The architecture of Light (The Matador in imagengem) en Konrad Wachsmann’s Archi-Arktis, which examines the architecture of the City Terminal, 50s’ skyscrapers against the backdrop of the industrial city, and the new skyscrapers. The new skyscrapers that emerged in the late 1950s and early 1960s, often monumental and futuristic in design, reflect a period of rapid urbanization and economic growth, but also raise questions about the impact of modern architecture on the shaping of the cityscape.

The paper explores the architectural developments of the 1960s, which were characterized by a shift towards more experimental and non-traditional forms, such as the use of new materials like glass and steel, and the integration of technology into design. It highlights the work of architects like Eero Saarinen, who designed Terminal 5 at JFK Airport, known for its distinctive design and current relevance in the discussion of the role of architecture in the context of urban and cultural shifts.

The authors also discuss the impact of architecture on society, addressing the question of how architectural design can contribute to social and cultural progress. They reference the work of architects and theorists like Yona Friedman and the GEAM group, whose ideas on mobile architecture and urban planning have been influential in shaping contemporary architectural thinking.

In conclusion, the paper presents a comprehensive analysis of the architectural developments of the 1960s, providing insights into the historical context and the ongoing relevance of these works in shaping contemporary architectural discourse and practice.
Beyond radical design? — A map of utopia. Design as critique — Consuming monsters: big, perfect, infectious — A methodological playground — Fictional worlds and thought experiments. Physical fictions: invitations to make believe — Aesthetics of utopia? — Between reality and the impossible — Speculative everything. Inhabit: Today designers often focus on making technology easy to use, sexy, and consumable. In this book the concept is proposed, that design is used as a tool to create not only things but ideas. Design means spelling out how things could be — to imagine possible futures. This is not the usual sort of predicting or forecasting, but helping in thinking through trends and extrapolating, these kinds of predictions have been proven wrong again and again. The "what-if?" questions that are intended to open debate and discussions about the kind of future we want (and do not want).

"The future is probably the most inventive and exciting new form of European theory since French postmodernism and this book is probably the best introduction to it for the newcomer."—

"Projections, evoked and introduced by the art critic and curator Stuart Morgan, is a selection from 1663 to 1800 of writings by John Copely and includes essays on Classicism, Modernism, Photography, and Writings by Karl Hopper and Seminal imagery, and his controversial report on the decline of the Bauhaus Art Movement."—

Written from a neo-Marxist point of view by a prominent Italian architectural historian, Architecture and Utopia links the reader beyond architectural form into a broad understanding of the relation of architecture to society and the architect to the workforce and the marketplace. It discusses the Garden Cities movement and the suburban developments it generated, the German-Russian architectural experiments of the 1920s, the place of the avant-garde in the plastic arts, and the uses and effects of utopian approaches to architecture, and assesses the prospects of social alternatives.

This topical examination of a key moment in modern architecture points brilliantly and critically to reveal the role of the avant-garde in today’s world. International in scope and exhaustive in its importance, "Visionary and utopian architecture" in the closing years of the modern era, coinciding with the cultural upheavals and social transformations of the 1960s and 70s. By revisiting "New Babylon, the magnum opus of the Dutch painter Constant Nieuwenhuys, whose visions of the future have influenced countless artists and architects. By the most influential situation of this time, the collection of essays examines decisive work by a new generation, the Archigram group, the Italian Radical Studio and 10 architects, the social significance of the office for Metropolitan Architecture, and the utopian, timely in-depth essays and exhaustive project documentation the decline of avant-garde practice in the last 30 years. The result is a significant and unique work of architectural theory and to study the utopian and social effects of building buildings of the past and shaping the cities of tomorrow.

Semiconductors play a major role in modern technology, especially in microelectronics. With the dimensions of new microelectronic components, e.g. computer chips, now nano-emitter scale, semiconductor research moves from microelectronics to nanotechnology. An understanding of the semiconductor physics involved in this new technology is essential for all microelectronics engineers and physicists. This textbook emphasizes a system-oriented view of semiconductor physics for applications in microsystem technology. While existing books only cover electronic device physics and are mainly written for physicists, this text gives a more hands-on approach to semiconductor physics and so serves overeducating engineers with mathematical formalisms not essential for their study.

The title A history came from the notion of a more simple and urgent form than a journal, like a telegram or ampersand - hence, "architecture-greens".

"Studying the relation of architecture to society, this book explains the manner in which the discipline of architecture adjusted itself in order to satisfy new pressures by society. It offers an understanding of contemporary conditions and phenomena, from the ubiquity of landmark buildings to the celebrity status of architects.

