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Article: Architecture of Atmosphere Author: Mark Wigley Publisher: DAIDALOS-Architecture Art Cuture Issue: June 1998 The Author correlates the ambiance or function of a space with its atmosphere. Every building has its own atmosphere formed by physical form, sensuous emission of sound, heat, light smell etc.

~~Architecture and Atmosphere — IAAC Blog~~

7 Mark Wigley, " e Architecture of Atmospher e, " Daidalos Architectur 68 (1998): 25-26. 8 Tim Ignold, " e Atmosph ere, " Chiasmi Int ernational 14 (2012): 80. 9 Ibid.

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Founded in 2005 as a research mechanism by Ole Bouman (Archis), Rem
Koolhaas (OMA*AMO), and Mark Wigley (Columbia University Laboratory
for Architecture/C-Lab), the project "reaches out for global...

~~Mark Wigley | Tag | ArchDaily~~

In his writing on Architecture and Atmosphere Mark Wigley is arguing
several fundamental to the architectural practice concepts: the
importance of atmosphere and what really creates it in a project,
architectural representation of atmosphere and how it differs with the
diverse design scales: from a city to a building.

~~Mark Wigley_The Architecture of Atmosphere - IAAC Blog~~

Silvetti, Jorge. "The Muses are not Amused, Pandemonium in the House

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of Architecture." Harvard Design Magazine 19, Fall 2003/Winter 2004, 22-33. Kwinter, Sanford. "Concepts: The Architecture of Hope." (PDF) Harvard Design Magazine 19, Fall 2003/Winter 2004, 1-4. Wigley, Mark. "The Architecture of Atmosphere." Daidalos 68 (1998): 18-27.

~~Program ? Performance (Relations, Effects, Atmospheres ...~~

The relationship between Film and Architecture can appear simple, while at the same time it can be read as complex. The fact that film relies on the city, and hence architecture for much of ...

~~Filmic Architecture: Thesis Anthithesis Synthesis; What ...~~

^ Mark Wigley, "The Architecture of Atmosphere", Daidalos 68, 1998, pp. 18-27, 27. 32. ^ Patricia C. Phillips, "A Parallax Practice: A Conversation with Elizabeth Diller and Ricardo Scofidio", Art Journal, 22 September 2004. 33. ^ Hubert Damisch, "Blotting Out Architecture?"

~~Mark Dorrian: Clouds of architecture / Radical Philosophy~~

Data and Senses; architecture, neuroscience and the digital worlds
Proceedings Editor: Anastasia Karandinou Publisher: University of East London (UEL) 2017, London

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As a form of atmospheric interface, architecture augments or intimates sensible ambient human-computer interactions. This paper explores how a number of architects—Frank Lloyd Wright, Luis Barragán, Iannis Xenakis, Bernard Tschumi, Peter Zumthor—have staged, composed and modeled atmospheres to produce architectural backdrops as receptacle for sensory and emotional engagement with the ambient.

~~Computing Atmospheres | SpringerLink~~

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How do digital media (mobile phones, GPS, iPods, portable computers, internet, virtual realities, etc.) affect the way we perceive, inhabit and design space? Why do architects traditionally design, draw and map the visual, as opposed to other types of sensations of space (the sound, the smell, the texture, etc.)? Architecture is not only about the solid, material elements of space; it is also about the invisible, immaterial, intangible elements of space. This book examines the design, representation and reception of the ephemeral in architecture. It discusses how architects map and examine the spatial qualities that these elements create and questions whether - and if so, how - they take them into account in the designing process. Karandinou argues that current interest in the ephemeral in contemporary culture and architecture is related to the evolution of digital media; and that it is related to the new ways of thinking about space and everyday situations that new media enables. With sound and video recording devices now being embedded in everyday gadgets and mobile phones, capturing sounds or ephemeral situations and events has become an everyday habit. New animation techniques allow designers to think about space through time, as they are able to design dynamic and responsive spaces, as well as static spaces explored by someone over time. Contemporary video games are no longer based on a simple visual input and a keyboard; they now involve other senses, movement, and the

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response of the whole body in space. This book therefore argues that the traditional binary opposition between the sensuous and the digital is currently being reversed. Subsequently, new media can also function as a new tool-to-think-with about space. Designers are now able to think through time, and design spaces accordingly. Time, temporality, ephemerality, become central issues in the designing process. The notion first claimed by Marshall McLuhan in the 1960s, that the emergence of new di

