

## The Observers Book Of Architecture

More than 1,000 representations of the human figure in architectural drawings by architects ranging from Aalto to Zumthor, removed from their architectural context. Michael Meredith, Hilary Sample, and MOS present their rich findings on the human presence in architectural drawings not in any chronological or other linear order, but based on the convention of the encyclopedia, thus presenting (and perhaps deliberately condoning) surprise encounters made possible by the contingency created by alphabetical order.... From the contemporary perspective of a pluralistic world, the form of the encyclopedia may be particularly apt to represent such a vast body of material as is presented here: defying any linear historical account or master narrative, it invites the reader to construct his or her own readings of the material by establishing relationships between individual drawings. —From the foreword by Martino Stierli Throughout history, across radically different movements in Western culture, the human figure appears and reappears, in multiple guises, to remind us, the observers, of architectural purpose and of our mutual position in the world... This encyclopedia has enlarged or reduced all figures to the same approximate scale. Meredith, Sample, and MOS have gathered them here in an unprecedented, intoxicating way, like being at a fabulous party. —From the afterword by Raymund Ryan Architects draw buildings, and the buildings they draw are usually populated by representations of the human figure—drawn, copied, collaged, or inserted—most often to suggest scale. It is impossible to represent architecture without representing the human form. This book collects more than 1,000 scale figures by 250 architects but presents them in a completely unexpected way: it removes them from their architectural context, displaying them on the page, buildingless, giving them lives of their own. They are presented not thematically or chronologically but encyclopedically, alphabetically by architect (Aalto to Zumthor). In serendipitous juxtapositions, the autonomous human figures appear and reappear, displaying endless variations of architecturally rendered human forms. Some architects' figures are casually scrawled; others are drawn carefully by hand or manipulated by Photoshop; some are collaged and pasted, others rendered in charcoal or watercolors. Leon Battista Alberti presents a trident-bearing god; the Ant Farm architecture group provides a naked John and Yoko; Archigram supplies its Air Hab Village with a photograph of a happy family. Without their architectural surroundings, the scale figures present themselves as architecture's refugees. They are the necessary but often overlooked reference points that give character to spaces imagined for but not yet occupied by humans. Here, they constitute a unique sourcebook and an architectural citizenry of their own.

Covering architecture, interiors and design, this unique book is stuffed full of amazing concepts and revolutionary products, all chosen by the team behind Dezeen, the world's most influential online architecture and design magazine.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Buildings shape our identity and sense of self in profound ways that are not always evident to architects and town planners, or even to those who think they are intimately familiar with the buildings they inhabit. *Architecture and the Mimetic Self* provides a useful theoretical guide to our unconscious behaviour in relation to buildings, and explains both how and why we are drawn to specific elements and features of architectural design. It reveals how even the most uninspiring of buildings can be modified to meet our unconscious expectations and requirements of them—and, by the same token, it explores the repercussions for our wellbeing when buildings fail to do so. Criteria for effective architectural design have for a long time been grounded in utilitarian and aesthetic principles of function, efficiency, cost, and visual impact. Although these are important considerations, they often fail to meet the fundamental needs of those who inhabit and use buildings. Misconceptions are rife, not least because our responses to architecture are often difficult to measure, and are in large part unconscious. By bridging psychoanalytic thought and architectural theory, *Architecture and the Mimetic Self* frees the former from its preoccupations with interpersonal human relations to address the vital relationships that we establish with our nonhuman environments. In addition to providing a guide to the unconscious behaviours that are most relevant for evaluating architectural design, this book explains how our relationships with the built environment inform a more expansive and useful psychoanalytic theory of human relationship and identity. It will appeal to psychoanalysts and analytical psychologists, architects, and all who are interested in the overlaps of psychology, architecture, and the built environment.

An award-winning curator and editor of *Icon* magazine chronicles his travels through Latin America in search of urban design activists, citing the examples of visionaries who are revolutionizing social housing, public architecture and community development.

Unpredictable, mysterious, awe-inspiring--weather is one of the most important and closely observed forces of daily life. The third title in the *Observer's Notebooks* line is dedicated to weather in all its forms. Featuring a cloud atlas, snowflake typologies, rainbow diagrams, and stunning storm imagery, this distinctive specialty notebook is as instructive as it is beautiful. The striking cloth-covered journal is filled with an assortment of lined pages for writing, recording, and journaling and contains handy charts for weather forecasting and cloud observation.

