

Gregory A Gsapp

Digital Media and the Creative Process, as the title suggests, provides a topic to discuss the challenges and the possibilities that designers encounter as they integrate digital tools in their daily workflow. It features a number of high quality submissions of articles that insightfully address the subject.

"Cognitive Architecture" asks how evolving modalities--from bio-politics to "noo-politics"--can be mapped upon the city under contemporary conditions of urbanization and globalization. Noo-politics, most broadly understood as the power exerted over the life of the mind, reconfigures perception, memory and attention, and also implicates potential ways and means by which neurobiological architecture is undergoing reconfiguration. This volume, motivated by theories such as 'cognitive capitalism' and concepts such as 'neural plasticity,' shows how architecture and urban processes and products commingle to form complex systems that produce novel forms of networks that empower the imagination and constitute the cultural landscape. This volume rethinks the relations between form and forms of communication, calling for a new logic of representation; it examines the manner in which information, with its non-hierarchical and distributed format is contributing both to the sculpting of brain and production of mind.

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"Cognitive Architecture" brings together renowned specialists in the areas of political and aesthetic philosophy, neuroscience, socio-cultural and architecture theory, visual and spatial theorists and practitioners.

By closing the gap between conceptual design and the documentation required for construction, building information modelling (BIM) promises to revolutionise contemporary design practice. This issue of AD brings together a group of pioneering academics, architects, engineers and construction managers all of whom are engaged in the use of building information models in the actualisation of complex building projects, from design stage to construction. Key texts trace the development of building information modelling technologies and address issues of collaboration, design and management, while featured projects systematise the use of BIM in contemporary design practice for students and professionals alike faced with considering these tools within the changing marketplace. •Covers a core area of technological development: BIM systems that span the gap between the design, manufacturing and construction processes. •Key contributions from: Chuck Eastman, Cynthia Ottchen and Dennis Shelden of Gehry Technologies. •Features work by: Asymptote, Greg Lynn FORM, KieranTimberlake, Morphosis and SHoP Architects.

Students' school motivation and engagement are key contributors to the quality of their academic learning and performance, as well as growth in other important areas of life (social, emotional, and physical health). Fostering motivation and engagement is thus a meaningful educational purpose, both in and of itself and as a pathway to holistic student development. However, motivation and engagement do not develop in a vacuum, and effort seeking to facilitate them cannot be effectively pursued without understanding their underpinning sociocultural influences. In the first edition of this volume, "Big Theories Revisited" (McInerney & Van Etten, 2004), authors of major models of school motivation and engagement were 'challenged' to look into their theoretical work through a sociocultural lens. The volume has been well received as objectively reflected in the number of citations of its chapters. Significant progress has since been made in the theorizing and research of 'big theories' of school motivation and engagement. In this volume, we invited a group of internationally-renowned scholars to re-examine their theoretical and conceptual work by highlighting the 'what' (factors) and 'how' (processes) of sociocultural influences in association with the key motivation and/or engagement construct(s) of their expertise. We made it clear to our contributors that we solicited new chapters rather than chapters with merely

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rehashed materials. As a result, this volume, “Big Theories Revisited 2” (Liem & McInerney, 2018) contains chapters that critically discuss sociocultural influences on school motivation and engagement constructs as viewed from focal theories including self-determination theory, achievement goal theory, personal investment theory, expectancy value theory, self-efficacy theory, self- and co-regulated learning models, and many others. Whereas some of the chapter topics covered in the initial edition are also part of this edition, some are new and provide fresh sociocultural angles on achievement-relevant processes and outcomes. Likewise, whereas some of the authors contributed to the earlier edition of the Volume, many of them are different. What appears to be the same across the two editions is the scholarly distinction of the authors and the substantive rigor of the chapters in advancing our current understanding of this field of enquiry. Readers will learn much from and be inspired by stimulating ideas presented in this volume.

