

Download File Atlas Of Novel Tectonics Jesse Reiser Pdf File Free

Atlas of Novel Tectonics
Projects and Their
Consequences Digital
Workflows in Architecture
Performatism Architecture of
First Societies Lessons for
Students in Architecture
Objects Models Worlds BIM
Design Reyner Banham and the
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Thinking Reiser + Umemoto
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Diagram Digital Culture in
Architecture Digital Processes
Artificial Light Experiencing
Architecture, second edition
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Today's explosive
developments in digital
technology have also affected
architecture and the urban
landscape. The new

possibilities opened up by
digital simulation have led to
an increasingly strategic
approach to planning, an
approach based on generating
scenarios, which thus
represents a radical departure
from traditional planning. From
the preliminary sketch all the
way to the production of
individual building
components, digital tools offer
new possibilities that were still
inconceivable just a few years
ago. This volume provides a
profound introduction to the
important role of digital
technologies in design and
execution. In four chapters, the
author systematically examines
the influence of digital culture
on architecture but also on the
urban landscape as well as
product design. The
relationship of digital
architecture to the city is also
an important focus. A history of
modern architecture as a
discursive practice.
Comprehensively compiles a
set of material systems,
analyzing ways in which they
can be tessellated to produce
novel forms. Diagrammatology
investigates the role of
diagrams for thought and
knowledge. Based on the
general doctrine of diagrams in
Charles Peirce's mature work,
Diagrammatology claims
diagrams to constitute a
centerpiece of epistemology.
This book reflects Peirce's
work on the issue in Husserl's

contemporaneous doctrine of
categorical intuition and charts
the many unnoticed similarities
between Peircean semiotics
and early Husserlian
phenomenology. DVD features
highlights from the conference
held at Columbia University.
'Pattern-Thinking' reassesses
the work of Buckminster
Fuller?unique hybrid between
theoretician, architect,
designer, educator, inventor,
and author?as advancing
contemporary models of
design- research, practice, and
pedagogy. Drawing extensively
on Fuller?s archive, the book
follows his unique process of
translation between the
physical and conceptual
dimensions of design, to redefi
ne our understanding of the
relationships between
geometry, structure, language,
and intellectual
property.00Rather than being
organized around a chronology
of distinct narratives, Pattern-
Thinking follows these parallel
explorations as the basis for
Fuller?s artifacts and
inventions. In the space
between lines, models, words,
and patents, it traces his
ambition to measure physical
experience in an ever-
expanding pattern of
relationships, while
coordinating these into a
conceptual network of words
and concepts that shape the
basis for his thinking.
Advocating a multidisciplinary

and political perspective, Fuller's transversal logic expands the knowledge base of contemporary models of design, which seek to find broader participation and to address new publics. These days a computer is as much a part of every household's standard equipment as a refrigerator, and yet the explosion of computer technology in the last several decades has transformed the daily life of every member of society far more than even utopians would ever have allowed themselves to dream. No wonder, then, that from design to production, architecture too is becoming more and more subject to digital influences. The range of those influences stretches from the classical computer programs used in design and presentation to media-supported design processes all the way to computerized production techniques, to say nothing of industrialized bricklayer "robots." From measurement to planning and production, architecture is the product of a closely coordinated digital process chain. What influence do digital design and production methods have on contemporary architecture? How are these methods changing architecture and the way it is created? Where does the potential of digital media for architecture lie? What are the areas in which every individual firm can begin to use them? What are the advantages of working electronically? How and at what cost can these methods be integrated into the

day-to-day work of the professional architect? This publication offers answers to these and many other questions on all aspects of the digital design and construction process. "This is an architectural monograph on the work of New York-based Jesse Reiser and Nanako Umemoto. It provides descriptions of their theories and design, and is illustrated in colour with original images"-- A leading art theorist analyses the global style in art and architecture. Hal Foster, author of the acclaimed *Design and Crime*, argues that a fusion of architecture and art is a defining feature of contemporary culture. He identifies a "global style" of architecture—as practiced by Norman Foster, Richard Rogers and Renzo Piano—analogue to the international style of Le Corbusier, Gropius and Mies. More than any art, today's global style conveys both the dreams and delusions of modernity. Foster demonstrates that a study of the "art-architecture complex" provides invaluable insight into broader social and economic trajectories in urgent need of analysis. At the end of the 20th century, Dubai attracted international media attention as the world sought to make sense of the city's extraordinary growth. Exuberant projects such as the Burj Arab, the Burj Khalifa and the Palm Islands attracted investment in dreams to transform the region. While the global financial crisis kept dreams from becoming reality,

