Although he has hitherto remained somewhat overlooked, Hugo Haring was a key figure of the Modern Movement, first as secretary of the Ring, the principal organisation for Modernists in the 1920s, and second as the main theorist for the Organic stream in German architecture. Trained at the Technische Hochschule Stuttgart under Theodor Fischer, Haring's career as a Modernist began when he moved to Berlin in 1921. There he was befriended by Ludwig Mies
van der Rohe, whose office he was invited to share, and this became a centre of debate for the new direction in architecture. The two architects set up the Ring, which by 1926 included every German Modernist of note. Its members dominated the Weißenhof Siedlung of 1927, for which Mies was artistic director, and its success also prepared the way for the CIAM congresses, which Haring attended as Ring representative. Despite their political collaboration, Haring and Mies pursued projects in increasingly opposed directions, clarifying each other's position by contrast. Mies pursued general solutions and repeated types, advocating rational construction and flexibility of use, while Haring sought the utmost specificity to function and place -- which meant that each building, even each element of a building, deserved to develop its own individual form. The key example was Gut Garkau near Lübeck of 1924/25, with its cowshed of a pear shaped plan devised around the requirements and rituals of farming. The definitive history of solar power and technology. Even as concern over climate change and energy security fuel a boom in solar technology, many still think of solar as a twentieth-century wonder. Few realize that the first photovoltaic array appeared on a New York City rooftop in 1884, or that brilliant engineers in France were using solar power in the 1860s to run steam engines, or that in 1901 an ostrich farmer in Southern California used a single solar engine to irrigate three hundred acres of citrus trees. Fewer still know that Leonardo da Vinci planned to make his fortune by building half-mile-long mirrors to heat water, or that the Bronze Age Chinese used hand-size solar-concentrating mirrors to light fires the way we use matches and lighters today. With thirteen new chapters, Let It Shine is a fully revised and expanded edition of A Golden Thread, Perlin’s classic history of solar technology, detailing the past forty years of technological developments driving today’s solar renaissance. This unique and compelling
compendium of humankind’s solar ideas tells the fascinating story of how our predecessors throughout time, again and again, have applied the sun to better their lives — and how we can too. Seventy years after its foundation in Weimar, the Bauhaus has become a concept, indeed a catchphrase all over the world. The respect which it commands is associated above all with the design it pioneered, one which we know describe as 'Bauhaus style'. This volume traces the history of Bauhaus. This beautifully illustrated book provides a new interpretation of modern architecture and design in Germany during the heyday of the Bauhaus and the Werkbund, tracing modernism's lasting allure to its many manifestations of luxury. Robin Schuldenfrei casts the work of legendary figures such as Peter Behrens, Walter Gropius, and Ludwig Mies van der Rohe in an entirely different light, revealing the complexities and contradictions inherent to modernism's promotion and consumption. Luxury and Modernism shows how luxury was present in bold, literal forms in modern designs— from lavish materials and costly technologies to deluxe buildings and household objects— and in subtler ways as well, such as social milieus and modes of living. While modernism was publicized as a fusion of technology, new materials, and rational aesthetics to improve the lives of ordinary people, it was often out of reach to the very masses it purportedly served. Schuldenfrei exposes the disconnect between modernism's utopian discourse and its luxury objects and elite architectural commissions. Despite the movement's egalitarian rhetoric, many modern designs addressed the desires of the privileged individual. Yet as Schuldenfrei demonstrates, luxury was integral not only to how modern buildings and objects were designed, manufactured, and sold, but has contributed to modernism's appeal to this day. Featuring stunning color images throughout, Luxury and Modernism provides an entirely new look at one of the most celebrated and
influential eras in the history of architecture. The present volume offers eloquent testimony that many of the master builders of this century have held passionate convictions regarding the philosophic and social basis of their art. Nearly every important development in the modern architectural movement began with the proclamation of these convictions in the form of a program or manifesto. The most influential of these are collected here in chronological order from 1903 to 1963. Taken together, they constitute a subjective history of modern architecture; compared with one another, their great diversity of style reveals in many cases the basic differences of attitude and temperament that produced a corresponding divergence in architectural style. In point of view, the book covers the aesthetic spectrum from right to left; from programs that rigidly generate designs down to the smallest detail to revolutionary manifestoes that call for anarchy in building form and town plan. The documents, placed in context by the editor, are also international in their range: among them are the seminal and prophetic statements of Henry van de Velde, Adolf Loos, and Bruno Taut from the early years of the century; Frank Lloyd Wright's 1910 announcement of Organic Architecture; Gropius's original program for the Bauhaus, founded in Weimar in 1919; "Towards a New Architecture, Guiding Principles" by Le Corbusier; the formulation by Naum Gabo and Antoine Pevsner of the basic principles of Constructivism; and articles by R. Buckminster Fuller on universal architecture and the architect as world planner. Other pronouncements, some in flamboyant style, including those of Erich Mendelsohn, Hannes Meyer, Theo van Doesburg, Oskar Schlemmer, Ludwig Mies van der Rohe, El Lissitzky, and Louis I. Kahn. There are also a number of collective or group statements, issued in the name of movements such as CIAM, De Stijl, ABC, the Situationists, and GEAM. Since the dramatic effectiveness of the manifesto form