This book offers an extended consideration of the fairground showfront. It combines archival material, contemporary examples of fairs, and a sustained theoretical engagement with influential philosophies of surface, including recent work by Avrum Stroll and Andrew Benjamin, as well as the nineteenth century author Gottfried Semper. Semper's work on the origin of architectural enclosure –formed from woven mats and carpets– anticipates the surface and material history of the showfront. Initial chapters introduce these philosophies, the evolution of showfronts, and the ways in which individual fairground rides and attractions are arranged to form an enclosing boundary for the whole fair. Later chapters focus on issues of spectacle and illusion, vast 'interior' spaces, atmosphere, crowds and surface effects. Informed by a wide range of work from other

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design and cultural studies, the book will be of interest to readers in these areas, as well as architecture and those curious about the fairground.

The Interior Architecture Theory Reader presents a global compilation that collectively and specifically defines interior architecture. Diverse views and comparative resources for interior architecture students, educators, scholars, and practitioners are needed to develop a proper canon for this young discipline. As a theoretical survey of interior architecture, the book examines theory, history, and production to embrace a full range of interior identities in architecture, interior design, digital fabrication, and spatial installation. Authored by leading educators, theorists, and practitioners, fifty chapters refine and expand the discourse surrounding interior architecture.

1960, following as it did the last CIAM meeting, signalled a turning point for the Modern Movement. From then on, architecture was influenced by seminal texts by Aldo Rossi and Robert Venturi, and gave rise to the first revisionary movement following Modernism. Bringing together leading experts in the field, this book provides a comprehensive, critical overview of the developments in architecture

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from 1960 to 2010. It consists of two parts: the first section providing a presentation of major movements in architecture after 1960, and the second, a geographic survey that covers a wide range of territories around the world. This book not only reflects the different perspectives of its various authors, but also charts a middle course between the 'aesthetic' histories that examine architecture solely in terms of its formal aspects, and the more 'ideological' histories that subject it to a critique that often skirts the discussion of its formal aspects.

Studio environments can be defined as multi-dimensional integrated production spaces where basic design trainings take place and where design issues including theoretical notions such as sociological, political, phenomenological, and other dimensions are discussed. Present approaches within the literature and social media on this topic gives cause for students to evaluate their future professions over finished and pictorial products rather than ontological and processual means. While there are many resources available on the present approaches of aesthetics and visibility of interior spaces, there is not much research available on new design methodologies, related design processes, and new applied methods in interior architecture. Based on different contexts, these methods of design

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practice have the potential to enrich design processes and create multiple discussion platforms within project studios as well as other design media. These different representations and narration methods for research in the context of interior architecture can be effectively used in design processes. The Handbook of Research on Methodologies for Design and Production Practices in Interior Architecture proposes new design methodologies and related design processes and introduces new applied method approaches while presenting alternative methods that have been used within design studios in the field of interior architecture. The chapters deal with four major sections: the design process and interdisciplinary approaches; then scenario development and content; followed by material, texture, and atmosphere; and concluding with new approaches to design. While highlighting topics such as spatial perception, design strategies, architectural atmosphere, and design-thinking, this book is of interest to architects, interior designers, practitioners, stakeholders, researchers, academicians, and students looking for advanced research on the new design methodologies and processes for interior architecture.

How architecture can move beyond the contemporary enthusiasms for the technically sustainable and the formally dazzling to enhance our human

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values and capacities. Architecture remains in crisis, its social relevance lost between the two poles of formal innovation and technical sustainability. In *Attunement*, Alberto Pérez-Gómez calls for an architecture that can enhance our human values and capacities, an architecture that is connected—attuned—to its location and its inhabitants. Architecture, Pérez-Gómez explains, operates as a communicative setting for societies; its beauty and its meaning lie in its connection to human health and self-understanding. Our physical places are of utmost importance for our well-being. Drawing on recent work in embodied cognition, Pérez-Gómez argues that the environment, including the built environment, matters not only as a material ecology but because it is nothing less than a constituent part of our consciousness. To be fully self-aware, we need an external environment replete with meanings and emotions. Pérez-Gómez views architecture through the lens of mood and atmosphere, linking these ideas to the key German concept of *Stimmung*—attunement—and its roots in Pythagorean harmony and Vitruvian temperance or proportion. He considers the primacy of place over space; the linguistic aspect of architecture—the voices of architecture and the voice of the architect; architecture as a multisensory (not pictorial) experience, with Piranesi, Ledoux, and Hejduk as examples of metaphorical modeling; and how *Stimmung* might be put to work today to realize the contemporary possibilities of

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attunement.