this issue of AD seeks to present a view of architecture and urbanism in the United Arab Emirates (UAE) and other states in the wider Gulf Cooperation Council (GCC) at a time when greater economic stability promises new beginnings. The issue presents examples of architecture that transcends preoccupation with fabricating images, and traces the process of making contemporary Gulf cities, from material tectonics to large-scale masterplans. By presenting the architecture of UAE and the Gulf within the context of broader regional developments and global trends, it highlights how projects in the UAE, Qatar, Kuwait and Saudi Arabia have contributed to unprecedented urban growth, while emphasising the continuing environmental challenges of building in the region. In addition to highlighting various sustainable initiatives intended to counteract these challenges, the issue also explores how computational design and new technologies are being innovatively employed to mitigate the impact of arid climates. Contributors include: Ameena Ahmadi, Kelly Hutzell, Varkki Pallathucheril, Todd Reisz, Rami el Samahy, Terri Meyer Boake, Jeffrey Willis. International architects: Foster + Partners, Frank Gehry, HOK, IM Pei, Legoretta + Legoretta, Jean Nouvelle, Reiser + Umemoto, Allies and Morrison. Regional architects: AGI (Kuwait), DXB.lab (UAE), X Architects (UAE). We are conditioned over time to regard environmental forces such as

dust, mud, gas, smoke, debris, weeds, and insects as inimical to architecture. Much of today's discussion about sustainable and green design revolves around efforts to clean or filter out these primitive elements. While mostly the direct result of human habitation, these 'subnatural forces' are nothing new. In fact, our ability to manage these forces has long defined the limits of civilized life. From its origins, architecture has been engaged in both fighting and embracing these so-called destructive forces. In *Subnature*, David Gissen, author of our critically acclaimed *Big and Green*, examines experimental work by today's leading designers, scholars, philosophers, and biologists that rejects the idea that humans can somehow recreate a purely natural world, free of the untidy elements that actually constitute nature. Each chapter provides an examination of a particular form of subnature and its actualization in contemporary design practice. The exhilarating and at times unsettling work featured in *Subnature* suggests an alternative view of natural processes and ecosystems and their relationships to human society and architecture. R&Sie(n)'s *Mosquito Bottleneck* house in Trinidad uses a skin that actually attracts mosquitoes and moves them through the building, while keeping them separate from the occupants. In his building designs the architect Philippe Rahm draws the dank air from the earth and the

gasses and moisture from our breath to define new forms of spatial experience. In his *Underground House*, *Mollier House*, and *Omnisport Hall*, Rahm forces us to consider the odor of soil and the emissions from our body as the natural context of a future architecture. [Cero 9]'s design for the *Magic Mountain* captures excess heat emitted from a power generator in Ames, Iowa, to fuel a rose garden that embellishes the industrial site and creates a natural mountain rising above the city's skyline. *Subnature* looks beyond LEED ratings, green roofs, and solar panels toward a progressive architecture based on a radical new conception of nature. *Exercises and Solutions in Statistical Theory* helps students and scientists obtain an in-depth understanding of statistical theory by working on and reviewing solutions to interesting and challenging exercises of practical importance. Unlike similar books, this text incorporates many exercises that apply to real-world settings and provides much more thorough solutions. The exercises and selected detailed solutions cover from basic probability theory through to the theory of statistical inference. Many of the exercises deal with important, real-life scenarios in areas such as medicine, epidemiology, actuarial science, social science, engineering, physics, chemistry, biology, environmental health, and sports. Several exercises illustrate the utility of study

design strategies, sampling from finite populations, maximum likelihood, asymptotic theory, latent class analysis, conditional inference, regression analysis, generalized linear models, Bayesian analysis, and other statistical topics. The book also contains references to published books and articles that offer more information about the statistical concepts. Designed as a supplement for advanced undergraduate and graduate courses, this text is a valuable source of classroom examples, homework problems, and examination questions. It is also useful for scientists interested in enhancing or refreshing their theoretical statistical skills. The book improves readers' comprehension of the principles of statistical theory and helps them see how the principles can be used in practice. By mastering the theoretical statistical strategies necessary to solve the exercises, readers will be prepared to successfully study even higher-level statistical theory. The current transition from Computer Aided Design (CAD) to Computational Design in architecture represents a profound shift in design thinking and methods. Representation is being replaced by simulation, and the crafting of objects is moving towards the generation of integrated systems through designer-authored computational processes. While there is a particular history of such an approach in architecture, its relative newness requires the

