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## Engineered Transparency The Technical Visual And Spatial Effects Of Gl

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context of recent engineering and structural achievements. In light of these advancements, glass has reemerged as a novel architectural material, offering new and previously unimaginable modes of visual pleasure and spatial experience.

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engineered transparency 2020. Due to the effects of the coronavirus,

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the glasstec 2020 was postponed and will take place from the 15th until the 18th of June 2021. To stay in the inspiring environment of glasstec, we decided to postpone engineered transparency conference together with the trade fair. The engineered transparency 2020 is now scheduled at 17th and 18th of June 2021.

~~engineered transparency — Home~~

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## ~~Engineered Transparency—Visible Weather~~

The Technical, Visual and Spatial Effects of Glass. ... Engineered Transparency samler en mangefacetteret gruppe af internationale arkitekter, ingeniører, fabrikanter og kritikere til sammen at tage glas op til revision i lyset af de sidste nye tekniske og strukturelle resultater. I lyset af denne udvikling, er glasset genopdukket som et nyt ...

## ~~Engineered Transparency~~

Directed by Michael Blackwood. With Michelle Addington, Michael Bell, Roberto Bicchiarelli, Albrecht Burmeister. Accentuating the effects of space, light and structure, glass has become an architectural staple that encourages transparency and visibility throughout a variety of landscapes. After its role in the last century's call to a radical new architecture and urban life, glass architecture ...

## ~~Engineered Transparency: Glass in Architecture and ...~~

Filmed at an international conference of prominent architects and engineers at Columbia University, Graduate School of Architecture in September 2007, "Engineered Transparency" explores the timeline of glass as a material and its consistent significance within the architectural community.

Glass is one of the most ubiquitous and extensively researched building materials. Despite the critical role it has played in modern architecture in the last century, we have yet to fully comprehend the cultural and technological effects of this complex and sophisticated building material. Engineered Transparency brings together an extraordinary, multidisciplinary group of international architects, engineers, manufacturers, and critics to collectively reconsider glass within the context of recent engineering and structural achievements. In light of these advancements, glass has reemerged as a novel architectural material, offering new and previously unimaginable modes of visual pleasure and spatial experience. Engineered Transparency presents a portfolio of projects featuring cutting-edge glass designs by today's most innovative architects, including SANAA's acclaimed Glass Pavilion at the Toledo Museum of Art, Yoshio Taniguchi's MoMA expansion in New York City, and Steven Holl's Nelson-Atkins Museum in Kansas City. With contributions by foremost thinkers in the field of architecture and design including historians Kenneth Frampton, Antoine Picon, and Detlef Mertins; cultural critics Beatriz Colomina, Joan Ockman, and Reinhold Martin; engineers Werner Sobek, Guy Nordenson, and Richard Tomasetti; and architects Kazuyo Sejima, Steven Holl, and Elizabeth Diller, Engineered Transparency redefines glass as a 21st century building material and challenges our assumptions about its aesthetic, structural, and spatial potential.

"Engineered Transparency" presents a portfolio of projects featuring

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cutting-edge glass designs by today's most innovative architects, including SANAA's acclaimed Glass Pavilion at the Toledo Museum of Art, Yoshio Taniguchi's MoMA expansion in New York City, and Steven Holl's Nelson-Atkins Museum in Kansas City, with contributions by foremost thinkers in the field of architecture and design, including: historians Kenneth Frampton, Antoine Picon, and Detlef Mertins; cultural critics Beatriz Colomina, Joan Ockman, and Reinhold Martin; engineers Werner Sobek, Guy Nordenson, and Richard Tomasetti; and architects Kazuyo Sejima, Steven Holl, and Elizabeth Diller, Engineered Transparency redefines glass as a twenty-first-century building material and challenges our assumptions about its aesthetic, structural, and spatial potential.

The Architecture of Full-Scale Mock-Ups looks at the theory and contemporary practice of creating full-scale architectural mock-ups. This book serves as an introduction to the various forms of full-scale mock-ups which occur today. To broaden the definition of mock-ups, Nick Gelpi dives deep into the use of mock-ups in seven high-profile and global contemporary case studies. Instead of the presentation drawings and final building photos, the documentation of case studies relies on process photos, interviews, and moments of tension in the execution of each building. With never-before-published content, case studies include buildings from all over the world, including the Quincho Tia Coral and Teleton Building, Copper House II, the Pérez Art Museum Miami, the Cité de l'Océan et du Surf Museum, and more. Investigating unique case studies to answer how and when full-scale mock-ups occur today, this book is ideal for professionals and students of architecture studying materials and representation, design-build, and professional practice.