Cities, initially a product of the manufacturing era, have been thoroughly remade in the image of consumer society. Competitive spending among affluent households has intensified the importance of style and design at every scale and design professions have grown in size and importance, reflecting distinctive geographies and locating disproportionately in cities most intimately connected with global systems of key business services. Meanwhile, many observers still believe good design can make positive contributions to people's lives. *Cities and Design* explores the complex relationships between design and urban environments. It traces the intellectual roots of urban design, presents a critical appraisal of the imprint and effectiveness of design professions in shaping urban environments, examines the role of design in the material culture of contemporary cities, and explores the complex linkages among designers, producers and distributors in contemporary cities, for example: fashion and graphic design in New York; architecture, fashion and publishing in London; furniture, industrial design, interior design and

fashion in Milan; haute couture in Paris and so on. This book offers a distinctive social science perspective on the economic and cultural context of design in contemporary cities, presenting cities themselves as settings for design, design services and the 'affect' associated with design.

Apply Different Architectures to Your Codebase! Advanced iOS App Architecture guides you through building one real-world app written in different architectures to give you hands-on and practical experience working in different architectures. This book will also guide you through the theory you need to gain a solid foundation of architecture concepts so that you can make your own informed decisions on how to use them in your codebase. Who This Book Is For This book is for intermediate iOS developers who already know the basics of iOS and are looking to build apps using defined architectures, making apps cleaner and easier to maintain. Topics Covered in Advanced iOS App Architecture Navigating Architecture Topics: Learn the theory behind various architectures to help inform which works best for you in different situations you may face. Managing Dependencies: Learn how to manage dependencies both internally and externally within your app. MVVM Architecture: Explore the history of the MVVM architecture and begin building KOOBER - the book's project app - using MVVM principles. Redux Architecture: Explore the history of the Redux architecture and continue building KOOBER using Redux principles. Elements Architecture: Explore the history of the Elements architecture and continue building KOOBER using Elements principles. SwiftUI: Explore SwiftUI and find out how to adapt existing application architectures for use with SwiftUI. After reading this book, you'll have the knowledge to decide which types of architecture components suit your apps and you'll have a deep understanding of the covered architectures. About the iOS Architecture Team The architecture team is a group of seasoned developers who work for large multi-national companies who deal with large and diverse code bases on a daily basis. The knowledge procured over years of development is now being transferred to you through book. We hope you enjoy the book and, hopefully, you'll apply some of the architectures you've learned to your own apps

"What's my DNA?" Virgil Abloh asks to an overflowing auditorium at the Harvard University Graduate School of Design. Abloh goes on to provide his audience with a "cheat code"—advice he wishes he had received as a student. He then unpacks a series of "shortcuts" for cultivating a "personal design language." Trained as an architect and engineer, Abloh has translated the tools and techniques of his student days into the world of fashion, product design, and music. His label, Off-White, works in seeming contradictions, marrying streetwear with couture, collaborating with brands like Nike, Ikea, and the Red Cross; musicians like Lil Uzi Vert and Rihanna; and "mentors" like Rem Koolhaas. Impervious to hurdles ("They literally don't exist."), Abloh takes us behind the scenes of his design process, sharing the essentials of editing, problem-solving, and storytelling. He paints a picture of his DNA, and then flips the question: What's your DNA? The Incidents is a series of publications based on events that occurred at the Harvard University Graduate School of Design between 1936 and tomorrow. Edited by Jennifer Sigler and Leah Whitman-Salkin Copublished with the Harvard University Graduate School of Design

A guide to the architectural history and significance of the most famous structures in the history of these storied countries.

Architectural Graphics focuses on the techniques, methodologies, and graphic tools used in conveying architectural ideas. The book takes a look at equipment and materials, architectural drafting, and architectural drawing conventions. Discussions focus on drawing pencils, technical drawing pens, set squares/templates, circle templates/compasses, line weight/line types, drafting technique, drawing circular elements, floor plan, doors and windows in plan, stairs, wall indications, plan grids, and site boundaries. The manuscript examines rendition of value and context and graphic symbols and lettering. Topics include tonal values, media and techniques, value/texture rendition, material rendition, shades and shadows, people, furniture, graphic representation symbols, and hand lettering. The text explores freehand drawing and architectural presentations, including freehand sketching, graphic diagraming, and sketching equipment. The publication is a valuable reference for architects interested in doing further studies in architectural graphics.

