The Media City Media Architecture And Urban Space

A society's culture is a contributing factor to the structure and design of its architecture. As contemporary globalism brings about the evolution of the world, architectural style evolves along with it, which can be observed on an international scale. Cultural Influences on Architecture is a pivotal reference source for the latest research on the impact of culture on architecture through the aspects of planning and production, and highlights the importance of communicative dimension in design. Featuring exhaustive coverage on a variety of relevant perspectives and topics, such as the evolution of construction systems, benefits of nature-based architecture, and fundamentals of social capital, this publication is ideally designed for researchers, scholars, and students seeking current research on the connection between culture and architecture on a global level.

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 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 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 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 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.

This book takes a close look at places of learning located outside of schools, yet deeply concerned with the experience of the learning self. It explores what it might mean to think of pedagogy not in relation to knowledge as a "thing made," but to knowledge in the making.

How architecture and urbanism can help to care for and repair a broken planet: essays and illustrated case studies. Today, architecture and urbanism are capital-centric, speculation-driven, and investment-dominated. Many cannot afford housing. Austerity measures have taken a disastrous toll on public infrastructures. The climate crisis has rendered the planet vulnerable, even uninhabitable. This book offers an alternative vision in architecture and urbanism that focuses on caring

for a broken planet. Rooted in a radical care perspective that always starts from the given, in the midst of things, this edited collection of essays and illustrated case studies documents ideas and practices from an extraordinarily diverse group of contributors. Focusing on the three crisis areas of economy, ecology, and labor, the book describes projects including village reconstruction in China; irrigation in Spain; community land trust in Puerto Rico; revitalization of modernist public housing in France; new alliances in informal settlements in Nairobi; and the redevelopment of traditional building methods in flood areas in Pakistan. Essays consider such topics as ethical architecture, land policy, creative ecologies, diverse economies, caring communities, and the exploitation of labor. Taken together, these case studies and essays provide evidence that architecture and urbanism have the capacity to make the planet livable, again. Essays by Mauro Baracco, Sara Brolund de Carvalho, Jane Da Mosto, Angelika Fitz, Hélène Frichot, Katherine Gibson, Mauro Gil-Fournier Esquerra, Valeria Graziano, Gabu Heindl, Elke Krasny, Lisa Law, Ligia Nobre, Meike Schalk, Linda Tegg, Ana Carolina Tonetti, Kim Trogal, Joan C. Tronto, Theresa Williamson, Louise Wright Case studies aaa atelier d'architecture autogérée, Ayuntamiento BCN, Kashef Mahboob Chowdhury/Urbana, Cíclica [Space.Community.Ecology] + CAVAA arquitectes, Care+Repair Tandems Vienna (including Gabu Heindl, Zissis Kotionis + Phoebe Giannisi, rotor, Meike Schalk + Sara Brolund de Carvalho, Cristian Stefanescu, Rosario Talevi and many others), Colectivo 720, Estudio Teddy Cruz + Fonna Forman, EAHR Emergency Architecture & Human Rights, Fideicomiso de la Tierra del Caño Martín Peña CLT, Anna Heringer, Anupama Kundoo, KDI Kounkuey Design Initiative, Lacaton & Vassal, Yasmeen Lari, muf architecture/art, Paulo Mendes da Rocha + MMBB, RUF Rural Urban Framework, Studio Vlay Streeruwitz, De Vylder Vinck Taillieu, Xu Tiantian/DnA_Design and Architecture, ZUsammenKUNFT Berlin Copublished with Architekturzentrum Wien
Places of Learning
Architecture, Place and Production
Specters of the City
City of Bits
Media Capital
Architecture, Festival and the City
Code and Clay, Data and Dirt

The intertwined histories of the construction of the gleaming white Bauhaus-inspired city of Tel Aviv and the dismantling of the Arab city of Jaffa. The history of Tel Aviv, presented for a moment as an architectural history, can be seen as a part of a wider process in which the physical shaping of Tel Aviv and its political and cultural construction are intertwined, and plays a decisive role in the construction of the case, the alibi, and the apologetics of the Jewish settlement across the country. —White City, Black City In 2004, the city of Tel Aviv was declared by UNESCO a World Heritage Site, an exemplar of modernism in architecture and

