject of 'Real Architecture'. For everyone (like me) who has been seeking the true explanation, this book is a must read. It should be required reading for all architecture and design students as well as for

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all those individuals who are responsible for making decisions that influence our built environment. Wayne Ruga, AIA, FIIDA, Hon. FASID, Founder, Symposium on Healthcare Design and The Center for Health Design Traditionally, men have been builders of the universe. This book gives a glimpse of what the world would be like if women took over more of this responsibility. Rather than thinking of architecture as an

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egotistical gesture involving form and facade, Franck and Lepori believe it should be more alive and take its character from the human body, which is a moving, animated structure that relies on its inner geography for optimum experience. When similarly designed from the inside out, rather than being austere and devoid of sensibilities, buildings would offer spatial sensations that connect with people, such as quality of

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*light, comforting
ambiance, joyful spirit
and nurturing feelings
of support. The new
millennium deserves a
dramatic revision in
thinking away from
convention into this
new, emotionally-charged
yet utterly convincing
construct. Beverly
Russell, Executive
Director, Archeworks and
author of Architecture &
Design 1970-1990, Women
of Design and 40 Under
40 Architecture Inside
Out weaves together an
impressive array of*

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authors and architects - Paul Valéry and Gottfried Semper, Balkrishna Doshi, Juhani Pallasmaa and Steven Holl among them - in vivid description of architectural experience. Extending the long-neglected thread of S.E. Rasmussen's classic Experiencing Architecture, the authors use such contemporary lenses as phenomenology and feminism to guide us on our journey through

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buildings. They trace the haptic qualities of architecture back through the design process with both daring and documentation. Their case studies of architecture's generation will inform teacher and student alike. Deborah Gans, Architect and Associate Professor, Pratt Institute Architecture Inside Out celebrates what the design of places and objects often neglects: the needs, activities and emotions

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of people and the possibilities for transformation in our ways of thinking and living. With the contemporary interest in architecture as idea and image, there has been a loss of attention to its content in both its materiality and its inhabitation. With the current relentless creation of financially profitable products, there is little care or time for process. The authors describe an alternative approach

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that attends to content and process, that places human life and experience as well as materiality at the centre of design, that seeks out opportunities for discovery, growth and transformation.

Design is seen not as a project, imposing preconceived ideas upon a situation, but as a process, evolving from inside out: from the desires and activities of people, from site and context, and from a dialogue between

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architect and client.

*Examples from art,
literature, biology and
history, cases from
architectural education
and practice, and
individual life*

*experiences complement
the book's strong
conceptual framework.*

*Karen A. Franck is an
environmental*

*psychologist who has
taught for many years in
a school of architecture
in the US. R. Bianca*

*Lepori is a practising
architect in Italy with
many years of experience*

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in designing houses and maternity health care facilities. Together they draw upon their diverse backgrounds and areas of expertise, moving easily from concept to example, from a descriptive voice to an experiential one, from one field to another, to present a vision of architecture they share.

*Form Follows Feelings
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Form Follows
Feeling
The Acquisition
of Design Expertise and*

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*the Function of
Aesthesis in the Design
Process*

*Form, Space, and Order
Sandfuture*

*Towns, Buildings,
Construction*

*Notes on the Synthesis
of Form*

*The Systemic Turn in
Human and Natural
Sciences*

The Architect

Bestselling author Alain de
Botton considers how our
private homes and public
edifices influence how we
feel, and how we could build
dwellings in which we would

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stand a better chance of happiness. In this witty, erudite look at how we shape, and are shaped by, our surroundings, Alain de Botton applies Stendhal's motto that "Beauty is the promise of happiness" to the spaces we inhabit daily. Why should we pay attention to what architecture has to say to us? de Botton asks provocatively. With his trademark lucidity and humour, de Botton traces how human needs and desires have been served by styles of architecture, from stately Classical to

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minimalist Modern, arguing that the stylistic choices of a society can represent both its cherished ideals and the qualities it desperately lacks. On an individual level, de Botton has deep sympathy for our need to see our selves reflected in our surroundings; he demonstrates with great wisdom how buildings — just like friends — can serve as guardians of our identity. Worrying about the shape of our sofa or the colour of our walls might seem self-indulgent, but de Botton considers the hopes and

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fears we have for our homes at a new level of depth and insight. When shopping for furniture or remodelling the kitchen, we don't just consider functionality but also the major questions of aesthetics and the philosophy of art: What is beauty? Can beautiful surroundings make us good? Can beauty bring happiness? The buildings we find beautiful, de Botton concludes, are those that represent our ideas of a meaningful life. The Architecture of Happiness marks a return to what Alain

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does best — taking on a subject whose allure is at once tantalizing and a little forbidding and offering to readers a completely beguiling and original exploration of the subject. As he did with Proust, philosophy, and travel, now he does with architecture. An award-winning cultural history of how we experience the world through art, film and architecture Atlas of Emotion is a highly original endeavor to map the cultural terrain of spatio-visual arts. In an evocative blend of

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words and pictures, Giuliana Bruno emphasizes the connections between “sight” and “site” and “motion” and “emotion.” In so doing, she touches on the art of Gerhard Richter and Louise Bourgeois, the filmmaking of Peter Greenaway and Michelangelo Antonioni, media archaeology and the origins of the museum, and her own journeys to her native Naples. Visually luscious and daring in conception, Bruno’s book opens new vistas and understandings at every turn.

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If you enjoy art and architecture, you may be surprised to discover a distinct similarity between a great work of art and a magnificent building, as well as to that of a wonderful, fulfilling long-term relationship between a man and a woman. Although, you will learn, if you are not already aware, you cannot rely on luck alone to achieve happiness in marriage. The art of choosing a mate requires as much forethought as designing a building or creating an oil painting. The Architect:

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Time Out of Mind will help you know whether a person you date is worth pursuing after two dates or less.

Perhaps, during your next first date with someone new of interest, you will want to ask a few specific and relevant personal questions. After considering the answers thoroughly, you now have more information to decide whether your date is worth pursuing. After dating awhile and before bonding or considering a long-term commitment, shouldn't you also have a clear understanding of your

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special person's relational "needs," beginning perhaps as early as the end of the first date? You will find the answer to that question and many others you may have never thought to ask, in this captivating novel about two young people, Ed Decker and Camilla Holmes. Their story spans forty years, beginning in the late 1950s and how their early "boy-girl" relationship influenced their lives.

This series offers a range of heretofore unavailable writings in English translation on the subjects

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of art, architecture, and
aesthetics. Camus's
description of the French
hotel argues that
architecture should please
the senses and the mind.

Thinking Architecture
Architecture Inside Out
Journal of the Indian
Institute of Architects
Architecture

Atlas of Emotion

Form Follows Feeling

Architectural Management
represents the state of the art of
research and practice in the field
and includes contributions from
leading international figures. The
book looks back at over a decade

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of research into architectural management, considers the present challenges and opportunities, and looks to the future. You'll find a review of earlier work and developments as well as a focus on new research areas.

The book is divided into six sections representing topical themes, each section contains two research-based chapters and one practical case study. Case studies are from six European countries - Belgium, Denmark, Finland, The Netherlands, Norway, and the UK.

Architecture and Empathy
International Research and Practice
101 Things I Learned in
Architecture School
A Pattern Language

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The Architecture of Happiness
Creating Through Mind and
Emotions