continued progression of novel modes of design thinking for the architect of the 21st century. This AD Reader establishes a foundation for such thinking. It includes multifaceted reflections and speculations on the profound influence of computational paradigms on architecture. It presents relevant principles from the domains of mathematics and computer science, developmental and evolutionary biology, system science and philosophy, establishing a discourse for computational design thinking in architecture. Rather than a merely technical approach, the book will discuss essential intellectual concepts that are fundamental not only for a discourse on computational design but also for its practice. This anthology provides a unique collection of seminal texts by authors, who have either provided a significant starting point through which a computational approach to design has been pursued or have played a considerable role in shaping the field. An important aspect of this book is the manner in which adjacent fields and historical texts are connected. Both the source of original inspiration and scientific thought are presented alongside contemporary writings on the continually evolving computational design discourse. Emerging from the field of science, principally the subjects of morphogenesis, evolution and mathematics, selected texts provide a historical basis for a reconfigured mindset of

processes that generate, arrange and describe form. Juxtaposed against more contemporary statements regarding the influence of computation on design thinking, the book offers advancements of fundamental texts to the particular purpose of establishing novel thought processes for architecture, theoretically and practically. The first reader to provide an effective framework for computational thinking in design. Includes classic texts by Johan W. von Goethe, D'Arcy Thompson, Ernst Mayr, Ludwig von Bertalanffy, Gordon Pask, Christopher Alexander, John H. Holland, Nicholas Negroponte, William Mitchell, Peter J. Bentley & David W. Corne, Sanford Kwinter, John Frazer, Kostis Terzidis, Michael Weinstock and Achim Menges Features new writing by: Mark Burry, Jane Burry, Manuel DeLanda and Peter Trummer. "In Artificial Light: A Narrative Inquiry into the Nature of Abstraction, Immediacy, and other Architectural Fictions, Keith Mitnick - himself an architect and teacher - presents a startlingly vivid personal memoir. Inexorably linked to his highly developed awareness of his surroundings - be they the family living room, the amusement park, a porno set, or the site of a prison execution - Mitnick's observations reveal his past in engrossing detail. By exploiting the literary conventions of the genre, he crafts an intimate narrative of repressed childhood anger, adolescent rebellion, and thoughtful

reflection."--BOOK JACKET. Brings together 18 key essays, plus two completely new essays, by one of the world's leading commentators on the work of the French philosopher Gilles Deleuze. This hands-on, no-nonsense guide to running smaller projects - most under £250,000 in value - will become your 'bible' in day-to-day practice. Smaller practices often find it hard to turn a profit as they spend too much time and money, especially on the design stages, trying to compete and are unsure as to what they can safely dispense with whilst still being rigorous and delivering quality. This book provides reassurance as to how to achieve great results on a budget, utilising stripped-back and efficient solutions, while following the principles and stages of the RIBA Plan of Work. Each chapter provides: simple step-by-step guidance to the key tasks in that stage of the Plan of Work including inputs, outputs, stage activities and sustainability checkpoints in-text features which break down complex tasks and highlight best practice with pragmatic, real world advice including 'tips', 'warnings' and guidance on forms and templates inspiring case studies of small projects that document the architect's experience of the process guidance at each Plan of Work stage on the relevant practice issues that will help you to run your small project more effectively. Designed as a project handbook for smaller and medium sized architectural practices, it is also invaluable for Part 3 students getting to

grips with how projects are run within the RIBA Plan of Work framework. Everybody in the project team – including clients, contractors and consultants – will find this a handy guide to the project process, full of useful insights and solutions. Building information modelling (BIM) is revolutionising building design and construction. For architects, BIM has the potential to optimise their creativity while reducing risk in the design and construction process, thus giving them a more significant role in the building process. This book demonstrates how innovative firms are using BIM technologies to move design away from the utilitarian problems of construction, engaging them in a stunning new future in the built environment. Whereas recent books about BIM have tended to favour case-study analyses or instruction on the use of specific software, BIM Design highlights how day-to-day design operations are shaped by the increasingly generative and collaborative aspects of these new tools. BIM strategies are described as operations that can enhance design rather than simply make it more efficient. Thus this book focuses on the specific creative uses of information modelling at the operational level, including the creative development of parametric geometries and generative design, the evaluation of environmental performance and the simulation and scheduling of construction/fabrication