town planning. Today, the Hebrew city of Tel Aviv gleams white against the desert sky, its Bauhaus-inspired architecture betraying few traces of what came before it: the Arab city of Jaffa. In White City, Black City, the Israeli architect and author Sharon Rotbard offers two intertwining narratives, that of colonized and colonizer. It is also a story of a decades-long campaign of architectural and cultural historical revision that cast Tel Aviv as a modernist "white city" emerging fully formed from the dunes while ignoring its real foundation—the obliteration of Jaffa. Rotbard shows that Tel Aviv was not, as a famous poem has it, built "from sea foam and clouds" but born in Jaffa and shaped according to its relation to Jaffa. His account is not only about architecture but also about war, destruction, Zionist agendas, erasure, and the erasure of the erasure. Rotbard tells how Tel Aviv has seen Jaffa as an inverted reflection of itself—not shining and white but nocturnal, criminal, dirty: a "black city." Jaffa lost its language, its history, and its architecture; Tel Aviv constructed its creation myth. White City, Black City—hailed upon its publication in Israel as "path-breaking," "brilliant," and "a masterpiece"—promises to become the central text on Tel Aviv. Praise for the Israeli edition of White City, Black City "A path-breaking and brilliant analysis." —Eyal Weizman, author of Hollow Land "A challenging book that deserves to be read and argued." —Tom Segev, Haaretz

Buildings have often been studies whole in space, but never before have they been studied whole in time. How Buildings Learn is a masterful new synthesis that proposes that buildings adapt best when constantly refined and reshaped by their occupants, and that architects can mature from being artists of space to becoming artists of time. From the connected farmhouses of New England to I.M. Pei's Media Lab, from "satisficing" to "form follows funding," from the evolution of bungalows to the invention of Santa Fe Style, from Low Road military surplus buildings to a High Road English classic like Chatsworth—this is a far-ranging survey of unexplored essential territory. More than any other human artifacts, buildings improve with time—if they're allowed to. How Buildings Learn shows how to work with time rather than against it.

Discover Paris's architectural wonders like a nativeon foot! This deck contains 25 walking adventures thatintroduce users to the city's one-of-a-kind buildings, parks, and monuments.

Featuring insider information on historicstructures like the Eiffel Tower as well as superb examples of work by famous designers such as Le Corbusier, eachcard also includes a handy map and vibrant photos of select locations. Walks include: Louvre Museum Art Nouveau Residences Palaces and Gardens of Versailles Revolutionary Churches And more!

"Cities have long been recognized as key sites for fostering new communication practices. However, as contemporary cities experience major changes, how do diverse inhabitants encounter each other? How do cities remember? What is the role of the built environment in fostering sites for public communication in a digital era? Communicative Cities and Urban Space offers a critical analysis of contemporary changes in the relation between urban space and communication. This volume seeks to understand the situatedness of contemporary communication practices in diverse contexts of urban life, and to explore digitized urban space as an historically specific communicative environment. The essays in this book collectively propose that the concept of the 'communicative city' is a productive frame for rethinking the above questions in the context of 21st-century 'media cities'. They challenge us to reconsider qualities such as openness, autonomy and diversity in contemporary urban communication practices, and to identify factors that might expand or constrict communicative possibilities. Students and scholars of communication studies and urban studies would benefit from this book"--

White City, Black City
Privacy and Publicity

Critical Care
The Image of the City
The Architecture of the City
Visions of the City in Postwar Japanese Architecture and Science Fiction

Experiments in architectural education in the post–World War II era that challenged and transformed architectural discourse and practice. In the decades after World War II, new forms of learning transformed architectural education. These radical experiments sought to upend disciplinary foundations and conventional assumptions about the nature of architecture as much as they challenged modernist and colonial norms, decentered building, imagined

new roles for the architect, and envisioned participatory forms of practice. Although many of the experimental programs were subsequently abandoned, terminated, or assimilated, they nevertheless helped shape and in some sense define architectural discourse and practice. This book explores and documents these radical pedagogies and efforts to defy architecture's status quo. The experiments include the adaptation of Bauhaus pedagogy as a means of "unlearning" under the conditions of decolonization in Africa; a movement to design for "every body," including the disabled, by architecture students and faculty at the University of California, Berkeley; the founding of a support network for women interested in the built environment, regardless of their academic backgrounds; and a design studio in the USSR that offered an alternative to the widespread functionalist approach in Soviet design. Viewed through their dissolution and afterlife as well as through their founding stories, these projects from the last century raise provocative questions about architecture's role in the new century.