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is usually heightened by brevity and conciseness, it has been possible to reproduce most of the documents in their entirety; only a few have been excerpted. Fiona MacCarthy challenges the image of Walter Gropius as a doctrinaire architectural rationalist, bringing out the vision and courage that carried him through a politically hostile age. Approaching the Bauhaus founder from all angles, she offers a poignant personal story, one that reexamines the urges that drove Euro-American modernism as a whole. Drawing on both the work of modern theorists like Georg Lukács, Walter Benjamin, Theodor Adorno, and Siegfried Kracauer, and more recent poststructuralist thought, K. Michael Hays creates an entirely new method of reading architectural production. Drawing both on the work of modern theorists like Georg Lukács, Walter Benjamin, Theodor Adorno, and Siegfried Kracauer and on more recent poststructuralist thought, K. Michael Hays creates an entirely new method of reading architectural production. Challenging much of the traditional wisdom about modernism and the avant-garde, Hays argues that a rigorously articulated "posthumanist" position was actually developed in the modernist architecture of Hannes Meyer and Ludwig Hilberseimer. He reinterprets their buildings, projects, and writings as constructions of this new category of subjectivity. This volume presents for the first time in English a curated selection of writings by the design thinker Gui Bonsiepe from the 1960s to the present day. Addressing as it does questions of non-Western design and a design practice that is both radical and democratic, Bonsiepe's work has assumed new importance for current debates inspired by global political and environmental crises. Structured into three sections, the anthology first addresses Bonsiepe's work on design theory and practice, particularly in relation to the history and contemporary relevance of the Ulm design school, where Bonsiepe was a professor in the
1960s. A second section then represents Bonsiepe's writings after his move to South America in the 1960s and '70s, where he worked as a design consultant for the Allende government in Chile before the military takeover. In writings from the period, Bonsiepe explores the concept of design 'at the periphery' and the relationship of national design traditions and practices in Latin American countries to those of 'the core' - Western European and American design. The final section comprises selections of Bonsiepe's writings on design in relation to literacy and language, visuality and cognition. This indispensable volume includes new interviews with Bonsiepe as well as his original, previously unpublished texts. An historical exploration of the Bauhaus--having existed for only fourteen years and boasting fewer than 1,300 students--assesses the school's influence throughout the world in numerous buildings, artworks, objects, concepts, and curricula. Reprint. Architectural Theory of Modernism presents an overview of the discourse on function-form concepts from the beginnings, in the eighteenth century, to its peak in High Modernism. Functionalist thinking and its postmodern criticism during the second half of the twentieth century is explored, as well as today's functionalism in the context of systems theory, sustainability, digital design, and the information society. The book covers, among others, the theories of Carlo Lodoli, Gottfried Semper, Eugène-Emmanuel Viollet-le-Duc, Louis Sullivan, Frank Lloyd Wright, Hannes Meyer, Adolf Behne, CIAM, Jane Jacobs, Robert Venturi and Denise Scott Brown, Charles Jencks, William Mitchell, and Manuel Castells. In his photographs of the corner of a room that is characterised at least as much by the absence of people, objects, and spatial features as by the distinctiveness of its design, Hannes Meyer gave expression to a radical, anti-bourgeois style of interior. Architecture and design were not meant to fulfil historically determined needs but to overcome these very
constraints. Meyer's Co-op Interieur was not a recommendation for a mode of interior design but rather a manifesto proclaiming an alternative principle of housing and living and, by extension, a new world. The Haus der Kulturen der Welt (Berlin) project Wohnungsfrage investigates the fraught relationship between architecture, housing, and social reality in an exhibition of experimental housing models, an international academy, and a publication series that examines various options for self-determined, social and affordable housing. This publication series presents key historical works accompanied by new commentaries, contemporary case studies from around the world, and publications by activists concerned with urban policy issues, architects, and artists.