"In Distant Early Warning, Alex Kitnick reveals the story of Marshall McLuhan's entanglement with the art and artists of the twentieth-century avant-garde. It is a story packed with big names: Marcel Duchamp, Robert Rauschenberg, Claes Oldenburg, Andy Warhol, Nam June Paik, Tom Wolfe, Harold Rosenberg, Max Kozloff, and more. Kitnick, though, is not focused on celebrity, instead he carefully

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forges connections between McLuhan, his theories, and the artists of his time with thorough research and superb use of McLuhan's own words.

McLuhan's writings on media spread quickly and his provocations about what art should be and what artists should be responsible for fueled then current debates. McLuhan observed that artists are first to act in response to change, and he believed they should be the ones to which we entrust new media and technologies. Thus Rauschenberg's desire to connect with culture through things is met with McLuhan's faith in artists as bellwethers of the networked world. In his postscript, Kitnick overlays McLuhan's faith onto the state of contemporary and post-internet art. This final channeling of McLuhan is a swift and beautiful analysis, with a personal touch, of art's recent transgressions and what its future may hold"--

A comprehensive guide to graphic design and print.

This book offers an alternative vision for the future of architecture, a timely and invaluable contribution to the debate concerning emergent surfaces and the next generation of building membranes in this era of extreme computational control. Areas covered include: the future relationship between structure and ornament the value of mass customization for the next generation of modular building components the role of smart materials in creating a sustainable universe. Critical essays are combined with cutting-edge work to form an inspiring manual of varied digital and analog techniques. Highly illustrated with over 300 photographs, illustrations, and drawings, Autogenic

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Structures is for anyone curious to learn about a visionary approach to the development of architecture.

Now more than ever, especially as it prepares itself to become a world stage for the 2008 Olympics, Beijing is opening itself up to the influence of world architecture. This image-heavy catalogue from the first ever Beijing Architecture Biennial (2004) covers 3 individual exhibitions of avant-garde work: the Fast Forward exhibition featuring 13 advanced architectural firms, the Hot Spot series of individually curated exhibitions from 10 various cities, and the Brain Cells exhibition of architectural research institutes. The works in the exhibition are well-designed, innovative, distinct, and fresh--qualities that this catalogue also possesses.

Showcased here, through some 300 architectural drawings and photographs, are examples of the most exciting new talent emerging within architectural culture today.

Vols. for 1973- include the following subject areas: Biological sciences, Agriculture, Chemistry, Environmental sciences, Health sciences, Engineering, Mathematics and statistics, Earth sciences, Physics, Education, Psychology, Sociology, Anthropology, History, Law & political science, Business & economics, Geography & regional planning, Language & literature, Fine arts, Library & information science, Mass communications, Music, Philosophy and Religion.

Digital design, as seen on the following pages, is no longer a discipline with a single visual signature redefining what is visually real, but rather branches into a myriad of visual languages, intellectual pursuits and experiential tones. The frames that used to define digital creativities, even a decade ago, are constantly being re-framed. Accordingly, essays in this compilation were divided into four subject categories, directing the reader's attention to various thematic readings. This division reflects the ever-growing richness and diversity of digitally created content. However, any categorization is a

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simplified convention that provides artificial boundaries. The included projects cover broad conceptual, visual and educational themes. While each paper is internally consistent and coherent, they often cross established boundaries and venture into the unknown.

As architectural designs continue to push boundaries, there is more exploration into the bound shape of architecture within the limits of spaces made for human usability and interaction. The Handbook of Research on Form and Morphogenesis in Modern Architectural Contexts provides emerging research on the process of architectural form-finding as an effort to balance perceptive efficiency with functionality. While highlighting topics such as architectural geometry, reverse modeling, and digital fabrication, this book details the geometric process that forms the shape of a building. This publication is a vital resource for scholars, IT professionals, engineers, architects, and business managers seeking current research on the development and creation of architectural design.