In a time of mass-mediated modernity, the city becomes, almost by definition, a constitutively 'mediated' city. Today, more than ever before, the omnipresence of media in every sphere of culture is creating a new urban ontology, saturating, fracturing, and exacerbating the manifold experience of city life. The authors describe this condition as one of 'hyper-mediation' – a qualitatively new phase in the city's historical evolution. The concept of phantasmagoria has pride of place in their study; using it as an all-embracing explanatory framework, they explore its meanings as a critical category to understand the culture, and the architecture, of the contemporary city. Andreotti and Lahiji argue that any account of architecture that does not include understanding the role and function of media and its impact on the city in the present 'tele-technological-capitalist' society is fundamentally flawed and incomplete. Their approach moves from Walter Benjamin, through the concepts of phantasmagoria and of media – as theorized also by Theodor Adorno, Siegfried Kracauer, and a new generation of contemporary critics – towards a new socio-critical and aesthetic analysis of the mediated space of the contemporary city.

Although a few among us are intrepid architectural tourists, visiting buildings and landscapes our cameras at the ready, most of us experience architecture through the windshield of a moving vehicle, the architectural experience reduced to a blurry and momentary drive-by. And the rest of our architectural "tourism" is through the images of cameras, movies, and television programs -- that is, through the lens of another's eye. Architectural hisotrian Mitchell Schwarzer calls this new mediated architectural experience the "zoomscape." In this thought-provoking book, he argues that the perception of architecture has been fundamentally altered by the technologies of transportation and the camera -- we now look at buildings, neighborhoods, cities, and even entire continents as we ride in trains, cars, and planes, and/or as we view photographs, movies, and television. Zoomscape shows how we

*now perceive buildings and places at high speeds, across great distances, through edited and multiple reproductions. Nowadays, our views of the architectural landscape are modulated by the accelerator pedal and the remote control, by studio production techniques and airplane flight paths. Using examples from high art and popular culture -- from the novels of Don Delillo to the opening credits of The Sopranos -- Mitchell Schwarzer shows that the zoomscape has brought about unprecedented and often marvelous new ways of perceiving the built environment.
A historical and theoretical analysis of corporate architecture in the United States after the Second World War. The Organizational Complex is a historical and theoretical analysis of corporate architecture in the United States after the Second World War. Its title refers to the aesthetic and technological extension of the military-industrial complex, in which architecture, computers, and corporations formed a network of objects, images, and discourses that realigned social relations and transformed the postwar landscape. In-depth case studies of architect Eero Saarinen's work for General Motors, IBM, and Bell Laboratories and analyses of office buildings designed by Skidmore, Owings & Merrill trace the emergence of a systems-based model of organization in architecture, in which the modular curtain wall acts as both an organizational device and a carrier of the corporate image. Such an image—of the corporation as a flexible, integrated system—is seen to correspond with a "humanization" of corporate life, as corporations decentralize both spatially and administratively. Parallel analyses follow the assimilation of cybernetics into aesthetics in the writings of artist and visual theorist Gyorgy Kepes, as art merges with techno-science in the service of a dynamic new "pattern-seeing." Image and system thus converge in the organizational complex, while top-down power dissolves into networked, pattern-based control. Architecture, as one among many media technologies, supplies the patterns—images of organic integration designed to regulate new and unstable human-machine assemblages.
Five Thousand Years of Urban Media
Little Bee
25 Walking Tours
Media Architecture Compendium
History, Technology, Content
Building Ontologies with Basic Formal Ontology
What Happens After They're Built*

"Explores the pedagogical force of 'anomalous places of learning' - places outside of schools that provoke us to rethink and r
activities of education."--back cover.

The augmentation of urban spaces with technology, commonly referred to as Media Architecture, has found increasing intere scientific community within the last few years. At the same time architects began to use digital media as a new material apa concrete, glass or wood to create buildings and urban structures. Simultaneously, Human-Computer Interaction (HCI) researd began to exploit the interaction opportunities between users and buildings and to bridge the gaps between interface, inform medium and architecture. As an example, they extended architectural structures with interactive, light-emitting elements on shell, thereby transforming the surfaces of these structures into giant public screens. At the same time the wide distribution devices and the coverage of mobile internet allow manifold interaction opportunities between open data and citizens, thereby the internet of things in the public domain. However, the appropriate distribution of information to all citizens is still cumber a mutual dialogue not always successful (i.e. who gets what data and when?). In this book we therefore provide a deeper inv of Using Information and Media as Construction Material with media architecture as an input and output medium.