Architectural Reflections: Studies in the Philosophy and Practice of Architecture focuses on the principles, techniques, and the philosophical context and practice of architecture. The book first ponders on natural imagination, ethics of architecture, and an interpretation of Wittgenstein's comments on architecture. Topics include the meaning of play, language-game and gesture-language, role of aesthetics, reality of architecture, fine art and practical art, origin of the work of architecture, concept of psychological 'position', artistic condensation, and figures of architectural form. The manuscript then examines Alvar Aalto and the state of modernism and Gunnar Asplund and the dilemma of classicism. Topics include modernism and modernismus, issue of classicism, and connections and collaborations. The text takes a look at the thoughts of Hans Scharoun, Sigurd Lewerentz, and Gerrit Rietveld on the relationship of philosophy and architecture. The publication is a valuable reference for philosophers and architects wanting to study further the philosophy and practice of architecture.

Paul Betts first came to my attention through his pioneering article on the post-1945 Bauhaus myth as a joint German-American venture. This
book is a landmark study of cultural continuities and ruptures, institutional realignments, and individual careers that introduces a breath of fresh air into a field of research long staled by received ideas. It demonstrates the rewards of approaching the years from 1933 to 1945 as a revealing window onto the subsequent history of West Germany."—Wolfgang Schivelbusch

"The Authority of Everyday Objects is a small gem of the new cultural history. This is a work of striking originality and insight that fits the development of industrial design in postwar Germany into the country's broader social, cultural and political history, constructing an analytical narrative that carries from the Third Reich into the Cold War. It illuminates not merely cultural transformation but the wider social history of twentieth-century Germany."—Stanley G. Payne, author of A History of Fascism, 1914-1945

"The Authority of Everyday Objects is a refreshing, innovative, and convincing approach to post-World War II Western consumer society. Design— as a weapon in Cold War competition and as a vehicle for German redemption by revitalizing Bauhaus traditions— is thoroughly researched and wonderfully presented in Paul Betts' book. This well-illustrated work convinces the reader that design was a part of glücklich Leben ("lucky life") and schönen wohnen ("beautiful living"), and a factor in the politicization of material culture."—Ivan T. Berend, author of Decades of Crisis: Central and Eastern Europe before World War II and History Derailed: Central and Eastern Europe in the Long Nineteenth Century