operations. This book also engages BIM's pragmatic efficiencies such as the conflict checking of building systems and the creation of bills of quantities for costing; and in so doing it demonstrates how BIM can make such activities collaborative. Throughout, projects are used to illustrate the creative application of BIM at a variety of scales. These buildings showcase work by firms executing projects all over the world: SHoP Architects and Construction (New York), Morphosis (Los Angeles), Populous (London), GRO Architects (New York), Reiser + Umemoto (New York), Gensler (Shanghai) and UNStudio (Amsterdam). This follow-up to Kate Nesbitt's best-selling anthology *Theorizing a New Agenda* collects twenty-eight essays that address architecture theory from the mid-1990s, where Nesbitt left off, through the present. Kristin Sykes offers an overview of the myriad approaches and attitudes adopted by architects and architectural theorists during this era. Multiple themes—including the impact of digital technologies on processes of architectural design, production, materiality, and representation; the implications of globalization and networks of information; the growing emphasis on sustainable and green architecture; and the phenomenon of the 'starchitect' and iconic architecture—appear against a background colored by architectural theory, as it existed from the 1960s on, in a

period of transition (if not crisis) that centers around the perceived abyss between theory and practice. Theory's transitional state persists today, rendering its immediate history particularly relevant to contemporary thought and practice. While other collections of recent theoretical writings exist none attempt to address the situation as a whole, providing in one place key theoretical texts of the past decade and a half. This book provides a foundation for ongoing discussions surrounding contemporary architectural thought and practice, with iconic essays by Greg Lynn, Deborah Berke, Sanford Kwinter, Samuel Mockbee, Stan Allen, Rem Koolhaas, William Mitchell, Anthony Vidler, Micahel Hays, Reinhold Martin, Reiser + Umemoto, Glenn Murcutt, William McDonough, Micahael Braungart, Michael Speaks, and many more. "That buildings are made of elements doesn't mean that architecture should be based on elementarism; on the contrary, we should strive for an architecture of continuity that fuses tectonics with textile, abstraction with empathy, and matter with expressivity." This is the crux of the argument Lars Spuybroek makes in this book, the first fully theoretical account of his innovative work. The state of contemporary architecture is the product of a 150-year battle between the Polytechnique and Beaux-Arts schools of design, which has forced us into a stalemate between the radically opposed positions of high-tech and

sculpturism. Spuybroek aims to do no less than mend this rift through rethinking technology as an extension of our feeling senses, materiality as the realm of activity and agency, and structure as the result of genesis. Building on Gottfried Semper's materialist theory of architecture, he takes us from a philosophy of technology to a surprisingly historical argumentation that constantly revives the words of John Ruskin, William Hogarth and Wilhelm Worringer. Alongside a number of essays, the book contains extensive conversations in which we witness him refining and sharpening his arguments ("We will see a merging of Art Nouveau and Bauhaus, where empathy has been liberated from manual labor and machines have been liberated from uniform repetition"). In a period of theoretical tranquility in architecture, this book takes a refreshing turn back to the basics, one in which tools, methodology and architectural aesthetics are recalibrated. Roberto Burle Marx (Sao Paulo, 1909-Rio de Janeiro, 1994) is known as a landscape architect, but also as a painter, botanist, gardener, chef and jewellery designer. He considered the garden to be one of the fine arts, as the adaptation of the biome to civilisation's natural requirements." This book introduces the realm of the full sensory experience. Burle Marx's work with plants becomes highly pictorial-everything is drawn, coloured and constructed. In this symbiosis between aesthetics

and botany, Burle Marx is the master of both species and spaces. His work is the embodiment of the "nature-city," a concept developed from the garden cities of the late 19th century, which has become compromised in the 21st century due to the compact city model. This new publication focuses on Burle Marx's scientific interest in the landscape and his relationship with the environment. Concepts that continue to be of major significance in contemporary landscape architecture, such as ecology, garden as an art form and landscape design in the urban structure, are some of the subjects the book deals with. The visual information of the book is complemented by the texts by Fares El-Dahdah, Francis Rambert, Jacques Leenhardt, Jose Tabacow, Lelia Coelho Frota, Andre Correa do Lago, Dorothee Imbert, Valerie Fraser and Gilles Clement. The old opposition between a digital culture of sensuous, ephemeral images and a tectonic culture of pragmatic building has given way to a new collaboration between the two domains, a 'digital tectonics'. Computer linked fabrication techniques of many kinds have become an integral part of the design process, while new digital tools are allowing engineers and architects to understand in far more detail the behaviour of load carrying surfaces, and to generate new architectural forms. Digital and computer-linked design techniques is one of the hottest topics in architecture and in an ever-