Presents a tale of a precarious friendship between an illegal Nigerian refugee and a recent widow from suburban London, a s from the alternating and disparate perspectives of both women.

Increasingly the world around us is becoming 'smart.' From smart meters to smart production, from smart surfaces to smart from smart phones to smart citizens. 'Smart' has become the catch-all term to indicate the advent of a charged technologica has been propelled by the promise of safer, more convenient and more efficient forms of living. Most architects, designers, p politicians seem to agree that the smart transition of cities and buildings is in full swing and inevitable. However, beyond cor safety and efficiency, how can 'smart design and technologies' assist to address current and future challenges of architectu urbanism? Architecture and the Smart City provides an architectural perspective on the emergence of the smart city and off collection of resources for developing a better understanding of how smart architecture, smart cities and smart systems in environment are discussed, designed and materialized. It brings together a range of international thinkers and practitioners to smart systems through four thematic sections: 'Histories and Futures', 'Agency and Control', 'Materialities and Spaces' and 'Networks and Nodes'. Combined, these four thematic sections provide different perspectives into some of the most pressing with smart systems in the built environment. The book tackles questions related to the future of architecture and urbanism, learned from global case studies and challenges related to interdisciplinary research, and critically examines what the future buildings and cities will look like.

Communicative Cities and Urban Space
The Architecture of Phantasmagoria
Architecture, Media, and Corporate Space
Media Architecture
Surveillance, Architecture and Control
Formulations

Architecture and Communications in New York City

Historically the urban festival served as an occasion for affirming shared convictions and identities in the life of the city. Whether religious or civic in nature, these events provided tangible expressions of social, cultural, political, and religious cohesion, often reaffirming a particular shared ethos within diverse urban landscapes. Architecture has long served as a key aspect of this process exhibiting continuity in the flux of these representations through the parading of elaborate ceremonial floats, the construction of temporary buildings, the 'dressing' of existing urban space, the alternative occupations of the everyday, and the construction of new buildings and spaces which then become a part of the background fabric of the city. This book examines how festivals can be used as a lens to examine the relationship between city and citizen and questions whether this is fixed through time, or has been transformed as a response to changes in the modern urban condition. Architecture, Festival and the City looks at the multilayered nature of a diverse selection of festivals and the way they incorporate both orderly (authoritative) and disorderly (subversive) components. The aim is to reveal how the civic nature of urban space is utilised through festival to represent ideas of belonging and identity. Recent political and social gatherings also raise questions about the relationship of these events to 'ritual' and whether traditional practices can serve as meaningful references in the twenty-first century.

Japan's postwar urban imagination through the Metabolism architecture movement and visionary science fiction authors The devastation of the Second World War gave rise to imaginations both utopian and apocalyptic. In Japan, a fascinating confluence of architects and science fiction writers took advantage of this space to begin remaking urban design. In The Metabolist Imagination, William O. Gardner explores the unique Metabolism movement, which allied with science fiction authors to foresee the global cities that would emerge in the postwar era. This first comparative study of postwar Japanese architecture and science fiction builds on the resurgence of interest in Metabolist architecture while establishing new directions for exploration. Gardner focuses on how these innovators created unique versions of shared concepts—including futurity, megastructures, capsules, and cybercities—making lasting contributions that resonate with contemporary conversations around cyberpunk, climate change, anime, and more. The Metabolist Imagination features original documentation of collaborations between giants of postwar Japanese art and architecture, such as the landmark 1970 Osaka Expo. It also provides the most sustained English-language discussion to date of the work of Komatsu Sakyō, considered one of the "big three" authors of postwar Japanese science fiction. These studies are underscored by Gardner's insightful approach—treating architecture as a form of speculative fiction while positioning science fiction as an intervention into urban design—making it a necessary read for today's visionaries.

Polemics and reflections on how to bridge the gap between what architecture actually is and what architects want it to be. Architecture depends—on what? On people, time, politics, ethics, mess: the real world. Architecture, Jeremy Till argues with conviction in this engaging, sometimes pugnacious book, cannot help itself; it is dependent for its very existence on things outside itself. Despite the claims of autonomy, purity, and control that architects like to make about their practice, architecture is buffeted by uncertainty and contingency. Circumstances invariably intervene to upset the architect's best-laid plans—at every stage in the process, from design through construction to occupancy. Architects, however, tend to deny this, fearing contingency and preferring to pursue perfection. With Architecture Depends, architect and critic Jeremy Till offers a proposal for rescuing architects from themselves: a way to bridge the gap between what architecture actually is and what architects want it to be. Mixing anecdote, design, social theory, and personal experience, Till's writing is always accessible, moving freely between high and low registers, much like his suggestions for architecture itself.