The Routledge Companion to Biology in Art and Architecture collects thirty essays from a transdisciplinary array of experts on biology in art and architecture. The book presents a diversity of hybrid art-and-science thinking, revealing how science and culture are interwoven. The book situates bioart and bioarchitecture within an expanded field of biology in art, architecture, and design. It proposes an emergent field of biocreativity and outlines its historical
and theoretical foundations from the perspective of artists, architects, designers, scientists, historians, and theoreticians. Includes over 150 black and white images. This book examines the responses of visual artists, including architects, designers and photographers, to the technological and social modernisation of Germany during the first three decades of the twentieth century. It investigates how these aspects of the modernising process inform both the subject matter and formal innovations of their work. The study analyses how these visual practices were not just the concerns of isolated and enclosed art worlds but had wider social resonances, ranging from the debates concerning the reformist objectives of the Deutscher Werkbund (1907) to the National Socialist ideological onslaught on modernist culture culminating in the Entartete Kunst (Degenerate Art) exhibitions of 1937. Many of the artists encountered here were radicalised by the First World War, the Russian Revolution and the November 1918 Revolution in Germany, experiences which effected change in their conceptualising of cultural production and its social function: their modes of working, however, would also set challenging markers for what forms art might take for the twentieth century. The book is, therefore, both a study of art in complex political and sociocultural contexts and a reflection on how engagement with a social imagination can challenge a tradition based on the assumptions of individual imaginings. The Bauhaus, the school of art and design founded in Germany in 1919 and shut down by the Nazis in 1933, brought together artists, architects and designers in an extraordinary conversation about modern art. Bauhaus 1919-1933, published to accompany a major multimedia exhibition at MoMA, is the first comprehensive treatment of the subject by MoMA since 1938 and offers a new generational perspective on the 20th century's most influential experiment in artistic education. It brings together works in a broad
range of mediums, including industrial design, furniture, architecture, graphics, photography, textiles, ceramics, theatre and costume design, and painting and sculpture - many of which have rarely if ever been seen outside of Germany. Featuring about 400 colour plates and a rich range of documentary images, this publication includes two overarching images by the exhibition's curators, Leah Dickerman and Barry Bergdoll, concise interpretive essays on key objects by over twenty leading scholars, and an illustrated, narrative chronology. Swiss architect Hannes Meyer (1889-1954) was the second director of the Bauhaus (then at its Dessau location) from 1928 to 1930. Though he held the post but briefly, Meyer made substantial changes to the school's educational program and teaching approach, notably by prioritizing concrete social issues in the design process. Building on recent research, this book offers an in-depth assessment of Meyer's major contributions to the Bauhaus curriculum, investigating the intellectual background to his approach through contributions from 31 authors, including former teachers and students at the school. With over 250 illustrations, the book also examines the impact of Meyer's work beyond the Bauhaus, specifically at the Ulm School of Design (founded by one of Meyer's former students, Max Bill) and in Mexico, where Meyer worked for the government's Instituto del Urbanismo y Planificación from 1939 to 1941. The Atlantic Ocean not only connected the Americas with Europe through trade routes, but also provided the basis for a steady exchange of knowledge and ideas, including political radicalism. Socialist and anarchists would use this 'radical ocean' to escape state prosecution in their home countries, and establish radical milieus abroad. However, this was often a rather unorganised development and therefore the ties that existed were quite diverse. The movement of individuals led to the establishment of organisational ties, the import and
exchange of political publications between Europe and the Americas, as well as vice versa. To show the transatlantic networks of political radicalism evolved, with regard to socialist and anarchist milieus in particular, is the main aim of the present book and it therefore looks at actors within the relevant processes, that have so far been not of interest for the major histories of transnational political radicalism in the lat 19th and early 20th centuries. Individual case studies will consequently be merged with a broader context to show how networks were actually created, functioning, and impacting the history of the radical Atlantic. The Bauhaus movement (meaning the “house of building”) developed in three German cities - it began in Weimar between 1919 and 1925, then continued in Dessau, from 1925 to 1932, and finally ended in 1932-1933 in Berlin. Three leaders presided over the growth of the movement: Walter Gropius, from 1919 to 1928, Hannes Meyer, from 1928 to 1930, and Ludwig Mies van der Rohe, from 1930 to 1933. Founded by Gropius in the rather conservative city of Weimar, the new capital of Germany, which had just been defeated by the other European nations in the First World War, the movement became a flamboyant response to this humiliation. Combining new styles in architecture, design, and painting, the Bauhaus aspired to be an expression of a generational utopia, striving to free artists facing a society that remained conservative in spite of the revolutionary efforts of the post-war period. Using the most modern materials, the Bauhaus was born out of the precepts of William Morris and the Arts and Crafts movement, introducing new forms, inspired by the most ordinary of objects, into everyday life. The shuttering of the center in Berlin by the Nazis in 1933 did not put an end to the movement, since many of its members chose the path of exile and established themselves in the United States. Although they all went in different directions artistically, their work shared the same
origin. The most influential among the Bauhaus artists were Anni Albers, Josef Albers, Marianne Brandt, Marcel Breuer, Lyonel Feininger, Ludwig Hilberseimer, Paul Klee, Wassily Kandinsky, and Lothar Schreyer. Through a series of beautiful reproductions, this work provides an overview of the Bauhaus era, including the history, influence, and major figures of this revolutionary movement, which turned everyday life into art. Originally published: London: Laurence King Pub., 2006. A highly original collection of essays that explore the relationship between food and architecture - the preparation of meals and the production of space. In a positive departure from modernism, the work of the art critic and urbanist Ludwig Hilberseimer offers schemata towards the design for the city itself: its mereological composition. The resonance of parts unfolds to an alternative of a purely contrasting equation of form and content. It reminds us, that when the ground (gr.: logos) of the city is defined by its parts (gr.: meros), its architecture, the city in turn always also is part of the architecture as its desire.