expanding world of digital technology this book tackles the practical elements of the field. Inspired by the complexity and heterogeneity of the world around us, and by the rise of new technologies and their associated behaviors, The Architecture Concept Book seeks to stimulate young architects and students to think outside of what is often a rather conservative and self-perpetuating professional domain and to be influenced by everything around them. Organized thematically, the book explores thirty-five architectural concepts, which cover wide-ranging topics not always typically included in the study of architecture. James Tait traces the connections between concepts such as familiarity, control, and memory and basic architectural components such as the entrance, arch, columns, and services, to social phenomena such as gathering and reveling, before concluding with texts on shelter, relaxing, and working. Even in this digital age, Tait insists that "we must always think before we design. We must always have a reason to build." Each theme is accompanied by photographs, plans, and illustrations specially drawn by the author to explain spatial ideas, from the small scale to the urban. Reyner Banham and the Paradoxes of High Tech reassesses one of the most influential voices in twentieth-century architectural history through a detailed examination of Banham's writing on High Tech architecture and its immediate antecedents. Taking

as a guide Banham's habit of structuring his writings around dialectical tensions, Todd Gannon sheds new light on Banham's early engagement with the New Brutalism of Alison and Peter Smithson, his measured enthusiasm for the "clip-on" approach developed by Cedric Price and the Archigram group, his advocacy of "well-tempered environments" fostered by integrated mechanical and electrical systems, and his late-career assessments of High Tech practitioners such as Norman Foster, Richard Rogers, and Renzo Piano. Gannon devotes significant attention to Banham's late work, including fresh archival materials related to *Making Architecture: The Paradoxes of High Tech*, the manuscript he left unfinished at his death in 1988. For the first time, readers will have access to Banham's previously unpublished draft introduction to that book. *Projects and Their Consequences* presents fifteen key projects from leading architectural thinkers Reiser + Umemoto. *Projects and Their Consequences* traces thirty years of innovative, multidisciplinary investigations of form, structure, technique, and planning. Projects include large-scale studies of infrastructure for the East River Corridor and Hudson Yards areas in Manhattan and the Alishan Railway in Taiwan, as well as schemes for cultural institutions including the New Museum, Children's Museum of Pittsburgh, and University of Applied Arts Vienna. Also included are thought-provoking

"textual projects": narrative works that blur the boundaries of art and architecture. *Projects and Their Consequences* balances incisive interviews and essays with more than 400 strikingly original drawings, collages, and paintings. Large-format and beautifully designed, it is a necessary volume for architects and those interested in the intersection of architecture, art, and culture. Today, with the advent of digital media technologies and the ability to conceptualize, express and produce complex forms using digital means, the question of the status of the architectural form is once again under consideration. Indeed, the computer liberated architecture from the tyranny of the right angle and enabled the design and production of non-standard buildings, based on irregular geometry. Yet, the questions concerning the method of form expression in contemporary architecture, and its meaning, remain very much open. *Projects and Their Consequences* takes up this discussion, defines it and presents changes in form conception in architecture, followed by their repercussions. The book is supported by a wealth of case studies from some of the top firms across the globe and contributed to by some of the top names in this field. With a unique and insightful emphasis on professional practice this is essential reading for all architects, aspiring and practicing. *Bewerkte compilatie van de stof behandeld in de colleges van de architect aan de Technische*

