

## The Function Of Ornament

Bonnie Mackay celebrates Christmas like no one else: she has a collection of over 3000 ornaments. Her tree, which was profiled by the New York Times Style section in 2012, is spectacular. Each ornament represents a passage in Bonnie's life, each invites reflection, and together they create the portrait of a remarkable life. Bonnie's vision and love for these treasured objects give the reader a new understanding and appreciation of them. Bonnie's book stands alone on the true art and meaning of the Christmas tree and will be the perfect holiday gift for years to come.

"The present volume analyzes the functions of landscape imagery within medieval Northern European manuscript illumination, and also takes into account the ideological and the economic milieus in which they were produced. This book proposes a new methodological framework for the study of medieval landscape imagery, by analyzing the functions of landscape imagery within Northern European manuscript illumination. Taking a historicist approach, this study explores landscape imagery within a broad range of specific manuscript contexts, taking into account the ideological and the economic milieus in which they were produced."--Résumé de l'éditeur.

Ornament is currently acquiring a renewed status in architecture. As contemporary technologies of design and fabrication introduce unprecedented opportunities to intertwine the constructive logics and expressive articulations of buildings, ornament has re-emerged as a means to explore the interactions between function and decoration, volume and surface, structure and envelope. This book gives a systematic account of the technologies employed in the production of ornament and the strategies of its application today, examining a range of international built examples. Architects with particularly advanced approaches to the question of ornament contribute reports and reflections on their experiences: Sam Jacob of Fashion Architecture Taste (FAT), London; Andreas Hild of Hild und K Architekten, Munich; and Alejandro Zaera-Polo of Foreign Office Architects (FOA), London.

"One of the best-designed architecture books to appear in recent memory . . . , handsomely

illustrated with a fuller selection of historical views of Sullivan's work than can be found in any other book now in print, and supplemented by a fine new set of color photographs of Sullivan's most important surviving buildings." -Martin Filler, New York Review of Books

**The Ethical Function of Architecture**

**Myth and Modernity, Excess and Enchantment**

**Arts of Allusion**

**Space, Place and Ornament**

**Geometry and Ornament in Islamic Architecture**

**Ornament, Fantasy, and Desire in Nineteenth-Century French Literature**

**Ornament, Society, and Self in Classical China**

*This book offers the first comprehensive study of the phenomenon of nympholepsy—the experience of being 'seized' by a nymph—in ancient Greek cult and poetry. Using literary and archaeological sources, this study provides a new interpretation of the bond between mortals and immortals, and between cult and poetry.*

*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 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 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 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 Christmas, LEGO is moving from under the tree to on the tree! With The LEGO Christmas Ornaments Book as your guide, you'll make classic globe and barrel ornaments,*

*all out of LEGO, as well as original gingerbread houses, a charming wreath, arcade cabinets, and many more. Packed with step-by-step instructions for 15 charming builds, The LEGO Christmas Ornaments Book is the perfect family activity this holiday season. Revolutionary essays on design, aesthetics and materialism - from one of the great masters of modern architecture Adolf Loos, the great Viennese pioneer of modern architecture, was a hater of the fake, the fussy and the lavishly decorated, and a lover of stripped down, clean simplicity. He was also a writer of effervescent, caustic wit, as shown in this selection of essays on all aspects of design and aesthetics, from cities to glassware, furniture to footwear, architectural training to why 'the lack of ornament is a sign of intellectual power'. Translated by Shaun Whiteside With an epilogue by Joseph Masheck*

*Islamic Ornament*

*15 Designs to Spread Holiday Cheer*

*The Function of Landscape in Medieval Manuscript Illumination*

*Genealogies of Architectural Modernism*

*The Poetics of Nympholepsy in Ancient Greece*

*Pattern and Person*

*From Global to Local*

### **ING\_08 Review quote**

**Every city has its unique and valuable identity, this identity is revealed through its physical and visual form, it is seen through the eyes of its residents and users. The city develops over time, and its identity evolves with it. Reflecting the rapid and constant changes the city is subjected to, Architecture and Arts, is the embodiment of the cultural, historical, and economical characteristics of the city. This conference was dedicated to the investigation of the different new approaches developed in Architecture and Contemporary arts. It has focused on the basis of urban life and identities. This volume provides discussions on the examples and tendencies in dealing with urban identities as well as the transformation of cities and urban cultures mentioned in terms of their form, identity, and their current art.**