Yesterday's working methods are no longer adequate for architectural practice. The neo-avant-garde architects are now arguing for contemporary processes that are as dynamic and fluid as the way we live and think, with the same intensity as such intangible forces as the global market and the Internet. For any process to be truly creative in the generative sense, we must condition an environment where new rules engage and inspire us. Models of design need to be created that are capable of consistently transforming and evolving, keeping pace with today's rate of change. This issue of Architectural

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Design explores how contemporary processes, in the pursuit of creativity and fluidity, have become more abstract and experimental, attempting to overcome the pragmatic determinism attributed to more conventional working methods. It explores the work of architects who design with generative potentials, force fields and conceptual diagrams developed with the aid of high-end computer software packages. Through elucidating texts and the potent imagery of process - many of the projects are illustrated stage by stage - it effectively promises that a revolution is about to happen in the production of architectural design. · Ben van Berkel of UN Studio. · James Corner, · Ed Keller · Kolatan/MacDonald Studio · Nox · Oliver Lang · Greg Lynn · Enrique Norten · OCEAN · Reiser + Umemoto

Models are an essential component of the architect's design process. As tools of translation, models assist the exploration of the possible and illustrate the actual. While models have traditionally served as representational and structural studies, they are increasingly being used to suggest and solve new spatial and structural configurations. Models, the eleventh volume of the highly regarded journal 306090, explores the role of the architectural model today in relation to the idea, the diagram, the technique, and the material. Models includes contributions from engineers, scientists, poets, painters, photographers, historians, urbanists, and architects both young and experienced.

In the age of post-digital architecture and digital materiality, This Thing Called Theory explores current practices of architectural theory, their critical and

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productive role. The book is organized in sections which explore theory as an open issue in architecture, as it relates to and borrows from other disciplines, thus opening up architecture itself and showing how architecture is inextricably connected to other social and theoretical practices. The sections move gradually from the specifics of architectural thought – its history, theory, and criticism – and their ongoing relation with philosophy, to the critical positions formulated through architecture's specific forms of expression, and onto more recent forms of architecture's engagement and self-definition. The book's thematic sessions are concluded by and interspersed with a series of shorter critical position texts, which, together, propose a new vision of the contemporary role of theory in architecture. What emerges, overall, is a critical and productive role for theory in architecture today: theory as a proposition, theory as task and as a 'risk' of architecture.

It is a major challenge to write the history of post-WWII architectural theory without boiling it down to a few defining paradigms. An impressive anthologising effort during the 1990s charted architectural theory mostly via the various theoretical frameworks employed, such as critical theory, critical regionalism, deconstructivism, and pragmatism. Yet the intellectual contours of what constitutes architectural theory have been constantly in flux. It is therefore paramount to ask what kind of knowledge has become important in the recent history of architectural theory and how the resulting figure of knowledge sets the conditions for the actual arguments made. The contributions in this volume focus on

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institutional, geographical, rhetorical, and other conditioning factors. They thus screen the unspoken rules of engagement that postwar architectural theory ascribed to.

The “active image” refers to the operative nature of images, thus capturing the vast array of “actions” that images perform. This volume features essays that present a new approach to image theory. It explores the many ways images become active in architecture and engineering design processes and how, in the age of computer-based modeling, images play an indispensable role. The contributors examine different types of images, be they pictures, sketches, renderings, maps, plans, and photographs; be they analog or digital, planar or three-dimensional, ephemeral, realistic or imaginary. Their essays investigate how images serve as means of representing, as tools for thinking and reasoning, as ways of imagining the in-existent, as means of communicating and conveying information and how images may also perform functions and have an agency in their own. The essays discuss the role of images from the perspective of philosophy, theory and history of architecture, history of science, media theory, cognitive sciences, design studies, and visual studies, offering a multidisciplinary approach to imagery and showing the various methodologies and interpretations in current research. In addition, they offer valuable insight to better understand how images operate and function in the arts and sciences in general.

