



DIGITAL

Luca Galotaro

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Digital Eisenman:

Digital Eisenman Luca Garofalo, Peter Eisenman, 1999 How should an innovative architect react today to the electronic revolution which is taking place This work explores the answer by looking at the work of New York architect Peter Eisenman It includes a selection of excerpts from Eisenman's writings and an analysis of some of his projects **New Wombs** Maria Luisa Palumbo, 2000-08-01 A sense of harmony and proportion has traditionally been achieved in architectural compositions by using the dimensions of the human body as the starting point Modern technology now enables us to go beyond these physical dimensions into a virtual world and this poses a challenge to architecture as we usually perceive it Interactive flexible and intelligent models are being called for Whilst technology is taking us into the realms of virtual reality architecture on the other hand is becoming more corporeal Postorganic is the term being used to express this merging of the body and architecture brought about by electronic media A radical change in perspective is blurring the distinction between the organic and mechanic and the artificial logic of the computer and the natural logic of man are fusing together

Archaeology of the Digital Greg Lynn, Mirko Zardini, 2013 The exhibition and publication constitute the first phase of a multiyear research project launched by the CCA to investigate the incorporation of digital technologies in the field of architecture **The Second Digital Turn** Mario Carpo, 2017-10-20 The first digital turn in architecture changed our ways of making the second changes our ways of thinking Almost a generation ago the early software for computer aided design and manufacturing CAD CAM spawned a style of smooth and curving lines and surfaces that gave visible form to the first digital age and left an indelible mark on contemporary architecture But today's digitally intelligent architecture no longer looks that way In *The Second Digital Turn* Mario Carpo explains that this is because the design professions are now coming to terms with a new kind of digital tools they have adopted no longer tools for making but tools for thinking In the early 1990s the design professions were the first to intuit and interpret the new technical logic of the digital age digital mass customization the use of digital tools to mass produce variations at no extra cost has already changed the way we produce and consume almost everything and the same technology applied to commerce at large is now heralding a new society without scale a flat marginal cost society where bigger markets will not make anything cheaper But today the unprecedented power of computation also favors a new kind of science where prediction can be based on sheer information retrieval and form finding by simulation and optimization can replace deduction from mathematical formulas Designers have been toying with machine thinking and machine learning for some time and the apparently unfathomable complexity of the physical shapes they are now creating already expresses a new form of artificial intelligence outside the tradition of modern science and alien to the organic logic of our mind *Architecture and Spectacle* Gevork Hartoonian, 2012 Focusing on six leading contemporary architects Peter Eisenman Frank Gehry Bernard Tschumi Zaha Hadid Rem Koolhaas and Steven Holl this book puts forward a unique and insightful analysis of neo avant garde architecture It discusses the spectacle and excess which

permeates contemporary architecture in reference to the present aesthetic tendency for image making but does so by applying the tectonic of theatricality discussed by the nineteenth century German architect Gottfried Semper In doing so it breaks new ground by opening up a dialogue between the study of the past and the design of the present *The New Paradigm in Architecture* Charles Jencks,2002-01-01 This book explores the broad issue of Postmodernism and tells the story of the movement that has changed the face of architecture over the last forty years In this completely rewritten edition of his seminal work Charles Jencks brings the history of architecture up to date and shows how demands for a new and complex architecture aided by computer design have led to more convivial sensuous and articulate buildings around the world

Architecture and the Sciences Antoine Picon,Alessandra Ponte,2003-05 Since antiquity the sciences have served as a source of images and metaphors for architecture and have had a direct influence on the shaping of built space In recent years architects have been looking again at science as a source of inspiration in the production of their designs and constructions This volume evaluates the interconnections between the sciences and architecture from both historical and contemporary perspectives Architecture and the Sciences shows how scientific paradigms have migrated to architecture through the appropriation of organic and mechanical models Conversely architecture has provided images for scientific and technological discourse Accordingly this volume investigates the status of the exchanges between the two domains Contents include Alessandra Ponte Desert Testing Martin Bressani Violet le Duc s Optic Georges Teyssot Norm and Type Variations on a Theme Reinhold Martin Organicism s Other Catherine Ingraham Why All These Birds Birds in the Sky Birds in the Hand Antoine Picon Architecture Science Technology and the Virtual Realm and Felicity Scott Encounters with the Face of America