The book introduces a canon of media architectural terminology and shows the history of media facades through early examples of embedding media in architecture, like Times Square and Centre Pompidou. State-of-the-art developments are presented with approx. 30 international projects of contemporary media architecture separated and classified in seven different technical categories: projection facades, rear projection facades, window raster animation, display facades, illuminated facades, mechanical facades and voxel facades. Each of these categories is introduced by explaining the technology and presenting built examples. The book is rounded off by an analysis of the representational characteristics of media facades and an introduction of possible forms of content.

When is the Digital in Architecture?
How Buildings Learn
City Walks Architecture Paris
Digital Placemaking
The Media City
Cultural Influences on Architecture
Principles, Theories, and Methods of Computer-aided Design

The Media CityMedia, Architecture and Urban SpaceSAGE

This edited collection examines the culture of surveillance as it is expressed in the built environment. Expanding on discussions from previous collections; Spaces of Surveillance: States and Selves (2017) and Surveillance, Race, Culture (2018), this book seeks to explore instances of surveillance within and around specific architectural entities, both historical and fictitious, buildings with specific social purposes and those existing in fiction, film, photography, performance and art. Providing new readings of, and expanding on Foucault's work on the panopticon, these essays examine the role of surveillance via disparate fields of enquiry, such as the humanities, social sciences, technological studies, design and environmental disciplines. Surveillance, Architecture and Control seeks to engender new debates about the nature of the surveilled environment through detailed analyses of architectural structures and spaces; examining how cultural, geographical and built space buttress and produce power relations. The various essays address the ongoing fascination with contemporary notions of surveillance and control.

"If only more new media commentators had this level of historical-critical reference, engaging, good stories, and a degree of wonder at what media and windows bring to the city, to life." - John Hutnyk, Goldsmiths, University of London "Just when you thought the last word had been said about cities and media, along comes Scott McQuire to breathe new life into the debate. When revisiting existing pathways, his always ingenious eyes produce startling and original insights. When striking out into new territory, he opens up before us inspiring new vistas. I love this book." - James Donald, University of New South Wales "A book that crams into a single chapter more insights and illustrations than seems feasible, yet which ties all threads together through a consistent, theoretically rich analysis of the interplay of media and city... Writing with effusiveness uncharacteristic of back-cover blurbs on academic tomes, James Donald says 'I love this book'. But I will end by echoing his praise, and make a promise to readers: you will love The Media City, too." - European Journal of Communication "Refreshingly clear, getting to grips with some of the key concepts of urban sociology in a way that moves

beyond the wistful evocation and splatter of undigested terms that characterises so much academic writing on culture and cities." - Media, Culture & Society Significant changes are occurring in the spaces and rhythms of contemporary cities and in the social functioning of media. This forceful book argues that the redefinition of urban space by mobile, instantaneous and pervasive media is producing a distinctive mode of social experience. Media are no longer separate from the city. Instead the proliferation of spatialized media platforms has produced a media-architecture complex - the media city. Offering critical and historical analysis at the deepest levels, The Media City links the formation of the modern city to the development of modern image technologies and outlines a new genealogy for assessing contemporary developments such as digital networks and digital architecture, web cams and public screens, surveillance society and reality television. Wide-ranging and thoughtfully illustrated, it intersects disciplines and connects phenomena which are too often left isolated from each other to propose a new way of understanding public and private space and social life in contemporary cities. It will find a broad readership in media and communications, cultural studies, social theory, urban sociology, architecture and art history. Winner of the 2009 Jane Jacobs Urban Communication Award, awarded by the Urban Communication Association.

Offering powerful new ways of thinking about our cities, Shannon Mattern goes far beyond the historical concepts of origins, development, revolutions, and the accomplishments of an elite few. Her vivid prose leads readers through a historically and geographically broad range of stories and takes media archaeology to the city's streets, revealing new ways to write our urban, media, and cultural histories.