“In this comprehensive book, Professor Randy Deutsch has unlocked and laid bare the twenty-first century codice nascosto of architecture. It is data. Big data. Data as driver. . . This book offers us the chance to become informed and knowledgeable pursuers of data and the opportunities it offers to making architecture a wonderful, useful, and smart art

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form.” —From the Foreword by James Timberlake, FAIA
Written for architects, engineers, contractors, owners, and educators, and based on today’s technology and practices, *Data-Driven Design and Construction: 25 Strategies for Capturing, Applying and Analyzing Building Data* addresses how innovative individuals and firms are using data to remain competitive while advancing their practices. seeks to address and rectify a gap in our learning, by explaining to architects, engineers, contractors and owners—and students of these fields—how to acquire and use data to make more informed decisions. documents how data-driven design is the new frontier of the convergence between BIM and architectural computational analyses and associated tools. is a book of adaptable strategies you and your organization can apply today to make the most of the data you have at your fingertips. *Data-Driven Design and Construction* was written to help design practitioners and their project teams make better use of BIM, and leverage data throughout the building lifecycle.

The body of literature has pointed to the benefits of educational interventions in facilitating improvement in school motivation and, by implication, learning and achievement. However, it is now recognized that most extant motivation and learning enhancing intervention programs are grounded in Western motivational and learning perspectives, such as attribution, expectancy-value, implicit theories of intelligence, self-determination, and self-regulated learning theories. Further, empirical evidence for the positive impacts of these interventions seems to have primarily emerged from North American settings. The cross-cultural transferability and translatability of such educational interventions, however, are often assumed rather than critically assessed and adapted before their implementation in other cultures. In this volume, the editors invited scholars to re-assess their intervention

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work from a sociocultural lens. Regardless of the different theoretical perspectives and strategies they adopt in their interventions, these scholars are in unison on the importance of taking into account sociodemographic backgrounds of the students and sociocultural contexts of the interventions to optimize the benefits of such interventions. Indeed, placing culture at the heart of designing, implementing, and evaluating educational interventions could be a key not only to strengthen the effectiveness and efficacy of educational interventions, but also to ensure that students of a wider and more diverse range of educational and cultural backgrounds reap the benefits from such interventions. This volume constitutes the foundation towards a deeper and more systematic understanding of culturally relevant and responsive educational interventions.

Workflows are being rethought and remodelled across the architecture, engineering and construction (AEC) spectrum. The synthesis of building information modelling (BIM) platforms with digital simulation techniques and increasing access to data, charting building performance, is allowing architects to engage in the generation of new workflows across multidisciplinary teams. By merging digital design operations with construction activities, project delivery and post-occupation scenarios, architects are becoming instrumental in the shaping of buildings as well as the design process. Workflows expand the territory of architectural practice by extending designers' remit beyond the confines of the design stage. The implications for the AEC industry and architecture as a profession could not be greater. These new collaborative models are becoming as important as the novel buildings they allow us to produce. Contributors include: Shajay Bhooshan, John Cays, Randy Deutsch, Sean Gallagher, Ian Keough, Peter Kis, Jonathan Mallie, Adam Modesitt, Rhett Russo, Dale Sinclair, and Stacie Wong.

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Featured architects: Arup, Diller Scofidio + Renfro, GLUCK+, GRO Architects, PLANT, Populous, Young & Ayata, and Zaha Hadid Architects.

"Tom was a young engineer employed at one of the country's largest steel companies. He had been an outstanding individual performer, and now he was a new manager, leading a team responsible for producing steel for a major automobile company. After just one week on the job, Tom and his team met with over 20 engineers from that other company. It was a rude awakening. I sat in a room with maybe 20 or 25 of their engineers for the annual quality evaluation of suppliers. And I learned for the first time that we were in the bottom of the bottom quartile as a supplier. We had lousy quality, we had lousy invoicing, we had lousy on-time delivery. And this was my first general manager role! I had grown up as an engineer. And how did Tom respond to this unexpected shock? I had a holy shit moment! I had been in the job literally a week. So part of it was, 'Oh my God, what the hell am I going to do?' Also I thought about how my guys had been in the business for a while, and I thought, 'What the hell have you been doing?' And I was thinking, 'I'm going to clean house!' But then... I've learned that you just can't react viscerally every time something comes up because it just scares people away. So Tom listened attentively as the engineers from the auto company presented their litany of complaints. When they finally finished, he stood up and said, 'I wouldn't blame you if you fired us as a supplier. But if you give us a chance to fix these problems, I guarantee you that that we will not have this kind of meeting next year.'" When Tom met with his team the next morning to discuss the situation, he started by just listening to them. They went on for some time complaining about how the company and their previous boss had made it impossible for them to provide good products and service. Rather than disagree with them or