Universiteit Delft. The logics of digital processes in architecture have begun to structure the way that architects design, the way that builders build, and the way that industry is reorganizing. The process of architectural design has become a complex workflow. At the core of the shift toward more expansive forms of digital production within the design and construction industry is the integration of communication through digital networks. The goal is to develop a continuous, easily accessible and parametrically adaptable body of information that coordinates the process from design through a building's lifecycle. Organized around the key fields of *Designing Design*, *Designing Assembly* and *Designing Industry*, this book is a reference work on digital technologies as key factors in architectural design, fabrication and workflow organization. It presents essays and case studies from some of the leading voices on the topic. "This book is the most comprehensively global and critically sensitive synthesis of what we now know of the material and socio-cultural evolution of the so-called First Societies. Written by a distinguished architectural historian and theorist, this truly remarkable and indispensable study shows how the material culture of our forebears, from building to clothing, food, ritual and dance, was inextricably bound up with the mode of survival obtained in a particular place and time...It is a study that will surely become

required reading for every student of material culture."—Kenneth Frampton Starting with the dawn of human society, through early civilizations, to the pre-Columbian American tribes, *Architecture of First Societies: A Global Perspective* traces the different cultural formations that developed in various places throughout the world to form the built environment. Looking through the lens of both time and geography, the history of early architecture is brought to life with full-color photographs, maps, and drawings. Drawing on the latest research in archaeological and anthropological knowledge, this landmark book also looks at how indigenous societies build today in order to help inform the past. At a time when climate and ethics have become so important to architectural debate, this book proposes an entirely new way for architects to engage with these core issues. Drawing on Tetsuro Watsuji's (1889-1960) philosophy, the book illuminates climate not as a collection of objective natural phenomena, but as a concrete form of bond in which "who we are"—the subjective human experience—is indivisibly intertwined with the natural phenomena. The book further elucidates the inter-personal nature of climatic experiences, criticizing a view that sees atmospheric effects of climate under the guise of personal experientialism and reinforcing the linkage between climate and ethos as the appropriateness of a setting for

human affairs. This ethical premise of climate stretches the horizon of sustainability as pertaining not only to man's solitary relationship with natural phenomena—a predominant trend in contemporary discourse of sustainability—but also to man's relationship with man. Overcoming climatic determinism—regional determinism, too—and expanding the ethics of the inter-personal to the level where the whole and particulars are joined through the dialectics of the mutually-negating opposites, Jin Baek develops a new thesis engaging with the very urgent issues inherent in sustainable architecture. Crucially, the book explores examples that join climate and the dynamics of the inter-personal, including: Japanese vernacular residential architecture the white residential architecture of Richard Neutra contemporary architectural works and urban artifacts by Tadao Ando and Aldo Rossi Beautifully illustrated, this book is an important contribution to the discourse which surrounds architecture, climate and ethics and encourages the reader to think more broadly about how to respond to the current challenges facing the profession. "Architecture is a social art. If the practice of architecture is the art of what you can make happen, then I believe that you are only as good as your bullpenthe builders, the engineers, the artisans, the colleagues, the staffwho collaborate with you; those who become possessed

by the same urge to build, by the same belief that we are working on something exceptional together." Brian MacKay-Lyons For two weeks each summer, architect Brian MacKay-Lyons uses his family farm on the east coast of Nova Scotia for a special event. Among the stone ruins of a village almost four hundred years old, he assembles a community of architects, professors, and students for a design-build internship and educational initiative called Ghost Research Lab. The two week project one week of design and one week of construction rests on the idea that architecture is not only about building but also about the landscape, its history, and the community. Based on the apprenticeship environment of ancient guilds, where architectural knowledge was transferred through direct experience, Ghost redefines the architect as a builder who cultivates and contributes to the quality of the native landscape. Published to celebrate the event's tenth anniversary, Ghost offers a thorough documentation of the past decade's design-build events including drawings, models, and final photographs of completed structures. Organized chronologically and interwoven with MacKay-Lyons's simple and accessible personal narratives, Ghost also features essays by some of the most eminent figures in architectural criticism, including Christine Macy, Brian Carter, Karl Habermann, Robert Ivy, Kenneth Frampton, Thomas Fisher, Juhani

Pallasmaa, Peter Buchanan, and Robert McCarter. In an architectural climate full of trends and egos, *Ghost* is the rare manifesto that does not preach but rather inspires quietly with simple ideas that unexpectedly unsettle and arouse. This seminal book from *Architectural Design* was originally published in 1993, at a time of crucial change and on the eve of the digital revolution. It brought together a series of essays that many believe created the favourable environment in which computer-based design could thrive. Considered one of the most influential architecture publications of the 1990s, this book ranks as a classic and in itself is a crucial chapter of history, though one that has been out of print since 1999. This faithful reprinting includes a substantial new introductory essay by Mario Carpo, Head of the Study Centre at the Canadian Centre for Architecture, which examines the impact of the original texts and their ongoing significance. Thereafter, the book is true to its original content showcasing projects by ground-breaking architects such as Greg Lynn, Jeffrey Kipnis, Bahram Shirdel, Frank Gehry and Philip Johnson. Architects Jesse Reiser and Nanako Umemoto have been generating some of the most provocative thinking in the field for nearly twenty years. With *Atlas of Novel Tectonics*, Reiser+Umemoto hone in on the many facets of architecture and illuminate their theories with great thought and simplicity. The *Atlas* is organized as an