**Contemporary art, when subjected to experiments, continues to be produced in various directions, to be consumed and to put forward new ideas. Art continuously renews itself, from new materials to different means of communication, from interactive works to computer games, from new approaches to perceptual paradigms and problems of city and nature of the millennium. This is an Open Access ebook, and can be found on [www.taylorfrancis.com](http://www.taylorfrancis.com).**

**In the half century after the building of the Crystal Palace (1851), some architects, engineers, manufacturers and**

theorists believed that the fusion of iron and ornament would reconcile art and technology and create a new, modern architectural language. This book studies the development of mechanised architectural ornament in iron in nineteenth-century architecture, its reception and theorisation, and the contexts in which it flourished. As such, it offers new ways of understanding the notion of modernity in Victorian architecture.

In the late 19th century, a centuries-old preference for highly ornamented architecture gave way to a budding Modernism of clean lines and unadorned surfaces. At the same moment, everyday objects—cups, saucers, chairs, and tables—began to receive critical attention. Alina Payne addresses this shift, arguing for a new understanding of the genealogy of architectural modernism: rather than the well-known story in which an absorption of technology and mass production created a radical aesthetic that broke decisively with the past, Payne argues for a more gradual shift, as the eloquence of architectural ornamentation was taken on by objects of daily use. As she demonstrates, the work of Adolf Loos and Le Corbusier should be seen as the culmination of a conversation about ornament dating as far back as the Renaissance. Payne looks beyond the usual suspects of philosophy and science to establish theoretical catalysts for the shift from ornament to object in the varied fields of anthropology and ethnology; art history and the museum; and archaeology and psychology.

The Function of Form

The Topkapi Scroll

Object, Ornament, and Architecture in Medieval Islam

The Grammar of Ornament

Iron, Ornament and Architecture in Victorian Britain

The LEGO Christmas Ornaments Book

Architecture and Micropolitics

*Examines the history of ornament in Europe and western Asia, discusses its symbolism and function, and explores reasons for its decline.*

*Architecture needs mechanisms that allow it to become connected to culture. It achieves this by continually capturing the forces that shape society as material to work with. Architecture's materiality is therefore a composite one, made up of visible forces (structural, functional, physical) as well as invisible forces (cultural, political, temporal). Architecture progresses through new concepts that connect with these forces, manifesting itself in new aesthetic compositions and affects. Ornament is the by-product of this process, through which architectural material is organized to transmit unique affects. This book is a graphic guide to ornaments in the twentieth century. It unveils the function of ornament as the agent for specific affects, dismantling the idea that ornament is applied to buildings as a discrete or non-essential entity. Each case operates through greater or lesser depth to exploit specific synergies between the exterior and the interior, constructing an internal order between ornament and material. These internal orders produce expressions that are contemporary, yet whose affects are resilient in time.*

***Can architecture help us find our place and way in today's complex world? Can it return individuals to a whole, to a world, to a community? Developing Giedion's claim that contemporary architecture's main task is to interpret a way of life valid for our time, philosopher Karsten Harries answers that architecture should serve a common ethos. But if architecture is to meet that task, it first has to free itself from the dominant formalist approach, and get beyond the notion that its purpose is to produce endless variations of the decorated shed. In a series of cogent and balanced arguments, Harries questions the premises on which architects and theorists have long relied—premises which have contributed to architecture's current identity crisis and marginalization. He first criticizes the aesthetic approach, focusing on the problems of decoration and ornament. He then turns to the language of architecture. If the main task of architecture is indeed interpretation, in just what sense can it be said to speak, and what should it be speaking about? Expanding upon suggestions made by Martin Heidegger, Harries also considers the relationship of building to the idea and meaning of dwelling. Architecture, Harries observes, has a responsibility to community; but its ethical function is inevitably also political. He concludes by examining these seemingly paradoxical functions.***