During the last 30 years, Advanced Architecture has consolidated an interactive and informational logic that differs from that of Modernity and Postmodernity. This logic is threefold; it is modulated through three coexisting protocols -modes of action- whose peaks of intensity occur in three different decades: Conformative Protocols (1990-2000), Distributive Protocols (2000-2010) and Expansive Protocols (2010-2020). This work proposes a threefold cultural narrative whose interactive and informational logic differs from that of modernity and postmodernity. It positions three different ethos by critically approaching the architectural side of a cultural mutation that has been affecting the Western experimental areas of knowledge and practice since the end of the last century. A transformative process constituted by a constellation of transdisciplinary manifestations, accelerations, turns, shortcuts and clusterizations that by no means can be read under one single epistemological umbrella. In this sense, rather than approaching the practice of architecture focusing on its disciplinary inner specificity, this book approaches the research of experimental architecture focusing on its extra-disciplinary entanglements. It argues that a vast multiplicity of fields of knowledge participates in a cultural endeavour modulated through three protocols -forms of action- that singularize three decades: Conformative Protocols (1990-2000), Distributive Protocols (2000-2010) and Expansive Protocols (2010-2020). These three periods shouldn't be read as three hermetic and concatenated monades, but as three different modulations of the same narrative, that is, as three overlapping and coexisting systems whose peaks of intensity occur in three different decades. However, the main purpose of this book is not limited to unveiling the ethos of these three conjugations. It also aims at using this framework as a "time-field", a narrative map that moves from the classificatory to the cartographical in order to vectorize the last 30 years of experimental architecture. In this sense, this book argues that this threefold set of protocols represents the progressive attempt to constitute critical interiorities "looking for" and "produced through" interactions that are increasingly more intimate and whose agents are increasingly more diverse. A tendency oriented towards the consolidation of an "intimacy between strangers" that highly resonates with the cultural and technological

landscape in which experimental architecture operates.

The perfect gift for an anniversary--or your divorce lawyer--All's Fair in Love and War will woo over hopeless romantics and cynical heartbreakers alike. Find wit and wisdom on love in all its varieties, from a first date to a third divorce. This curated collection features work by over forty of the best and brightest New Yorker cartoonists, including Roz Chast, Sam Gross, Liana Finck, Bob Mankoff, Edward Steed, and Danny Shanahan. Many of the cartoons appear in print for the first time.

Exemplary reprint of 16th-century classic. Covers classical architectural remains, Renaissance revivals, classical orders, more. 216 plates. ". . . the most influential book published in the history of architecture." — Art in America.

As far back as the earliest Greek temples, color has been an integral part of architecture but also one of its least understood elements. Color theory is rarely taught in architecture schools, leaving architects to puzzle out the hows and whys of which colors to select and how they interact, complement, or clash. Color for Architects is profusely illustrated and provides a clear, concise primer on color for designers of every kind. This latest volume in our Architecture Briefs series combines the theoretical and practical, providing the basics on which to build a fuller mastery of this essential component of design. A wealth of built examples, exercises, and activities allows students to apply their learning of color to real-world situations.

The first in - depth and authoritative treatment of a key concept in Le Corbusier's work

A classic examination of superb design through the centuries. Widely regarded as a classic in the field, Experiencing Architecture explores the history and promise of good design. Generously illustrated with historical examples of designing excellence—ranging from teacups, riding boots, and golf balls to the villas of Palladio and the fish-feeding pavilion of Beijing's Winter Palace—Rasmussen's accessible guide invites us to appreciate architecture not only as a profession, but as an art that shapes everyday experience. In the past, Rasmussen argues, architecture was not just an individual pursuit, but a community undertaking. Dwellings were built with a natural feeling for place, materials and use, resulting in “a remarkably suitable comeliness.” While we cannot return to a former age, Rasmussen notes, we can still design spaces that are beautiful and useful by seeking to understand architecture as an art form that must be experienced. An understanding of good design comes not only from one's professional experience of architecture as an abstract, individual pursuit, but also from one's shared, everyday experience of architecture in real time—its particular use of light, color, shape, scale, texture, rhythm and sound. Experiencing Architecture reminds us of what good architectural design has accomplished over time, what it can accomplish still, and why it is worth pursuing. Wide-ranging and approachable, it is for anyone who has ever wondered “what instrument the architect plays on.”