This book considers key ethical questions in museum policy and practice, particularly those related to issues of collection and display. What does a collection signify in the twenty-first century museum? How does an engagement with immateriality challenge museums' concept of ownership, and how does that immateriality translate into the design of exhibitions and museum space? Are museums still about safeguarding objects, and what does safeguarding mean for diverse individuals and communities today? How does the notion of the museum as a performative space challenge our perceptions of the object? The scholarship represented in this volume is a testament to the range and significance of critical inquiry in museum ethics. Together, the chapters resist a legalistic interpretation, bound by codes and common practice, to advance an ethics discourse that is richly theorized, constantly changing and contingent on diverse external factors. Contributors take stock of innovative research to articulate a new museum ethics founded on the moral agency of museums, the concept that museums have both the capacity and the responsibility to create social change. This book is based on a special issue of Museum Management and

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Curatorship.

Exploring the design of innovative building enclosure systems (or skins) in contemporary architecture and their precedents in earlier twentieth century modern architecture, this book examines the tectonics, the history and the influence of translucency as a defining characteristic in architecture. Highly illustrated throughout with drawings and full colour photographs, the book shows that translucency has been and continues to be a fertile ground for architectural experimentation. Each chapter presents a comparative analysis of two primary buildings: a recent project, paired with a historical precedent, highlighting how architects in different eras have realized the distinctive effects of translucency. The included buildings span a variety of program types, ranging from a single-family residence, to a factory, to a synagogue. Whether it is Pierre Chareau's glass-lens curtain wall at the Maison de Verre, Frank Lloyd Wright's wall of stacked glass tubes at the Johnson Wax Research Tower, or Peter Zumthor's use of acid-etched glass in a double-skin envelope at the Kunsthaus Bregenz, the included projects each offer an exemplary case study of innovations in materiality and fabrication techniques. Today, among many contemporary architects, there is an engagement with new technologies, new material assemblies, and new priorities such as sustainability and energy-efficiency. A resurgent interest in translucency as a defining quality in buildings has been an important part of this recent dialogue and this book makes essential reading for any architect looking to incorporate aspects of translucency into their buildings.

Blurred Transparencies in Contemporary Glass Architecture brings to light complex readings of transparent glass through close observations of six pivotal works of architecture. Written from the perspectives of a practitioner, the six essays challenge assumptions about fragility and visual transparency of glass. A material imbued with idealism and utopic vision, glass has captured architects' imagination, and glass's fragility and difficulties in thermal control continue to present technical challenges. In recent decades, architecture has witnessed an emergence of technological advancements in chemical coating, structural engineering, and fabrication methods that resulted in new kinds of glass transparencies. Buildings examined in the book include a sanatorium with expansive windows delivering light and air to recovering tuberculosis patients, a pavilion with a crystal clear glass plenum circulating air for heating and cooling, a glass monument symbolizing the screen of personal devices that shortened the distance between machines and humans, and a glass building symbolizing the social and material intertwining in the glass ceiling metaphor. Connecting material glass to broader cultural and social contexts, Blurred Transparencies in Contemporary Glass Architecture enlightens students and practitioners of architecture as well as the general public with interest in design. The author demonstrates how glass is rarely crystal clear but is blurred both materially and

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metaphysically, revealing complex readings of ideas for which glass continues to stand.

Maintenance plays a crucial role in the production and endurance of architecture, yet architects for the most part treat maintenance with indifference. The discipline of architecture values the image of the new over the lived-in, the photogenic empty and stark building over a messy and labored one. But the fact is: homes need to be cleaned and buildings and cities need to be maintained, and architecture no matter its form cannot escape from such realities. In *Maintenance Architecture*, Hilary Sample offers an inventive examination of the architectural significance of maintenance through a series of short texts and images about specific buildings, materials, and projects. Although architects have seldom choose to represent maintenance—imagining their work only from conception to realization—artists have long explored subjects of endurance and permanence in iconic architecture. Sample explores a range of art projects—by artists including Gordon Matta-Clark, Jeff Wall, and Mierle Laderman Ukeles—to recast the problem of maintenance for architecture. How might architectural design and discourse change as a building cycle expands to include "post-occupancy"?

Architecture displays the values involved in its inhabitation, construction, procurement and design. It traces the thinking of the individuals who have participated in it, their relationships, and their involvement in the cultures where they lived and worked. In this way, buildings, their details, and the documents used to make them, can be read closely for cultural insights. Introducing the idea of reading buildings as cultural artefacts, this book presents perceptive readings by eminent writers which demonstrate the power of this approach. The chapters show that close readings of architecture and its materials can test commonplace assumptions, help architects to appreciate the contexts in which they work, and indicate ways to think more astutely about design. The readings collected in this innovative and accessible book address buildings, specifications and photographs. They range in time from the fifteenth century – examining the only surviving drawing made by Leon Battista Alberti – to the recent past – projects completed by Norman Foster in 2006 and Herzog and De Meuron in 2008. They range geographically from France to Puerto Rico to Kazakhstan and they range in fame from buildings celebrated by critics to house extensions and motorway service areas. Taken together, these essays demonstrate important research methods which yield powerful insights for designers, critics and historians, and lessons for students.