accumulation of short chapters that address the workings of matter and force, material science, the lessons of art and architectural history, and the influence of architecture on culture (and vice versa). Reiser+Umemoto see architectural design as a series of problem situations, and each chapter is an argument devoted to a specific condition or case. Influenced by a wide range of fields and phenomena Brillat-Savarin's classic *The Physiology of Taste* is one of their primary models the authors provide a cross-section of thinking and inspiration. The result is both an elucidation of the concepts that guide Reiser+Umemoto through their own design process and a series of meditations on topics that have formed their own sense as architects. *Atlas of Novel Tectonics* offers an entirely fresh perspective on subjects that are generally taken for granted, and does so with a welcome punch and energy. The purpose of investigating the overlaps between architecture and biology is neither to draw borders or make further distinctions nor to declare architecture alive, but to clarify what is currently happening in the blurred fields, and to investigate the emerging discipline of „biomimetics in architecture“ [Architekturbionik]. An overview of the present state of research in the relatively young scientific field of biomimetics shows the potential of the approach. The new discipline aims at innovation by making use of the subtle systems and

solutions in nature having evolved within millions of years. Approaches that have been taken to transfer nature's principles to architecture have provided successful developments. The new approach presented in this book transfers the abstract concept of life onto built environment. Strategic search for life's criteria in architecture delivers a new view of architectural achievements and makes the innovative potential visible, which has not been exploited yet. A selection of case studies illustrates the diversity of starting points: from vernacular architecture to space exploration. Ready to create rich interactive experiences with your artwork, designs, or prototypes? This is the ideal place to start. With this hands-on guide, you'll explore several themes in interactive art and design—including 3D graphics, sound, physical interaction, computer vision, and geolocation—and learn the basic programming and electronics concepts you need to implement them. No previous experience is necessary. You'll get a complete introduction to three free tools created specifically for artists and designers: the Processing programming language, the Arduino microcontroller, and the openFrameworks toolkit. You'll also find working code samples you can use right away, along with the background and technical information you need to design, program, and build your own projects. Learn cutting-edge techniques for

interaction design from leading artists and designers. Let users provide input through buttons, dials, and other physical controls. Produce graphics and animation, including 3D images with OpenGL. Use sounds to interact with users by providing feedback, input, or an element they can control. Work with motors, servos, and appliances to provide physical feedback. Turn a user's gestures and movements into meaningful input, using OpenCV. Reservoir Characterization is a collection of papers presented at the Reservoir Characterization Technical Conference, held at the Westin Hotel-Galleria in Dallas on April 29-May 1, 1985. Conference held April 29-May 1, 1985, at the Westin Hotel—Galleria in Dallas. The conference was sponsored by the National Institute for Petroleum and Energy Research, Bartlesville, Oklahoma. Reservoir characterization is a process for quantitatively assigning reservoir properties, recognizing geologic information and uncertainties in spatial variability. This book contains 19 chapters, and begins with the geological characterization of sandstone reservoir, followed by the geological prediction of shale distribution within the Prudhoe Bay field. The subsequent chapters are devoted to determination of reservoir properties, such as porosity, mineral occurrence, and permeability variation

estimation. The discussion then shifts to the utility of a Bayesian-type formalism to delineate qualitative "soft" information and expert interpretation of reservoir description data. This topic is followed by papers concerning reservoir simulation, parameter assignment, and method of calculation of wetting phase relative permeability. This text also deals with the role of discontinuous vertical flow barriers in reservoir engineering. The last chapters focus on the effect of reservoir heterogeneity on oil reservoir. Petroleum engineers, scientists, and researchers will find this book of great value. 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." This book explores the important relationship between the way we see and the way we draw architectural ideas. The text deals with sensory experience of space, the spatial cues represented in architectural drawing and the relationship between drawing type and design intent. It also addresses new forms of drawing provided by new technological aids such as animated computer graphics and virtual reality. It provides a comprehensive text for students of architecture, interior design and landscape architecture. Tom Porter is a best selling author of graphics books for designers. Table of contents