»The Mereological City« introduces a mereological methodology and contributes to an ongoing discussion about an ecological form of urban design. For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopaedia of 20th Century Architecture website. Focusing on architecture from all regions of the world, this three-volume set profiles the twentieth century's vast chronicle of architectural achievements, both within and well beyond the theoretical confines of modernism. Unlike existing works, this encyclopedia examines the complexities of rapidly changing global conditions that have dispersed modern architectural types, movements, styles, and building practices across traditional geographic and cultural boundaries. Since the mid 1970s, there has been an extraordinary renewal of interest in early modern architecture, both
as a way of gaining insight into contemporary architectural culture and as a reaction to neoconservative postmodernism. This book undertakes a critical reappraisal of the notion of modernity in Mexican architecture and its influence on a generation of Mexican architects whose works spanned the 1920s through the 1960s. Nine essays by noted architects and architectural historians cover a range of topics from broad-based critical commentaries to discussions of individual architects and buildings. Among the latter are the architects Enrique del Moral, Juan O'Gorman, Carlos Obregón Santacilia, Juan Segura, Mario Pani, and the campus and stadium of the Ciudad Universitaria in Mexico City. Relatively little has been published in English regarding this era in Mexican architecture. Thus, Modernity and the Architecture of Mexico will play a groundbreaking role in making the underlying assumptions, ideological and political constructs, and specific architect's agendas known to a wide audience in the humanities. Likewise, it should inspire greater appreciation for this undervalued body of works as an important contribution to the modern movement.Radical Functionalism: A Social Architecture for Mexico provides a complex and nuanced understanding of the functionalist architecture developed in Mexico during the 1930s. It carefully re-reads the central texts and projects of its main advocates to show how their theories responded to the socially and culturally charged Mexican context. These, such as architects Juan Legarreta, Juan O’Gorman, the Union of Socialist Architects, and Manuel Amábilis, were part of broader explorations to develop a modern, national architecture intended to address the needs of the Mexican working classes. Through their refunctioning of functionalism, these radical thinkers showed how architecture could stand at the precipice of Mexico's impending modernization and respond to its impending changes. The book examines their engagement and negotiation
with foreign influences, issues of gender and class, and the separation between art and architecture. Functionalist practices are presented as contradictory and experimental, as challenging the role of architecture in the transformation of society, and as intimately linked to art and local culture in the development of new forms of architecture for Mexico, including the "vernacularization" of functionalism itself. Uniquely including translations of two manifesto-like texts by O’Gorman expressing the polemical nature of their investigations, Radical Functionalism: A Social Architecture for Mexico will be a useful reference for scholars, researchers and students interested in the history of architectural movements.

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first work to consider all the arts and to discuss the role of the avant-garde not only in aesthetic terms but in its cultural and political context. This vibrant history of the former German Democratic Republic's public art reveals a barely known but visually and theoretically rich cultural legacy. Picturing Socialism shows how works of art and design in the urban spaces of East Germany were the site of a sustained struggle between practitioners, critics and political leaders. This was not the oft-assumed conflict between artistic freedom and political dogma; at stake was the self-identity of the republic as socialist. Art and its relationship to architecture functioned as the testing ground for East Germany's relationship to socialist realism and modernism against the backdrop of Cold War competition from the neighbouring Federal Republic. Picturing Socialism makes a timely contribution to the recent groundswell of interest in the legacy of East Germany's art and architecture, illuminating and elucidating the public art which has been lost or remains under threat since unification in 1990.