***The Function of Ornament*** Actar birkhauser

***A Moment's Ornament***

***The Function of Style***

***Four Projects by Farshid Moussavi Architecture, 2010-2020***

***Selected from Objects in the South Kensington Museum and Other Collections***

***Ornament***

***Honour and Ornament in Italian Renaissance Art***

In this examination of the role of ornament in nineteenth-century French literature, Rae Beth Gordon shows that ornament, far from being a simple accessory, raises problems that are at the very heart of aesthetic experience: limits and their transgression, illusion and seduction, pleasure and tension, harmony and confusion, excess and marginality. After placing texts by Nerval, Gautier, Mallarm, Huysmans, and Rachilde within the context of the history and techniques of the decorative arts, she reveals in these works the powerful role played by decorative figurations of syntax, diction, and composition. Gordon's detailed textual analyses yield spatial parallels with specific ornamental configurations (interlace, arabesque, decorative frame, horror vacui, trompe l'oeil). These patterns are then studied in relation to a dynamics of desire. Ornament, taken as the site of desire and illuminated by the theories of Charcot, Clrambault, Freud, Winnicott, and Lacan, highlights important differences between romanticism, symbolism, and decadence. Not only does the author relate ornament to artistic representations of the sublime, the grotesque, and hysteria, but she also reveals that the function of ornament in literature anticipated psychiatric and aesthetic research on decorative form in the fin de siècle.

Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Frame Work explores how framing devices in the art of Renaissance Italy respond, and appeal, to viewers in their social, religious, and political context.

Elaborating the history, variety, pervasiveness, and function of the adornments and ornaments with which we beautify ourselves, this book takes in human prehistory, ancient civilizations, hunter-foragers, and present-day industrial societies to tell a captivating story of hair, skin, and make-up practices across times and cultures. From the decline of the hat, the function of jewelry and popularity of tattooing to the wealth of grave goods found in the Upper Paleolithic burials and body painting of the Nuba, we see that there is no one who does not adorn themselves, their possessions, or their environment. But what messages do these adornments send? Drawing on aesthetics, evolutionary history, archaeology, ethology, anthropology, psychology, cultural history, and gender studies, Stephen Davies brings together African, Australian and North and South American indigenous cultures and unites them around the theme of adornment. He shows us that adorning is one of the few social behaviors that is close to being genuinely universal, more typical and extensive than the high-minded activities we prefer to think of as marking our species – religion, morality, and art. Each chapter shows how modes of decoration send vitally important signals about what we care about, our affiliations and backgrounds, our social status and values. In short, by using the theme of bodily adornment to unify a very diverse set of human practices, this book tells us about who we are.

Added title page in colors, with ornamental border.

The Principles of Ornament

Louis Sullivan

Tree of Treasures

Modernist Architecture

Architecture, Liberty and Civic Order

The Broken Ornament

~THEœ FUNCTION OF ORNAMENT.