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join in pointing fingers at others, Tom listened. "I didn't think about it at the time, but that first couple of hours was very cathartic for them. My focus was not on beating anyone up but rather, what can we do to fix this?" The team responded positively to Tom's approach. The next year when they met, the auto company told Tom that they "never saw any business turn around that quickly in one year." As a result, they began giving Tom's company more business, and Tom went on to a distinguished career, eventually becoming one of his company's top executives"--

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.

Pulsation in Architecture highlights the role of digital design as the catalyst for a new spatial sensibility related to rhythmic perception. It proposes a novel critical reception of computational architecture based on the ability of digital design to move beyond mere instrumentality, and to engage with core aspects of the discipline: the generative engine of digital

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architecture reinvigorates a discourse of part-to-whole relationships through the lens of rhythmic affect. There is a paradigm shift in spatial perception due to the intense use of computational techniques and the capacity to morph massive amounts of data in spatial patterns; rhythm plays a pivotal role in the articulation of the topology of buildings, generating the atmospheric character that induces moods and throbbing sensations in space. Pulsation introduces the fundamental animate capacity of living form and reshapes our perception of architectural space across the multiple scales of a project, from digital inception to fabrication. An emerging thread of rhythmic sensibility loosely binds a survey of contemporary design practices, including contributions by Peter Eisenman, Jeff Kipnis, Greg Lynn, UNStudio, Preston Scott Cohen, Reiser + Umemoto, Asymptote, Ali Rahim, Hernan Diaz Alonso, Ruy Klein, Gage / Clemenceau, NOX, Evan Douglass Studio, kokkugia, and MONAD Studio. Bound to be the definitive work for years to come, this user-friendly manual contains resources, strategies, suggestions, tips, photographs, charts, lists, and other information for gaining antidiscrimination protections, forming support groups, increasing visibility, and securing equality in higher education.

Paradigms in Computing: Making, Machines, and Models for Design Agency in Architecture brings

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together critical, theoretical, and practical research and design that illustrates the plurality of computing approaches within the broad spectrum of design and mediated practices. It is an interrogation of our primary field of architecture through the lens of computing, and yet one that realizes a productive expanding of our métier's definition and boundaries. It is a compilation that purposefully promotes architecture's disciplinary reach and incorporations beyond the design and construction of buildings and cities. The book offers a glimpse into the wide range of positions and experiences that are shaping practice and discourse today. The work included in *Paradigms in Computing* is evidence that models for enquiry are many and proliferating. As digitalization and computation continue to infuse our processes with new tools and new design environments, some of the trends collected in this book will continue to be central to the production and speculation of architecture, and others will, in retrospect, be recognized as the seeds of new, or perhaps multiple, paradigms. Included are essays and projects, from; Alisa Andrasek, Rachel Armstrong, Philip Beesley, Tom Bessai, Shajay Bhooshan, Brad Cantrel, Matias Del Campo, Pablo Eiroa, Marc Fornes, David Jason Gerber, Maria Paz Gutierrez, Alvin Huang, Jason Kelly Johnson, Simon Kim, Neil Leach, Greg Lynn, Elena and Anna Maria Manferdini, Alex McDowell, Phillippe Morel, Nick Puckett, Casey Reas, Alex

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Robinson, Jenny Sabin, Jose Sanchez, Patrik Schumacher, Kyle Steinfeld, Satoru Sugihara, Orkan Telhan, Kathy Velikov and Geoffrey Thun, Tom Verebes, Leire Asensio Villoria and David Mah, Jenny Wu, Eric Howeler and Meejin Yoon, and Zaha Hadid Architects.

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