

## House Form And Culture Amos Rapoport

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house, form and culture the form that housing takes is related to the culture in which the housing is. used primitive and vernacular housing. focused mostly on monuments without help of architecture.

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House Form and Culture (Foundations of Cultural Geography ...

House Form and Culture. Amos Rapoport. Prentice-Hall, 1969 - Architecture - 146 pages. 0 Reviews. An historical approach to the broad variety of primitive and peasant dwellings and the forces that affect them. From inside the book . What people are saying - Write a review.

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definition in House Form and Culture of a particular model with variations, you could say the same thing for the office buildings, most office buildings are based on a model-a core and office spaces around-with variations. You put different curtain walls around it, different proportions, different heights. A suburban house is also

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AN INTERVIEW WITH AMOS RAPOPORT ON VERNACULAR ARCHITECTURE

House Form and Culture (Paperback) Amos Rapoport (author) Sign in to write a review. £41.99. Paperback 150 Pages / Published: 01/05/1969. Not available. This product is currently unavailable. This product is currently unavailable. This item has been added to your basket.

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culture, but as a thing apart. Despite all of the criticisms voiced above, this book is most welcome. It is only unfortunate that it did not go further in examining its topic. House Form and Culture. AMOS RAPOPORT. Foreword by Philip L. Wagner. Founda-

An historical approach to the broad variety of primitive and peasant dwellings and the forces that affect them

This title was first published in 2000: This collection of essays provides an excellent integrated source for the latest thinking in multiple disciplines on the issue of culture and its relationship with built form and hence, human environmental experience. Whether one is primarily interested in how culture-built environment inquiry affects: theoretical issues, research approaches, research findings, practical applications, or has implications for teaching, this book provides an engaging dialogue in regard to each of these perspectives. As important, the book's introduction provides a conceptual framework for integrating the various contributions in a meaningful and systemic fashion. Contributors come from disciplines including anthropology, architecture, human ecology, psychology and urban planning.

The three basic questions of EBS are (1) What bio-social, psychological, and cultural characteristics of human beings influence which characteristics of the built environment?; (2) What effects do which aspects of which environments have on which groups of people, under what circumstances, and when, why, and how?; and (3) Given this two-way interaction between people and environments, there must be mechanisms that link them. What are these mechanisms? Focusing on answers to these and other questions, "Culture, Architecture, and Design" discusses the relationship between culture, the built environment, and design by showing that the purpose of design is to create environments that suit users and is, therefore, user-oriented. Design must also be based on knowledge of how people and environments interact. Thus, design needs to respond to culture. In discussing (1) the nature and role of Environment-Behavior Studies (EBS); (2) the types of environments; (3) the importance of culture; (4) preference, choice, and design; (5) the nature of culture; (6) the scale of culture; and (7) how to make culture usable, Amos Rapoport states that there needs to be a change from designing for one's own culture to understanding and designing for users' cultures and basing design on research in EBS, anthropology, and other relevant fields. Such changes should transform architecture and design so that it, in fact, does what it claims to do and is supposed to do - create better (i.e., more supportive) environments.?

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The Meaning of the Built Environment is a lively illustrated study of the meanings of everyday buildings for their users. Professor Rapoport uses examples and vignettes, drawn from many cultures and historical eras as well as contemporary America, to explicate a new framework for understanding how the built environment comes to have meaning, both for individual people and whole societies.

J.B. Jackson, a pioneer in the field of landscape studies, here takes us on a tour of American landscapes past and present, showing how our surroundings reflect important changes in our culture. Because we live in urban and industrial environments that are constantly evolving, says Jackson, time and movement are increasingly important to us and place and permanence are less so. We no longer gain a feeling of community from where we live or where we assemble but from common work hours, habits, and customs. Jackson examines the new vernacular landscape of trailers, parking lots, trucks, loading docks, and suburban garages, which all reflect this emphasis on mobility and transience; he redefines roads as scenes of work and leisure and social intercourse--as places, rather than as means of getting to places; he argues that public parks are now primarily for children, older people, and nature lovers, while more mobile or gregarious people seek recreation in shopping malls, in the street, and in sports arenas; he traces the development of dwellings in New Mexico from prehistoric Pueblo villages to mobile homes; and he criticizes the tendency of some environmentalists to venerate nature instead of interacting with it and learning to share it with others in temporary ways. Written with his customary lucidity and elegance, this book reveals Jackson's passion for vernacular culture, his insights into a style of life that blurs the boundaries between work and leisure, between middle and working classes, and between public and private spaces.

Surveys the ways in which man has symbolized his search for order in his environment through architecture in such cultures as ancient Egypt and modern America

Part of the generation of architects who were trained to draw both by hand and with digital tools, Nalina Moses recently returned to hand drawing. Finding it to be direct, pleasurable, and intuitive, she wondered whether other architects felt the same way. Single-Handedly is the result of this inquiry. An inspiring collection of 220 hand drawings by more than forty emerging architects and well-known practitioners from around the world, this book explores the reasons they draw by hand and gives testimony to the continued vitality of hand drawing in architecture. The powerful yet intimate drawings carry larger propositions about materials, space, and construction, and each one stands on its own as a work of art.

Documents the authors' own studies of real life social situations and reviews the other literature in the field.

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Explores the practices and symbolism of domestic space in Western society.

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