***A graphic guide to ornaments of 20th century building envelopes.***

***Architecture and Micropolitics deconstructs two widespread prejudices: that architects nowadays are no longer important for the overall construction process, and that design is a linear process with a fully formed architectonic vision from the outset. Farshid Moussavi, a renowned architect and professor at the Harvard Graduate School of Design, shows how the specific character of contemporary architecture involves enriching the pragmatic aspect of creating architecture with random elements and subjective factors, which can change our circumstances and the architecture that surrounds us. Thus, the micropolitics of our everyday lives becomes the basis for our built architecture. Moussavi illustrates this process with the help of four of her buildings from the last decade. They are presented through hundreds of photos, drawings, and sketches, and discussed in an essay, where Moussavi develops her thesis. New photos of the four buildings have been taken by the celebrated British photographer Stephen Gill, whose creative work combines documentary, experimental, and conceptual approaches. Also featuring a preface by French philosopher Jacques Rancière, Architecture and Micropolitics is an astonishing book for all those who are interested in the interaction between architecture and society. This book brings to light central topics that are neglected in current histories and theories of architecture and urbanism. These include the role of imitation in earlier centuries and its potential role in present practice; the necessary relationship between architecture, urbanism and the rural districts; and their counterpart in the civil order that builds and uses what is built. The narrative traces two models for the practice of architecture. One follows the ancient model in which the architect renders his service to serve the interests of others; it survives and is dominant in modernism. The other, first formulated in the fifteenth century by Leon Battista Alberti, has the architect use his talent in coordination with others to contribute to the common good of a republican civil order that seeks to protect its own liberty and that of its citizens. Palladio practiced this way, and so did Thomas Jefferson when he founded a uniquely American architecture, the counterpart to the nation's founding. This narrative gives particular emphasis to the contrasting developments in architecture on the opposite sides of the English Channel. The book presents the value for clients and architects today and in the future of drawing on history and tradition. It stresses the importance, indeed, the urgency, of restoring traditional practices so that we can build just, beautiful, and sustainable cities and rural districts that will once again assist citizens in living not only abundantly but also well as they pursue their happiness. Over the last forty years, graffiti and street-art have become a global phenomenon within the visual arts. Whilst they have increasingly been taken seriously by the art establishment (or perhaps the art market), their academic and popular examination still remains within old debates which argue over whether these acts are vandalism or art, and which examine the role of graffiti in gang culture and in terms of visual pollution. Based on an in-depth ethnographic study working with some of the world's most influential Independent Public Artists,***

***this book takes a completely new approach. Placing these illicit aesthetic practices within a broader historical, political, and aesthetic context, it argues that they are in fact both intrinsically ornamental (working within a classic architectonic framework), as well as innately ordered (within a highly ritualized, performative structure). Rather than disharmonic, destructive forms, rather than ones solely working within the dynamics of the market, these insurgent images are seen to reface rather than deface the city, operating within a modality of contemporary civic ritual. The book is divided into two main sections, Ornament and Order. Ornament focuses upon the physical artifacts themselves, the various meanings these public artists ascribe to their images as well as the tensions and communicative schemata emerging out of their material form. Using two very different understandings of political action, it places these illicit icons within the wider theoretical debate over the public sphere that they materially re-present. Order is focused more closely on the ephemeral trace of these spatial acts, the explicitly performative, practice-based elements of their aesthetic production. Exploring thematics such as carnival and play, risk and creativity, it tracks how the very residue of this cultural production structures and shapes the socio-ethico guidelines of these artists' lifeworlds.***

***Proceedings of the International Conference on Cities' Identity through Architecture and Arts (CITAA 2017), May 11-13, 2017, Cairo, Egypt***

***The Articulate Surface***

***A Series of Thirty-one Designs***

***Cities' Identity Through Architecture and Arts***

***A Life in Ornaments***

***Ornament and Technology in Contemporary Architecture***

***Floriated Ornament***

The first comprehensive study of the history, function and significance of ornament in Islamic art. Heavily illustrated with magnificent examples of Islamic ornament, it surveys how motifs developed and became integrated into patterns. This volume covers the period 700-1600 AD and an area stretching from Syria and Asia Minor in the west, to Afghanistan and India in the east. When a beloved ornament breaks, will it ruin the holidays or save them? New York Times bestselling author and Caldecott Honor-winning illustrator Tony DiTerlizzi offers a brand-new Christmas story that is sure to be a holiday classic. Jack wants this to be the best Christmas ever, and he knows just how to make it happen... More! More lights, more presents, more cookies, more treats. More. More. More! So, when Jack breaks a dusty old ornament, he's not sure why his mom is so upset. They can always get more ornaments, so what's the big deal? Turns out the



ornament was an heirloom, precious for more reasons than one. And Jack has a lot to learn about the true meaning of Christmas. A fairy emerges from the shattered ornament. She has the power to make the most magical Christmasy things happen. Suddenly trees are sprouting, reindeer are flying, and snowmen are snowball fighting. All of it is so perfect, or it would be if she could fix Mom's ornament. But she can't. So it's up to Jack to make some Christmas magic of his own. 'Urban Design: Ornament and Decoration' focuses on decorating the city and how ornament has been used to bring delight to the urban scene. The authors show how the pattern and distribution of street and square and other major elements in the city can be enhanced by the judicious use of decorative surface treatment and by the careful placing of hard and soft landscape features. This second edition, updated by Cliff Moughtin and now available in paperback, includes a new chapter on mud architecture. Case studies of city decoration are also outlined to bring together the ideas discussed and to show how ornament and decoration can be used to emphasize the five components of city form: the path, the node, the edge, the landmark and the district.