Media, Architecture, Pedagogy
The Routledge Companion to Urban Media and Communication
The Future of Architecture in 100 Buildings
The Metabolist Imagination
Architecture and Urbanism for a Broken Planet
The Organizational Complex
The Listen Lady: A novel and social media research guide baked into one

Through a series of close readings of two major figures of the modern movement, Adolf Loos and Le Corbusier, Beatriz Colomina argues that architecture only becomes modern in its engagement with the mass media, and that in so doing it radically displaces the traditional sense of space and subjectivity. Privacy and Publicity boldly questions certain ideological assumptions underlying the received view of modern architecture and reconsiders the methodology of architectural criticism itself. Where conventional criticism portrays modern architecture as a high artistic practice in opposition to mass culture, Colomina sees the emerging systems of communication that have come to define twentieth-century culture—the mass media—as the true site within which modern architecture was produced. She considers

architectural discourse as the intersection of a number of systems of representation such as drawings, models, photographs, books, films, and advertisements. This does not mean abandoning the architectural object, the building, but rather looking at it in a different way. The building is understood here in the same way as all the media that frame it, as a mechanism of representation in its own right. With modernity, the site of architectural production literally moved from the street into photographs, films, publications, and exhibitions—a displacement that presupposes a new sense of space, one defined by images rather than walls. This age of publicity corresponds to a transformation in the status of the private, Colomina argues; modernity is actually the publicity of the private. Modern architecture renegotiates the traditional relationship between public and private in a way that profoundly alters the experience of space. In a fascinating intellectual journey, Colomina tracks this shift through the modern incarnations of the archive, the city, fashion, war, sexuality, advertising, the window, and the museum, finally concentrating on the domestic interior that constructs the modern subject it appears merely to house.

Going beyond current scholarship on the "media city" and the "smart city," Shannon Mattern argues that our global cities have been mediated and intelligent for millennia. Deep Mapping the Media City advocates for urban media archaeology, a multisensory approach to investigating the material history of networked cities. Mattern explores the material assemblages and infrastructures that have shaped the media city by taking archaeology literally—using techniques like excavation and mapping to discover the modern city's roots in time. Forerunners: Ideas First is a thought-in-process series of breakthrough digital publications. Written between fresh ideas and finished books, Forerunners draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship. New frontiers for media architecture: This compendium explores how digital media is shaping cities today and in the years to come. It illustrates groundbreaking use of light and media in urban environments through 36 winning or shortlisted entries from the Media Architecture Biennale Awards in 2014 and 2016 in five categories: Animated architecture, Money Architecture, Participatory Architecture & Urban Interaction, Spatial Media Art, Future Trends & Prototypes.

Cities have historically supported production, commerce, and consumption, all central to urban life. But in the contemporary Western city, production has been hidden or removed, and commerce and consumption have dominated. This book is about the importance of production in the life of the city, and the relationships between production, architecture, and urban form. It answers the question: What will cities be like when they become, once again, places of production and not only of consumption? Through theoretical arguments, historical analysis, and descriptions of new

initiatives, Working Cities: Architecture, Place and Production argues that contemporary cities can regain their historic role as places of material production—places where food is processed and things are made. The book looks toward a future that builds on this revival, providing architectural and urban examples and current strategies within the framework of a strong set of historically-based arguments. The book is illustrated in full colour with archival and contemporary photographs, maps, and diagrams especially developed for the book. The diagrams help illustrate the different variables of architectural space, urban location, and production in different historical eras and in different kinds of industries, providing a compelling visual understanding for the reader.

Media, Architecture and Urban Space
Deep Mapping the Media City
Architecture in Motion and Media
Modern Architecture As Mass Media
Architecture, Mathematics, Culture
Zoomscape
Radical Pedagogies

The founder of Architizer.com and practicing architect draws on his unique position at the crossroads of architecture and social media to highlight 100 important buildings that embody the future of architecture. We're asking more of architecture than ever before; the response will define our future. A pavilion made from paper. A building that eats smog. An inflatable concert hall. A research lab that can walk through snow. We're entering a new age in architecture—one where we expect our buildings to deliver far more than just shelter. We want buildings that inspire us while helping the environment; buildings that delight our senses while serving the needs of a community; buildings made possible both by new technology and repurposed materials. Like an architectural cabinet of wonders, this book collects the most innovative buildings of today and tomorrow. The buildings hail from all seven continents (to say nothing of other planets), offering a truly global perspective on what lies ahead. Each page captures the soaring confidence, the thoughtful intelligence, the space-age wonder, and at times the sheer whimsy of the world's most inspired buildings—and the questions they provoke: Can a building breathe? Can a skyscraper be built in a day? Can we 3D-print a house? Can we live on the moon?