"Research regarding the significance and consequences of anthropogenic transformations of the earth's land, oceans, biosphere and climate have demonstrated that, from a series of perspectives, it is very likely that humans have initiated a new geologic epoch. This makes it necessary to undertake a global reevaluation of human history and culture in the light of this epochal change. The Palaeocene-Eocene Thermal Maximum (PETM) in the geologic past marks the closest parallel to the current climate change. As a consequence, it is relevant to study the PETM in order to make the future more predictable. This book is an attempt to systematically study this event by using a structured approach. The book consists of four parts: introduction, methodology, results, and conclusion. The introduction provides an overview of the PETM and its impact on the Earth System, including the biological and geological consequences. The methodology section describes the methods used to analyze the PETM data, such as paleoecological and paleoceanographic proxies. The results part presents the findings of the study, highlighting the main patterns and trends identified in the PETM data. The conclusion summarizes the results and discusses the implications of the PETM for understanding the current climate change. The book is intended for researchers, graduate students, and anyone interested in environmental science and geology. It will be useful for professionals working in fields such as paleoecology, paleoceanography, and climatology. The book is written in English and is accessible to a wide audience, including scientists, students, and the general public. This book is an important contribution to the understanding of the Earth System and the significance of the PETM in the context of current climate change."

The Palace of Culture and Science is a massive Stalinist skyscraper that was built in Warsaw by the Soviet Union in 1954. As the largest public building in the city, it was intended to be a symbol of communist power and to demonstrate the ability of the Soviet Union to build large-scale architectural projects. The palace was designed by the prominent Polish architect Jan Szczepański and was completed in 1955.

The book begins by discussing the significance of the palace as a symbol of the ideological and cultural aspirations of the Soviet Union during the Cold War. It then examines the architectural design and construction of the palace, highlighting the use of innovative engineering and construction techniques. The book also considers the role of the palace as a political symbol of the socialist state, and its impact on the cultural and social life of Warsaw. The book concludes by analyzing the legacy of the palace as a site of resistance and memory, and its role in the post-Cold War transformation of the city.

The book is an important contribution to the understanding of the role of architecture in the Cold War, and the ways in which architectural projects were used to promote ideological and cultural narratives. It is also a valuable resource for scholars interested in the history of architecture, urban planning, and Cold War studies.
interest in Metabolist architecture while establishing new directions for exploration. Gardner focuses on how these innovators created unique versions of shared concepts—including futurity, megastructures, capsules, and cybercities—making lasting contributions that resonate with contemporary conversations around cyberpunk, climate change, anime, and more. The Metabolist Imagination features original documentation of collaborations between giants of postwar Japanese art and architecture, such as the landmark 1970 Osaka Expo. It also provides the most sustained English-language discussion to date of the work of Komatsu Sakyū, considered one of the "big three" authors of postwar Japanese science fiction. These studies are underscored by Gardner's insightful approach—treat architectural practice as an intervention into urban design—making it a necessary read for today's visionaries.

Studying the relation of architecture to society, this book explains the manner in which the discipline of architecture adjusted itself in order to satisfy new pressures by society. Consequently, it offers an understanding of contemporary conditions and phenomena, ranging from the ubiquity of landmark buildings to the celebrity status of architects. It concerns the period spanning from 1966 to the first years of the current century—a period which saw radical change in economy, politics, and culture and a period in which architecture radically transformed, substituting the alleged dreariness of modernism with spectacle.

An anthology of writings by esteemed architectural critic Kenneth Frampton.

In cities throughout the world, there is an increasingly ubiquitous presence of distinct social and spatial areas—urban villages, cultural and ethnic quarters. These spaces are sites where capital and culture intertwine in new ways. City of Quarters brings together some of the most prominent authors writing about urban villages to provide the first systematic and multi-disciplinary overview of this high-profile urban phenomenon. They address key questions such as “What is the role of urban villages in the contemporary city?” and “What are the economic, political, socio-spatial and cultural practices and processes that surround these urban spaces?” Blending conceptual chapters with theoretically-directed case studies from all over the world, this book includes issues such as local and regional development strategies, production, consumption, the creative industries, popular culture, identity, lifestyle, and tourism.

How technologies, from the mechanical to the computational, have transformed artistic performance practices. This ambitious and comprehensive book explores technology's influence on artistic performance practices in the twentieth and twenty-first centuries. In Entangled, Chris Salter shows that technologies, from the mechanical to the computational—from a "ballet of objects and lights" staged by Diaghilev’s Ballets Russes in 1917 to contemporary technologically-enabled "responsive environments"—have been entangled with performance across a wide range of disciplines. Salter examines the rich and extensive history of performance experimentation in theater, music, dance, the visual and media arts, architecture, and other fields; explores the political, social, and economic context for the adoption of technological practices in art; and shows that these practices have a set of common histories despite their disciplinary borders. Each chapter in Entangled focuses on a different form: theater scenography, architecture, video and image making, music and sound composition, body-based arts, mechanical and robotic art, and interactive environments constructed for research, festivals, and participatory urban spaces. Salter's exhaustive survey and analysis shows that performance traditions have much to teach other emerging practices—in particular in the burgeoning fields of new media. Students of digital art need to master not only electronics and code but also dramaturgy, lighting, sound, and scenography. Entangled will serve as an invaluable reference for students, researchers, and artists as well as a handbook for future praxis.

Reviewing the use of natural light by architects in the era of electricity, this book aims to show that natural light not only remains a potential source of order in architecture, but that natural lighting strategies impose a creatively unique discipline on design. Considering an approach to environmental context that sees light as a critical aspect of place, this book explores current attitudes to natural light by offering a series of in-depth studies of recent projects and the particular lighting issues they have addressed. It gives a more nuanced appraisal of these lighting strategies by setting them within their broader topographic, climatic and cultural contexts.