The Observer's Book of British Architecture Hassell Street Press

Building Sharjah reveals how modern architecture unfurled across the United Arab Emirates' third-largest city. An oil discovery in 1972 positioned Sharjah as one of the world's final cities shaped by transformative fortune. In the footsteps of Kuwait, Riyadh, and Dubai, Sharjah faced a metamorphosis: either one that repeated the past's mistakes or one that reimagined how wealth can build a city. Sharjah's potential enticed an international cast of experts to create a bold, new city. As their projects begin to vanish, this book preserves them through unseen photographs and recovered documents. New writing chronicles how local and arriving residents arranged the designed, concrete environment into a home. Beyond just a local artifact, this book examines the confident promises made by global practices of urbanization.

So much writing about architecture tends to evaluate it on the basis of its intentions: how closely it corresponds to the artistic will of the designer, the technical skills of the builder, or whether it reflects the spirit of the place and time in which it was built, making it not much more than the willful (or even subconscious) assemblage of objects that result from design and construction techniques. Renowned writer and thinker David Leatherbarrow, in this groundbreaking new book, argues for a richer and more profound, but also simpler, way of thinking about architecture, namely on the basis of how it performs. Not simply how it functions, but how it acts, "its manner of existing in the world," including its effects on the observers and inhabitants of a building as well as on the landscape that situates it. In the process, Leatherbarrow transforms our way of discussing buildings from a passive technical or programmatic assessment to a highly active and engaged examination of the lives and performances, intended and otherwise, of buildings.

We experience meaning in architecture when we derive - as observers - impressions from it and when we give - as designers - expressions to it. This implies that meaning in architecture, like in all other fields, is process and result. The related decision making involves judgments based on theoretical and practical issues, driven by purpose, context and realization. This book proceeds from explaining the philosophical foundations of meaning to interpreting physical designs of architecture. At the center of discussion is design thinking with rational and emotional components. Because of the latter, the results are profoundly aesthetic, that is, pleasure or displeasure arises from the form of the object. The concept of design narratives is developed as the dialog between the content and the form of projects. The text is profusely supported by illustrations in color and by extensive bibliographic references. "Meaning and Aesthetics in Architecture" - while being a rather personal account - provides a comprehensive basis for readers to develop their own thoughts and views.

Extraordinary architecture addresses so much more than mere practical considerations. It inspires and provokes while creating a seamless experience of the physical world for its users. It is the rare writer that can frame the discussion of a building in a way that allows the reader to see it with new eyes. Writing About Architecture is a handbook on writing effectively and critically about buildings and cities. Each chapter opens with a reprint of a significant essay written by a renowned architecture critic, followed by a close reading and discussion of the writer's strategies. Lange offers her own analysis using contemporary examples as well as a checklist of questions at the end of each chapter to help guide the writer. This important addition to the Architecture Briefs series is based on the author's design writing courses at New York University and the School of Visual Arts. Lange also writes a popular online column for Design Observer and has written for Dwell, Metropolis, New York magazine, and The New York Times. Writing About Architecture includes analysis of critical writings by Ada Louise Huxtable, Lewis Mumford, Herbert Muschamp, Michael Sorkin, Charles Moore, Frederick Law Olmsted, and Jane Jacobs. Architects covered include Marcel Breuer, Diller Scofidio + Renfro, Field Operations, Norman Foster, Frank Gehry, Frederick Law Olmsted, SOM, Louis Sullivan, and Frank Lloyd Wright.

A familiarity with the work of Bernard Lassus, the leading French landscape architect, is essential for anyone seriously interested in contemporary landscape experience and design. Now, with this first

collection of his writings to be translated into English, the contributions of Lassus can finally be fully appreciated by a wider audience. Perhaps best known for the speculative base that sustains his work and thought, Lassus is an artist whose philosophical concerns precede and determine his design work. For him, attention to the interactive nature of the landscape underlies all projects. He approaches each site in pursuit of the particular opportunities and challenges it presents and is ever mindful of the way in which observers will experience the space. He does not allow experience to be relegated to by-product of design. Instead, as one of his close collaborators explained, for Lassus "form is not primary, it is induced from the articulation of intention." The essays in *The Landscape Approach* afford readers a look into some of Lassus's most important projects—the Butterfly Bridge at Istres, the highway rest area at Nimes-Caissargues, the Park of Duisburg-Nord, the Garden of Returns for the Corderie Royale at Rochefort, and the Tuileries in Paris—and furnish provocative insight into Lassus's unique bonding of theory and practice. As is the case with his garden designs, Bernard Lassus's volume is a true experience. It is sure to become a classic in the field.