City of Play shows how play is built into the very fabric of the modern city. From playgrounds to theme parks, skittle alleys to swimming pools, to the countless uncontrolled spaces which the urban habitat affords - play is by no means just a childhood affair. A myriad essentially unproductive playful pursuits have, through time, modelled the modern city and landscape. Architect and scholar Rodrigo Pérez de Arce's erudite, original, and often surprising study explores a curiously neglected dimension of architectural design and practice: ludic space. It is an architectural history of the playground - from the hippodrome to the Situationist city - of space released from productive ends in the pursuit of leisure. But this is more than just a book about how architecture has incorporated play into its spaces and structures, it is a history of the modern city itself. The ludic imagination impregnated modernist ideals, and what begins with the playground ends with a re-consideration of the whole sweep of the modern movement through the filter of leisure and play. Because play is such a basic or fundamental human experience, the book re-grounds the architect's concerns with those of non-architects - and not only those of adults but also of children. It seeks to give everyone - architects and other ordinary city-dwellers alike - a better

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understanding about what is at stake in the making of the public spaces of our cities.

How to Read Architecture is based on the fundamental premise that reading and interpreting architecture is something we already do, and that close observation matters. This book enhances this skill so that given an unfamiliar building, you will have the tools to understand it and to be inspired by it. Author Paulette Singley encourages you to misread, closely read, conventionally read, and unconventionally read architecture to stimulate your creative process. This book explores three essential ways to help you understand architecture: reading a building from the outside-in, from the inside-out, and from the position of out-and-out, or formal, architecture. This book erodes boundaries between the frequently compartmentalized fields of interior design, landscape design, and building design with chapters exploring concepts of terroir, scenography, criticality, atmosphere, tectonics, inhabitation, type, form, and enclosure. Using examples and case studies that span a wide range of historical and global precedents, Singley addresses the complex interaction among the ways a building engages its context, addresses its performative exigencies, and operates as an autonomous aesthetic object. Including over 300 images, this book is an essential read for both undergraduate and postgraduate

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students of architecture with a global focus on the interpretation of buildings in their context.

Affect, Architecture, and Practice builds on and contributes to work in theories of affect that have risen within diverse disciplines, including geography, cultural studies, and media studies, challenging the nature of textual and representational-based research. Although numerous studies have examined how affect emerges in architectural spaces, little attention has been paid to the creative process of architectural design and the role that affect plays in the many contingencies and uncertainties that arise in the process. The book traces the critical, philosophic, and architectural theories to examine how affect, architecture, and practice are interlinked. Through a series of conversations and reflections, it examines three key contemporary architects, their practices and projects, all within a single coherent theme. Reiser + Umemoto (RUR Architecture DPC), USA, Kerstin Thompson Architects, Australia, and Shigeru Ban Architects, Japan, are critically studied through the lens of different aspects of practice, namely image-making, the design process, and the making of an everyday object/material. Through this investigation, author Akari Nakai Kidd demonstrates how affect theory allows a critical interrogation of the in-betweens of practice, its liminality and

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limits. It questions the stability of objects, the smooth temporality of practice, and its often under-conceptualised non-human dimensions. More significantly, the book demonstrates architectural practice's contribution to the reconceptualisation of theories of affect.

This book offers a distinctive approach to the use of visual methodologies for qualitative architectural research. It presents a diverse selection of ways for the architect or architectural researcher to use their gaze as part of their research practice for the purpose of visual literacy. Its contributors explore and use 'critical visualizations', which employ observation and sociocultural critique through visual creations - texts, drawings, diagrams, paintings, visual texts, photography, film and their hybrid forms - in order to research architecture, landscape design and interior architecture. The visual methods intersect with those used in ethnography, anthropology, visual culture and media studies. In presenting a range of interdisciplinary approaches, *Visual Methodologies in Architectural Research* opens up territory for new forms of visual architectural scholarship.