The art of the object reached unparalleled heights in the medieval Islamic world, yet the intellectual dimensions of ceramics, metalwares, and other plastic arts in this milieu have not always been acknowledged. Arts of Allusion reveals the object as a crucial site where pre-modern craftsmen of the eastern Mediterranean and Persianate realms engaged in fertile dialogue with poetry, literature, painting, and, perhaps most strikingly, architecture. Lanterns fashioned after miniature shrines, incense burners in the form of domed monuments, earthenware jars articulated with arches and windows, inkwells that allude to tents: through close studies of objects from the ninth to the thirteenth centuries, this book reveals that allusions to architecture abound across media in the portable arts of the medieval Islamic world. Arts of Allusion draws upon a broad range of material evidence as well as medieval texts to locate its subjects in a cultural landscape where the material, visual, and verbal realms were intertwined. Moving far beyond the initial identification of architectural types with their miniature counterparts in the plastic arts, Margaret Graves develops a series of new frameworks for exploring the intelligent art of the allusive object. These address materiality, representation, and perception, and examine contemporary literary and poetic paradigms of metaphor, description, and indirect reference as tools for approaching the plastic arts. Arguing for the role of the intellect in the applied arts and for the communicative potential

of ornament, *Arts of Allusion* asserts the reinstatement of craftsmanship into Islamic intellectual history.

What Self-Decoration Tells Us About Who We Are

Architectural Theories from Vitruvius to Jefferson and Beyond

Frame Work

Urban Design: Ornament and Decoration

A Modern Perspective

Ornament and Order

From Ornament to Object

Since precious few 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 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 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 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 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, 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 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-dimensional vault. The ornament is back in architecture, but now on the scale of the building as a whole. One letter out of the alphabet, a pile of pebbles or a national emblem - the diversity of forms the new architecture can take seems infinite. In this book, Michiel van Raaij, in ten interviews, investigates how this new architecture emerged in the late 1990s and how it developed at the start of the twenty-first century. A new generation of architects sees the design of the upscaled ornament as an inextricable element of their practice. What are their motivations? How do they place their ideas in the tradition of their age-old profession? Michiel van Raaij argues that the design of the ornament, the iconography of the building, is bound by certain rules. A successful ornament represents a

virtue and clarifies the function, status, construction, organization and context of the building. Comprehensively compiles a set of material systems, analyzing ways in which they can be tessellated to produce novel forms.

An unprecedented homage to modernist architecture from the 1920s up to the present day *Ornament Is Crime* is a celebration and a thought-provoking reappraisal of modernist architecture. The book proposes that modernism need no longer be confined by traditional definitions, and can be seen in both the iconic works of the modernist canon by Le Corbusier, Mies van der Rohe, and Walter Gropius, as well as in the work of some of the best contemporary architects of the twenty-first century. This book is a visual manifesto and a celebration of the most important architectural movement in modern history.

Second Printing

Adornment

Examples of Chinese Ornament

Iconography in Contemporary Architecture

Second Edition

French Architectural and Ornament Drawings of the Eighteenth Century

The Function of Ornament

*Powers thereby posits a relationship between art and society that operates at a level deeper than iconography, attributes, or social institutions."--BOOK JACKET.*

*A graphic guide to the tangible and intangible ways in which architecture conveys unique cultural themes surveys 20th-century ornaments, challenging the idea that architectural ornament is applied as a non-essential entity while explaining how it enables interiors and exteriors to complement each other.*

*Building as Ornament*

*Manual of Section*

*Ornament and Crime*

*Histories of Ornament*

*Ornament is Crime*

*Graffiti, Street Art and the Parergon*