Otl Aicher's idea for Isny was to create something unlike any other in the region: no typical colour photography of mountains, cows and farmhouses. In fact, no colour at all. He called it the "antithesis of the postcard mentality." With stops at the Ulm School and Aicher's former studio in Rotis, this book delves into how this Alpine town shed photography of its postcard-perfect landscapes in favour of presenting itself through a modernist ideal: stark, reductive and entirely black and white.

This volume is a magnificent grand tour of Palladio's monumental villas, palaces, and churches, plus many famous and striking buildings in Great Britain and America that show Palladian influence. A biographical excavation of one of the world's great, troubled cities A remarkable view of one of the world's most beloved and troubled cities, Adina Hoffman's *Till We Have Built Jerusalem* is a gripping and intimate journey into the very different lives of three architects who helped shape modern Jerusalem. The book unfolds as an excavation. It opens with the 1934 arrival in Jerusalem of the celebrated Berlin architect Erich Mendelsohn, a refugee from Hitler's Germany who must reckon with a complex new Middle Eastern reality. Next we meet Austen St. Barbe Harrison, Palestine's chief government architect from 1922 to 1937. Steeped in the traditions of Byzantine and Islamic building, this "most private of public servants" finds himself working under the often stifling and violent conditions of British rule. And in the riveting final section, Hoffman herself sets out through the battered streets of today's Jerusalem searching for traces of a possibly Greek, possibly Arab architect named Spyro Houris. Once a fixture on the local scene, Houris is now utterly forgotten, though his grand Armenian-tile-clad buildings still stand, a ghostly testimony to the cultural fluidity that has historically characterized Jerusalem at its best. A beautifully written rumination on memory and forgetting, place and displacement, *Till We Have Built Jerusalem* uncovers the ramifying layers of one great city's buried history as it asks what it means, everywhere, to be foreign and to belong.

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. This book examines how a historic and so-called 'traditional' city quietly evolved into one that was modern in its own terms; in form, use and meaning. Through a focused study of Delhi, the author challenges prevalent assumptions in architecture and urbanism to identify an interpretation of modernism that goes beyond conventional understanding. Part one reflects on transformations and discontinuities in built form and spatial culture and questions accepted notions of the static nature of what is normally referred to as traditional and non-Western architecture. Part two is a critical discussion of Delhi in the nineteenth and early twentieth centuries, redefining modernism in a way that separates the city's architecture and society from the objectified realm of the exotic whilst acknowledging non-Western ideas of modernity. In the final part the author considers 'indigenous modernities': the irregular, the uneven and the unexpected in what uncritical observers might call a coherent 'traditional' society and built environment.

This eleventh volume in the series departs from the pattern of earlier volumes. Some of those volumes addressed research, design, and policy topics in terms of environmental settings, for example, homes, communities, neighborhoods, and public places. Others focused on environmental users, for example, children and the elderly. The present volume examines the field of environment and behavior studies itself in the form of intellectual histories of some of its most productive and still visible senior participants. In so doing we hope to provide readers with a grand sweep of the field—its research and design content, methodology, institutions, and past and future trajectories—through the experiences and intellectual histories of its participants. Why intellectual histories? Several factors led to the decision to launch this project. For one, 1989 was an anniversary and commemorative year for the Environmental Design Research Association, perhaps the major and most long-standing interdisciplinary organization of environment and behavior researchers and practitioners. Established in 1969, this organization has been the vehicle for generations of researchers and practitioners from many disciplines to come together annually to exchange ideas, present papers, and develop professional and personal relationships. It held its first and twentieth meetings in North Carolina, with the twentieth conference substantially devoted to discussions of the past, present, and future of the field—a taking stock, so to speak. Thus it seemed appropriate to launch a volume on intellectual histories at this significant juncture in the life of the field.

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.

Filled with data about the Earth, Moon, the planets, the stars, our Galaxy, and the myriad galaxies in deep space, this invaluable resource reveals the latest scientific discoveries about black holes, quasars, and the origins of the Universe. It includes maps supported by detailed tables of the names, positions, magnitudes, and spectra of the main stars in each constellation along with key data on galaxies, nebulae, and clusters. M<sup>N</sup>ASSA wrote, "This book fills a niche with detailed astronomical data and concise explanations, all at an accessible level it is an excellent resource, and probably will be the first book I shall reach for."

The *Constructed Other* argues that the assumed otherness of Japanese architecture has made it both a testbed for Western architectural theories and a source of inspiration for Western designers. The book traces three recurring themes in Western accounts of Japanese architecture from the reopening of Japan in the mid-nineteenth century to the