Filled with gorgeous imagery and witty insight, this book is an essential and delightful guide to the future being built around us—a future that matters more, and to more of us, than ever.

Books orient, intrigue, provoke and direct the reader while editing, interpreting, encapsulating, constructing and revealing architectural representation. Binding Space: The Book as Architectural Practice explores the role of the book form within the realm of architectural representation. It proposes the book itself as another three-dimensional, complementary architectural representation with a generational and propositional role within the design process. Artists' books in particular - that is, a book made as an original work of art, with an artist, designer or architect as author - have certain qualities and characteristics, quite different from the conventional presentation and documentation of architecture. Paginal sequentiality, the structure and objecthood of the book, and the act of reading create possibilities for the book as a site for architectural imagining and discourse. In this way, the form of the book affects how the architectural work is conceived, constructed and read. In five main sections, Binding Space examines the relationships between the drawing, the building and the book. It proposes thinking through the book as a form of spatial practice, one in which the book is cast as object, outcome, process and tool. Through the book, we read spatial practice anew.

Aldo Rossi was a practicing architect and leader of the Italian architectural movement La Tendenza and one of the most influential theorists of the twentieth century. The Architecture of the City is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the city's construction, the book has become immensely popular among architects and design students.

Entertaining, concise, and relentlessly probing, City of Bits is a comprehensive introduction to a new type of city, an increasingly important system of virtual spaces interconnected by the information superhighway. William Mitchell makes extensive use of

practical examples and illustrations in a technically well-grounded yet accessible examination of architecture and urbanism in the context of the digital telecommunications revolution, the ongoing miniaturization of electronics, the commodification of bits, and the growing domination of software over materialized form.

Working Cities

The Architecture of Happiness

The City & The City

Architecture's New Media

Media Facades

Discourses on Spatial Culture

Using Information and Media as Construction Material

Yehuda Kalay offers a comprehensive exposition of the principles, methods, & practices that underlie architectural computing. He discusses pertinent aspects of information technology, analyses the benefits & drawbacks of particular computational methods, & looks into the future.

But it's not just about articulating a variety of responses. Asking a question like "When is the digital in architecture?" can produce millions of stories in response and millions of digressions and redirections that narrow in focus and change geographies, producing a Tristram Shandy of the digital as the CCA continues to build its digital archive and make it increasingly accessible to researchers. If this novel of digressions is distributed across future research projects and extended with studies of new archival material, so much the better for the reader, in our opinion.

The Routledge Companion to Urban Media and Communication traces central debates within the burgeoning interdisciplinary research on mediated cities and urban communication. The volume brings together diverse perspectives and global case studies to map key areas of research within media, cultural and urban studies, where a joint focus on communications and cities has made important innovations in how we understand urban space, technology, identity and community. Exploring the rise and growing complexity of urban media and communication as the next key theme for both urban and media studies, the book gathers and reviews fast-developing knowledge on specific emergent phenomena such as: reading the city as symbol and text; understanding urban infrastructures as media (and vice-versa); the rise of global cities; urban and suburban media cultures: newspapers, cinema, radio, television and the mobile phone; changing spaces and practices of

urban consumption; the mediation of the neighbourhood, community and diaspora; the centrality of culture to urban regeneration; communicative responses to urban crises such as racism, poverty and pollution; the role of street art in the negotiation of 'the right to the city'; city competition and urban branding; outdoor advertising; moving image architecture; 'smart'/cyber urbanism; the emergence of Media City production spaces and clusters. Charting key debates and neglected connections between cities and media, this book challenges what we know about contemporary urban living and introduces innovative frameworks for understanding cities, media and their futures. As such, it will be an essential resource for students and scholars of media and communication studies, urban communication, urban sociology, urban planning and design, architecture, visual cultures, urban geography, art history, politics, cultural studies, anthropology and cultural policy studies, as well as those working with governmental agencies, cultural foundations and institutes, and policy think tanks.
In a declaration of the ascendance of the American media industry, nineteenth-century press barons in New York City helped to invent the skyscraper, a quintessentially American icon of progress and aspiration. Early newspaper buildings in the country's media capital were designed to communicate both commercial and civic ideals, provide public space and prescribe discourse, and speak to class and mass in equal measure. This book illustrates how the media have continued to use the city as a space in which to inscribe and assert their power. With a unique focus on corporate headquarters as embodiments of the values of the press and as signposts for understanding media culture, Media Capital demonstrates the mutually supporting relationship between the media and urban space. Aurora Wallace considers how architecture contributed to the power of the press, the nature of the reading public, the commercialization of media, and corporate branding in the media industry. Tracing the rise and concentration of the media industry in New York City from the mid-nineteenth century to the present, Wallace analyzes physical and discursive space, as well as labor, technology, and aesthetics, to understand the entwined development of the mass media and late capitalism.
Architecture and the Smart City
A Novel
Binding Space: The Book as Spatial Practice
Space, Place, and the Infobahn
Architecture and War in Tel Aviv and Jaffa
Architecture Depends
An investigation of mathematics as it was drawn, encoded, imagined, and interpreted by