Drawing Futures Bob Sheil,Frédéric Migayrou,Luke Pearson,Laura Allen,2016-11-11 Drawing Futures brings together international designers and artists for speculations in contemporary drawing for art and architecture Despite numerous developments in technological manufacture and computational design that provide new grounds for designers the act of drawing still plays a central role as a vehicle for speculation There is a rich and long history of drawing tied to innovations in technology as well as to revolutions in our philosophical understanding of the world In reflection of a society now underpinned by computational networks and interfaces allowing hitherto unprecedented views of the world the changing status of the drawing and its representation as a political act demands a platform for reflection and innovation Drawing Futures will present a compendium of projects writings and interviews that critically reassess the act of drawing and where its future may lie Drawing Futures focuses on the discussion of how the field of drawing may expand synchronously alongside technological and computational developments The book coincides with an international conference of the same name taking place at The Bartlett School of Architecture UCL in November 2016 Bringing together practitioners from many creative fields the book discusses how drawing is changing in relation to new technologies for the production and dissemination of ideas

Image, Time and Motion Andreas Treske,Ufuk Önen,Bestem Büyüm,I. Alev De?im,2011 **ACADIA 22** Kevin R.

Klinger,2003 *Performatism* Yasha Grobman,Eran Neuman,2013-01-11 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 Performatism 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

Log ,2005 *Artscapes* Luca Galofaro,2003 *Artscapes* intenta demostrar c mo el paisaje artificial producido por artistas en colaboraci n con arquitectos y paisajistas puede transformar la naturaleza de un lugar en otro capaz de establecer un di logo m s intenso con el usuario La sensibilidad de los artistas recoge selecciona informa y coloniza el paisaje reformulando una conciencia ecol gica que traslada nuestra atenci n de los objetos que la componen hacia la conciencia y el conocimiento de las relaciones que establecen entre s

The Architecture Reader Krista Sykes,2007 *The Architecture Reader* brings together for the first time texts written by architects of international esteem

Getting Under the Skin Bernadette Wegenstein,2006 Tracing the evolution of contemporary body discourse this book analyses the tension between a fragmented and holistic body concept in performance art popular culture media arts and architecture It covers contemporary body discourse in philosophy and cultural studies to its roots in twentieth century thought

The Spectator ,2001 *Virtual Technologies* Jerzy Kisielnicki,2008 This publication presents incompassing research of the concepts and realities involved in the field of virtual communities and technologies Provided by publisher

Modeling Messages Karen Moon,2005 The model is one of the oldest means of architectural representation and comes in an extravagant variety of forms from miniaturizations of reality mesmerizing in their exactness to wildly energetic sculptural representations *Modeling Messages* The Architect and the Model is a study of the contemporary model American and international and its myriad uses in architectural practice Among the illustrations are inventive designs by architects Peter Eisenman Frank Gehry Zaha Hadid and Rem Koolhaas Author Karen Moon discusses the meaning of the model for the architect the relationship between model and building and the impact of scale She also explores how architects use models for presentation and the creation of a public image In addition she focuses on the practice of model making the relationship between the architect and the maker the materials and new technologies that are transforming model making

Art Theory Robert Williams,2009-03-09 ART THEORY ART THEORY Art Theory is a first class introduction to the subject revealing an unusual historical range a command of diverse and often difficult ideas and a natural flair for seeing the point of art and of theory Robert Williams has written a book I will keep on my shelf for rereading and I look forward to further works

by him John Haldane in The Art Book Art Theory Second Edition is a unique survey of Western thought about art from ancient times to today This lucid and lively narrative geared to the needs of the general reader and beginning students consists of six chapters covering the major periods of Western art history Antiquity and the Middle Ages the early modern period Renaissance and Baroque the Enlightenment the nineteenth century early twentieth century modernism and postmodernism This new edition expands the original to include more in depth coverage of contemporary art Wide ranging and exceptionally balanced in its analysis Art Theory relates theory to the practice as well as to the intellectual and cultural historical currents of each period This new edition is an indispensable read for students and art lovers alike □□□□,2003

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