Art historian Éva Forgács's book is an unusual take on the Bauhaus. She examines the school as shaped by the great forces of history as well as the
personal dynamism of its faculty and students. The book focuses on the idea of the Bauhaus - the notion that the artist should be involved in the technological innovations of mechanization and mass production - rather than on its artefacts. Founded in 1919 by the architect Walter Gropius and closed down by the Nazis in 1933, the Bauhaus had to struggle through the years of Weimar Germany not only with its political foes but also with the often-diverging personal ambitions and concepts within its own ranks. It is the inner conflicts and their solutions, the continuous modification of the original Bauhaus idea by politics within and without, that make the history of the school and Forgács's account of it dramatic.

From participatory architecture to interaction design, the question of how design accommodates use is driving inquiry in many creative fields. Expanding utility to embrace people’s everyday experience brings new promises for the social role of design. But this is nothing new. As the essays assembled in this collection show, interest in the elusive realm of the user was an essential part of architecture and design throughout the twentieth century. Use Matters is the first to assemble this alternative history, from the bathroom to the city, from ergonomics to cybernetics, and from Algeria to East Germany. It argues that the user is not a universal but a historically constructed category of twentieth-century modernity that continues to inform architectural practice and thinking in often unacknowledged ways.

This book complements 'Lessons for Students in Architecture' published in 1991. It charts the background to Hertzberger's work of the last ten years and the ideas informing it, drawing on a wide spectrum of subjects and designs by artists, precursors, past masters and colleagues. Forgacs examines the development of the Bauhaus school of architecture and applied design by focusing on the idea of the Bauhaus, rather than on its artefacts. What gave this idea its extraordinary powers of survival? Founded
in 1919, with the architect Walter Gropius as its first director, the Bauhaus carried within it the seeds of conflict from the start. The duration of the Bauhaus coincides very nearly with that of the Weimar Republic; the Bauhaus idea - the notion that the artist should be involved in the technological innovations of mechanization and mass production - is a concept that was bound to arouse the most passionate feelings. It is these two strands - personal and political - that Forgacs so cleverly interweaves. The text has been extensively revised since its original publication in Hungarian, and an entirely new chapter has been added on the Bauhaus's Russian analogue, VkhUTEMAS, the Moscow academy of industrial art. The key theme of the papers in this book concerns the prospects of building new urban environments and creating new societies in Europe during the interwar years. The contributions do not focus on the system of government – communist, fascist or democratic – but, rather, on what actually got built, by whom and why; and how the international communication of ideas was filtered through the prism of local concerns and culture. As such, the volume serves to tease out connections between urban form and social aspirations, and between the moral basis of social planning and how it was interpreted. Did the new towns of the interwar years actually create a planned society where visions met realities, aided by the design of new urban forms? This is one of the principal questions investigated by the contributors here in all the different political contexts of their chosen ‘new towns’. In this uniquely wide-ranging book, David Craven investigates the extraordinary impact of three Latin American revolutions on the visual arts and on cultural policy. The three great upheavals - in Mexico (1910-40), in Cuba (1959-89), and in Nicaragua (1979-90) - were defining moments in twentieth-century life in the Americas. Craven discusses the structural logic of each movement's artistic project - by whom, how, and for whom artworks
were produced -- and assesses their legacies. In each case, he demonstrates how the consequences of the revolution reverberated in the arts and cultures far beyond national borders. The book not only examines specific artworks originating from each revolution's attempt to deal with the challenge of 'socializing the arts,' but also the engagement of the working classes in Mexico, Cuba, and Nicaragua with a tradition of the fine arts made newly accessible through social transformation. Craven considers how each revolution dealt with the pressing problem of creating a 'dialogical art' -- one that reconfigures the existing artistic resource rather than one that just reproduces a populist art to keep things as they were. In addition, the author charts the impact on the revolutionary processes of theories of art and education, articulated by such thinkers as John Dewey and Paulo Freire. The book provides a fascinating new view of the Latin American revolutionaries -- from artists to political leaders -- who defined art as a fundamental force for the transformation of society and who bequeathed new ways of thinking about the relations among art, ideology, and class, within a revolutionary process.
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