architects on the eve of digitization in the mid-twentieth century. In Formulations, Andrew Witt examines the visual, methodological, and cultural intersections between architecture and mathematics. The linkages Witt explores involve not the mystic transcendence of numbers invoked throughout architectural history, but rather architecture's encounters with a range of calculational systems—techniques that architects inventively retooled for design. Witt offers a catalog of mid-twentieth-century practices of mathematical drawing and calculation in design that preceded and anticipated digitization as well as an account of the formal compendia that became a cultural currency shared between modern mathematicians and modern architects. Witt presents a series of extensively illustrated "biographies of method"—episodes that chart the myriad ways in which mathematics, particularly the mathematical notion of modeling and drawing, was spliced into the creative practice of design. These include early drawing machines that mechanized curvature; the incorporation of geometric maquettes—"theorems made flesh"—into the toolbox of design; the virtualization of buildings and landscapes through surveyed triangulation and photogrammetry; formal and functional topology; stereoscopic drawing; the economic implications of cubic matrices; and a strange synthesis of the technological, mineral, and biological: crystallographic design. Trained in both architecture and mathematics, Witt uses mathematics as a lens through which to understand the relationship between architecture and a much broader set of sciences and visual techniques. Through an intercultural exchange with other disciplines, he argues, architecture adapted not only the shapes and surfaces of mathematics but also its values and epistemic ideals.

An introduction to the field of applied ontology with examples derived particularly from biomedicine, covering theoretical components, design practices, and practical applications. In the era of "big data," science is increasingly information driven, and the potential for computers to store, manage, and integrate massive amounts of data has given rise to such new disciplinary fields as biomedical informatics. Applied ontology offers a strategy for the organization of scientific information in computer-tractable form, drawing on concepts not only from computer and information science but also from linguistics, logic, and philosophy. This book provides an introduction to the field of applied ontology that is of particular

relevance to biomedicine, covering theoretical components of ontologies, best practices for ontology design, and examples of biomedical ontologies in use. After defining an ontology as a representation of the types of entities in a given domain, the book distinguishes between different kinds of ontologies and taxonomies, and shows how applied ontology draws on more traditional ideas from metaphysics. It presents the core features of the Basic Formal Ontology (BFO), now used by over one hundred ontology projects around the world, and offers examples of domain ontologies that utilize BFO. The book also describes Web Ontology Language (OWL), a common framework for Semantic Web technologies. Throughout, the book provides concrete recommendations for the design and construction of domain ontologies. 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 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. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE LOS ANGELES TIMES, THE SEATTLE TIMES, AND PUBLISHERS WEEKLY. When a murdered woman is found in the city of Beszel, somewhere at the edge of Europe, it looks to be a routine case for Inspector Tyador Borlú of the Extreme Crime Squad. To investigate, Borlú must travel from the decaying Beszel to its equal, rival, and intimate neighbor, the vibrant city of Ul Qoma. But this is a border crossing like no other, a journey as psychic as it is physical, a seeing of the unseen. With Ul Qoman detective Qussim Dhatt, Borlú is enmeshed in a sordid underworld of nationalists intent on destroying their neighboring city, and unificationists who dream of dissolving the two into one. As the detectives uncover the dead woman's secrets, they begin to suspect a truth that could cost them more than their lives. What stands against them are murderous powers in Beszel and in Ul Qoma: and, most terrifying of all, that which lies between these two cities. BONUS: This edition contains a The City & The City discussion guide and excerpts from China Miéville's Kraken and Embassytown.